Mimesis The Representation Of Reality In Western Literature Erich Auerbach

Adobe Master Class

In his theory of the novel, Guido Mazzoni explains that novels consist of stories told in any way whatsoever about the experiences of ordinary men and women who exist as contingent beings within time and space. Novels allow readers to step into other lives and other versions of truth, each a small, local world, absolute in its particularity.

Three Rings

More than half a century after its translation into English, Erich Auerbach's Mimesis remains a masterpiece of literary criticism. A brilliant display of erudition, wit, and wisdom, his exploration of how great European writers from Homer to Virginia Woolf depicted reality has taught generations how to read Western literature. This new expanded edition includes a substantial essay in introduction by Edward Said as well as an essay, never before translated into English, in which Auerbach responds to his critics. A German Jew, Auerbach was forced out of his professorship at the University of Marburg in 1935. He left for Turkey, where he taught at the state university in Istanbul. There he wrote Mimesis, publishing it in German after the end of the war. Displaced as he was, Auerbach produced a work of great erudition that contains no footnotes, basing his arguments instead on searching, illuminating readings of key passages from his primary texts. His aim was to show how from antiquity to the twentieth century literature progressed toward ever more naturalistic and democratic forms of representation. This essentially optimistic view of European history now appears as a defensive—and impassioned—response to the inhumanity he saw in the Third Reich. Ranging over works in Greek, Latin, Spanish, French, Italian, German, and English, Auerbach used his remarkable skills in philology and comparative literature to refute any narrow form of nationalism or chauvinism, in his own day and ours. For many readers, both inside and outside the academy, Mimesis is among the finest works of literary criticism ever written. This Princeton Classics edition includes a substantial introduction by Edward Said as well as an essay in which Auerbach responds to his critics.

Dante

The contribution of this book to the field of reconciliation is both theoretical and practical, recognizing that good theory guides effective practice and practice is the ground for compelling theory. Using a Girardian hermeneutic as a starting point, a new conceptual Gestalt emerges in these essays, one not fully integrated in a formal way but showing a clear understanding of some of the challenges and possibilities for dealing with the deep divisions, enmity, hatred, and other effects of violence.

Mimesis

Paul Ricoeur is one of the most important modern literary theorists and a philosopher of world renown. This collection brings together his published articles, papers, reviews, and interviews that focus on literary theory and criticism. The first of four sections includes early pieces that explore the philosophical foundations for a post-structural hermeneutics. The second contains reviews and essays in which Ricoeur engages in debate over some of the central themes of literary theory, including figuration/configuration and narrativity. In the third section are later essays on post-structuralist hermeneutics, and in the fourth, interviews in which he discusses text, language, and myths. Mario ValdEs provides an introduction to the literary theories of Paul Ricoeur and the works in this collection particularly. He also includes a complete bibliography of Ricoeur's works that have appeared in English.

Child's Play

What role did Dante play in the work of Pier Paolo Pasolini (1922-1975)? His unfinished and fragmented imitation of the Commedia, La Divina Mimesis, is only one outward sign of what was a sustained dialogue with Dante on representation begun in the early 1950s. During this period, the philologists Gianfranco Contini (1912-1990) and Erich Auerbach (1892-1957) played a crucial role in Pasolini's rethinking of 'represented reality', suggesting Dante as the best literary, authorial and political model for a generation of postwar Italian writers. This emerged first as 'Dantean realism' in Pasolini's prose and poetry, after Contini's interpretation of Dante and of his plurilingualism, and then as 'figural realism' in his cinema, after Auerbach's concepts of Dante's figura and 'mingling of styles'. Following the evolution of Pasolini's mimetic ideal from these formative influences through to La Divina Mimesis, Emanuela Patti explores Pasolini's politics of representation in relation to the 'national-popular', the
‘questione della lingua’ and the Italian post-war debates on neorealism, while also providing a new interpretation of some of his major literary and cinematic works.

René Girard and Creative Reconciliation

Philosopher, literary critic, translator (of Nietzsche and Benjamin), Philippe Lacoue-Labarthe is one of the leading intellectual figures in France. This volume of six essays deals with the relation between philosophy and aesthetics, particularly the role of mimesis in a metaphysics of representation. Comment [1997] "Typography is a book whose importance has not diminished since its first publication in French in 1979. On the contrary, I would say, it is only now that one can truly begin to appreciate the groundbreaking status of these essays. The points it makes, the way it approaches the questions of mimesis, fictionality, and figurality, is unique. There are no comparable books, or books that could supersede it." [Rudolphe Gasché, State University of New York, Buffalo "Lacoue-Labarthe’s essays still set the standards for thinking through the problem of subjectivity without simply retreating behind insights already gained. But this book is much more than a collection of essays: it constitutes a philosophical project in its own right. Anybody interested in the problem of mimesis] whether from a psychoanalytic, platonic, or any other philosophical angle[cannot avoid an encounter with this book. Lacoue-Labarthe is a philosopher and a comparatist in the highest sense of the word, and the breadth of his knowledge and the rigor of his thought are exemplary." [Eva Geulen, New York University Review "In demonstrating how mimesis has determined philosophical thought, Lacoue-Labarthe provokes us into reconsidering our understanding of history and politics. . . . Together with the introduction, these essays are essential reading for anyone interested in Heidegger, postmodernism, and the history of mimesis in philosophy and literature.” [The Review of Metaphysics

Mimesis and Its Romantic Reflections

Shakespeare the Thinker

Scenes from the Drama of European Literature

Erich Auerbach’s ‘Mimesis’ still stands as a monumental achievement in literary criticism which has taught generations how to read Western literature. This expanded edition includes an introductory essay by Edward Said, and an essay by Auerbach, translated into English, in which he responds to his critics.

The Order of Mimesis

This innovative book finally takes seriously the need for anthropologists to produce in-depth ethnographies of children’s play. In examining the subject from a cross-cultural perspective, the author argues that our understanding of the way children transform their environment to create make-believe is enhanced by viewing their creations as oral poetry. The result is a richly detailed ‘thick description’ of how pretence is socially mediated and linguistically constructed, how children make sense of their own play, how play relates to other imaginative genres in Huli life, and the relationship between play and cosmology. Informed by theoretical approaches in the anthropology of play, developmental and child psychology, philosophy and phenomenology and drawing on ethnographic data from Melanesia, the book analyzes the sources for imitation, the kinds of identities and roles emulated, and the structure of collaborative make-believe talk to reveal the complex way in which children invoke their experiences of the world and re-invent them as types of virtual reality. Particular importance is placed on how the figures of the ogre and trickster are articulated. The author demonstrates that while the concept of ‘imagination’ has been the cornerstone of Western intellectual traditions from Plato to Postmodernism, models of child fantasy play have always intruded into such theorizing because of children’s unique capacity to throw into relief our understanding of the relationship between representation and reality.

Typography

In Romantic theories of art and literature, the notion of mimesis—and defined as art’s reflection of the external world—and became introspective and self-reflexive as poets and artists sought to represent the act of creativity itself. Frederick Burwick seeks to elucidate this Romantic aesthetic, first by offering an understanding of key Romantic mimetic concepts and then by analyzing manifestations of the mimetic process in literary works of the period. Burwick explores the mimetic concepts of "art for art’s sake," "Idem et Alter," and "palingenesis of mind as art" by drawing on the theories of Philo of Alexandria, Aristotle, Immanuel Kant, Friedrich Schiller, Friedrich Wilhelm Joseph von Schelling, Thomas De Quincey, and Germaine de Staël. Having established the philosophical bases of these key mimetic concepts, Burwick analyzes manifestations of mimesis in the literature of the period, including ekphrasis in the work of Thomas De Quincey, mirrored images in the poems of Samuel Taylor Coleridge and William Wordsworth, and the twice-told tale in the novels of Charles Brockden Brown, E. T. A. Hoffmann, and James Hogg. Although artists of this period have traditionally been dismissed in discussions of mimesis, Burwick demonstrates that mimetic concepts comprised a major component of the Romantic aesthetic.

Ways of Worldmaking

Provides a workable notion of the kinds of skills and capacities that are central for those who work in the arts.
Refiguring Mimesis

Drawing on a range of theoretical perspectives developed in and around the work of Barthes, Kristeva, Genette and Derrida, Dr Prendergast explores approaches to the concept of mimesis and relates these to a number of narrative texts produced in the period which literary history familiarly designates as the age of realism.

Semiotics of Poetry

Provides an overview of the Adobe Photoshop tools for creating composite imagery, with detailed, step-by-step examples, covering complex compositing projects from the initial planning sketches to the final finishing touches.

Mimesis

“The emergence of a literature in any language is an improbable and complex historical achievement. In fact, many known languages throughout history did not develop writing, let alone a literature. This book, a collectively written early history of different literary traditions across the globe and through time, presents a global, comparative account of literary origins spanning the Mediterranean, Asia, Europe, Africa, and the Americas. Seventeen chapters, each written by a scholar with expertise in a particular language and literature, trace the creation of writing and its interaction with oral practices, the rise of print circulation, the passage from sacred to secular writing and reading practices, the use of cultural models, the role of translation, and related issues as they apply to the emergence of literature. The contributions explore the historical context as well as the practices, technologies, and institutions that encouraged the emergence of distinct literatures, from classical Chinese and the resultant establishment of Japanese and Korean traditions, to the advent of Greek, Hebrew, Arabic, and other literatures of the Mediterranean; the birth of European vernaculars against the cosmopolitan backdrop of post-classical Latin; and the later development of African American and Latin American literatures under conditions of colonial expansion and racial oppression. The volume is designed to enable readers to better understand the similarities as well as the differences in the origins of major and enduring literatures across time.”

A Ricoeur Reader

In this genre-defying book, best-selling memoirist and critic Daniel Mendelsohn explores the mysterious links between the randomness of the lives we lead and the artfulness of the stories we tell. Combining memoir, biography, history, and literary criticism, Three Rings weaves together the stories of three exiled writers who turned to the classics of the past to create masterpieces of their own—works that pondered the nature of narrative itself. Erich Auerbach, the Jewish philologist who fled Hitler’s Germany and wrote his classic study of Western literature, Mimesis, in Istanbul Francois Fenelon, the seventeenth-century French archbishop whose ingenious sequel to the Odyssey, The Adventures of Telemachus—a veiled critique of the Sun King and the best-selling book in Europe for one hundred years—resulted in his banishment and the German novelist W. G. Sebald, self-exiled to England, whose distinctively meandering narratives explore Odyssean themes of displacement, nostalgia, and separation from home. Intertwined with these tales of exile and artistic crisis is an account of Mendelsohn's struggles to write two of his own books—a family saga of the Holocaust and a memoir about reading the Odyssey with his elderly father—that are haunted by tales of oppression and wandering. As Three Rings moves to its startling conclusion, a climactic revelation about the way in which the lives of its three heroes were linked across borders, languages, and centuries forces the reader to reconsider the relationship between narrative and history, art and life. -- Ayad Akhtar

East West Mimesis

Focusing squarely on the strength of mimesis as a philosophical idea, this collection of essays considers aspects of mimesis ranging from Shakespeare to colonialism. As the philosophical agenda of major thinkers and writers responds to representational crises like poststructuralism and postmodernism, attention is turning away from artistic expressivity and back towards uses of mimesis. The nine included essays present a varied set of theoretical ideas and challenge the ingrained concept that mimesis is only a transparent reflection of reality. This fresh assessment of an ancient and much-cited practice brings new attention to the ways in which the early modern period made use of such representation.

Trauma and Its Representations

Important essays from one of the giants of literary criticism, including a dozen published here in English for the first time Erich Auerbach (1892-1957), best known for his classic literary study Mimesis, is celebrated today as a founder of comparative literature, a forerunner of secular criticism, and a prophet of global literary studies. Yet the true depth of Auerbach's thinking and writing remains unplumbed. Time, History, and Literature presents a wide selection of Auerbach's essays, many of which are little known outside the German-speaking world. Of the twenty essays culled for this volume from the full length of his career, twelve have never appeared in English before, and one is being published for the first time. Foregrounded in this major new collection are Auerbach's complex relationship to the Judaeo-Christian tradition, his philosophy of time and history, and his theory of human ethics and responsible action. Auerbach effectively charts out the difficult discovery, in the wake
of Christianity, of the sensuous, the earthly, and the human and social worlds. A number of the essays reflect Auerbach's responses to an increasingly hostile National Socialist environment. These writings offer a challenging model of intellectual engagement, one that remains as compelling today as it was in Auerbach's own time.

**Mimesis**

Museum Object Lessons for the Digital Age explores the nature of digital objects in museums, asking us to question our assumptions about the material, social and political foundations of digital practices. Through four wide-ranging chapters, each focused on a single object - a box, pen, effigy and cloak - this short, accessible book explores the legacies of earlier museum practices of collection, older forms of media (from dioramas to photography), and theories of how knowledge is produced in museums on a wide range of digital projects. Swooping from Ethnographic to Decorative Arts Collections, from the Google Art Project to bespoke digital experiments, Haidy Geismar explores the object lessons contained in digital form and asks what they can tell us about both the past and the future. Drawing on the author’s extensive experience working with collections across the world, Geismar argues for an understanding of digital media as material, rather than immaterial, and advocates for a more nuanced, ethnographic and historised view of museum digitisation projects than those usually adopted in the celebratory accounts of new media in museums. By locating the digital as part of a longer history of material engagements, transformations and processes of translation, this book broadens our understanding of the reality effects that digital technologies create, and of how digital media can be mobilised in different parts of the world to very different effects.

**Mimesis and Science**

The theory and history of mimesis, and its relevance to modern theories of literature.

**Mimesis**

In pursuit of a powerful, common-sense argument about realism, renowned scholar A. D. Nuttall discusses English eighteenth-century and French neo-classical conceptions of realism, and considers Julius Caesar, Coriolanus, The Merchant of Venice, Othello, and both parts of King Henry IV as a prolonged feat of mimesis, with particular emphasis on Shakespeare’s perception of society and culture as subject to historical change. Shakespeare is chosen as the great example of realism because he addresses not only the stable characteristics but also the flux of things, and he is thus seen as a perceiver of that flux and not a mere specimen. An acknowledged classic of literary studies, A New Mimesis is reissued here with a new preface by the author.

**Pasolini After Dante**

"A fundamental historical account of the much-cited but little-studied concept of mimesis, and an essential starting point for all future discussions of this crucial critical concept."—Hayden White

**Mimesis in a Cognitive Perspective**

**How Literatures Begin**

Written between 1963 and 1967, The Divine Mimesis, Pasolini's imitation of the early cantos of the Inferno, offers a searing critique of Italian society and the intelligentsia of the 1960s. It is also a self-critique by the author of The Ashes of Gramsci (1957) who saw the civic world evoked by that book fading absolutely from view. By the mid-1960s, Pasolini theorized, the Italian language had sacrificed its connotative expressiveness for the sake of a denuded technological language of pure communication. In this context, he projects a 'rewrite' of Dante’s Commedia in which two historical embodiments of Pasolini himself occupy the roles of the pilgrim and guide in their underworld journey. Densely layered with poetic and philological allusions, and illuminated by a parallel text of photographs that juxtapose the world of the Italian literati to the simple reality of rural Italian life, this narrative was curtailed by Pasolini several years before he sent it to his publisher, a few months prior to his murder in 1975. Yet, many of Pasolini's projects took the provisional form of "Notes toward" an eventual work, such as Sopralluoghi in Palestina (Location Scouting in Palestine), Appunti per una Oresteia africana (Notes for an African Oresteia), and Appunti per un film sull'India (Notes for a Film on India). The Divine Mimesis has a kinship to these filmic works as Pasolini himself ruled it 'complete' though still in a partial form. Written at a turning point in his life when he was wrestling with his poetic 'demons,' the true center of gravity of Pasolini's Dantean project is the potential of poetry to teach and probe, ethically and aesthetically, in reality. "I wanted to make something seething and magmatic," Pasolini declared, "even if in prose." In this first English translation of Pasolini's La divina mimesis, Italianist Thomas E. Peterson offers historical, linguistic, and cultural analyses that aim to expand the discourse about an enigmatic author considered by many to be the greatest Italian poet after Montale. Published by Contra Mundum Press one year in advance of the 40th anniversary of Pasolini's death. * In the history of twentieth-century poetry, there is no other poet besides Pasolini who has more tenaciously interrogated his own ‘I,’ more persistently contemplated it, admired it, examined it, analyzed it and dissected it in order then to show its suffering entrails to the world, as they beg for understanding, affection, and pity. - Giorgio Barberi Squarotti **

**The Aesthetics of Mimesis**
This exciting compendium brings together, for the first time, some of the foremost scholars of René Girard’s mimetic theory, with leading imitation researchers from the cognitive, developmental, and neuro sciences. These chapters explore some of the major discoveries and developments concerning the foundational, yet previously overlooked, role of imitation in human life, revealing the unique theoretical links that can now be made from the neural basis of social interaction to the structure and evolution of human culture and religion. Together, mimetic scholars and imitation researchers are on the cutting edge of some of the most important breakthroughs in understanding the distinctive human capacity for both incredible acts of empathy and compassion as well as mass antipathy and violence.

As a result, this interdisciplinary volume promises to help shed light on some of the most pressing and complex questions of our contemporary world.

**Theory of the Novel**

Through innovative readings of museum catalogs, the writings of Benjamin Constant, the novels of George Sand and Gustave Flaubert, and other works, Jenson demonstrates how mimesis functions as a form of symbolic wounding in French Romanticism.”—BOOK JACKET.

**Museum Object Lessons for the Digital Age**

Scenes from the Drama of European Literature was first published in 1984. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. In his foreword to this reprint of Erich Auerbach’s major essays, Paolo Valesio pays tribute to the author with an old saying that he feels is still the best metaphor for the genesis of a literary critic: the critic is born of the marriage of Mercury and Philology. The German-born Auerbach was a scholar who specialized in Romance philology, a tradition rooted in German historicism—the conviction that works of art must be judged as products of variable places and times, not from the eye of eternity, nor by a single unchanging aesthetic standard. The mercurial element in Auerbach’s work is significant, for in a life of motion—of exile from Hitler’s Germany—he came to believe that literary history was evolutionary, ever-changing—a view reflected in the title of his book, which suggests life and literature are historical drama. Auerbach is best known for his magisterial study Mimesis: The Representation of Reality in Western Literature, written during the war, in Istanbul, when he was far from his own culture and from the books that he normally relied on. In 1957, just before his death, he arranged for the publication in English of his six most important essays, in a volume called Scenes from the Drama of European Literature. As in Mimesis, Auerbach’s fresh insights bring to the disparate subjects of the essays a coherence that reflects the unity of Western, humanistic tradition, even while they hint at the deepening pessimism of his later years. In the first essay, "Figura," Auerbach develops his concept of the figural interpretation of reality; applied here to Dante’s Divine Comedy, it also served as groundwork for his treatment of realism in Mimesis. A second essay on Dante’s examines the poet’s depiction of St. Francis of Assisi. The next three essays deal with the paradoxical nature of Pascal’s political thought; the merging of la cour and la ville—the king’s entourage and the bourgeoisie—chiefly in relation to the seventeenth-century French theater; and Vico’s formulation concepts by the German Romantics. In the final essay Auerbach confers upon Baudelaire’s Fleurs du Mal the designation “aesthetic dignity” because, not in spite of, the hideous reality of the poems. “A major collection of important essays on European literature, almost all classics, and almost all required reading for their various centuries—thus the book is indispensable for the medieval period, the seventeenth and nineteenth centuries; in addition, the ‘Figura’ and the Vico essays are very significant theoretical statements. The book is lucid and far more accessible for undergraduates than, say, current high theory. Nor has Auerbach’s own work aged . . . All of his varied strengths are evidence in this collection, which is a better way into his work than Mimesis.” —Fredric Jameson, University of California, Santa Cruz.

**Anatomy of Criticism**

Mimesis is one of the oldest, most fundamental concepts in Western aesthetics. This book offers a new, searching treatment of its long history at the center of theories of representational art: above all, in the highly influential writings of Plato and Aristotle, but also in later Greco-Roman philosophy and criticism, and subsequently in many areas of aesthetic controversy from the Renaissance to the twentieth century. Combining classical scholarship, philosophical analysis, and the history of ideas—and ranging across discussion of poetry, painting, and music—Stephen Halliwell shows with a wealth of detail how mimesis, at all stages of its evolution, has been a more complex, variable concept than its conventional translation of “imitation” can now convey. Far from providing a static model of artistic representation, mimesis has generated many different models of art, encompassing a spectrum of positions from realism to idealism. Under the influence of Platonic and Aristotelian paradigms, mimesis has been a crux of debate between proponents of what Halliwell calls “world-reflecting” and “world-simulating” theories of representation in both the visual and musico-poetic arts. This debate is about not only the fraught relationship between art and reality but also the psychology and ethics of how we experience and are affected by mimetic art. Moving expertly between ancient and modern traditions, Halliwell contends that the history of mimesis hinges on problems that continue to be of urgent concern for contemporary aesthetics.

**Theories of Mimesis**

Reality has become an increasingly prominent topic in contemporary philosophy. The book’s contributors are responding to the challenge to use the philosophically underexplored potential of film to disclose what the editors propose to call “the real of reality.”

**Mimesis**

Offers a critical analysis of the themes, ideas, and preoccupation exemplified in the body of Shakespeare’s work, including the nature of motive, cause, personal identity and relation, the status of
imagination, ethics and subjectivity, and language and its capacity to occlude and communicate, in a study that emphasizes the link between great literature and its social and historical matrix.

**The End of Days**

East West Mimesis follows the plight of German-Jewish humanists who escaped Nazi persecution by seeking exile in a Muslim-dominated society. Kader Konuk asks why philologists like Erich Auerbach found humanism at home in Istanbul at the very moment it was banished from Europe. She challenges the notion of exile as synonymous with intellectual isolation and shows the reciprocal effects of German émigrés on Turkey's humanist reform movement. By making literary critical concepts productive for our understanding of Turkish cultural history, the book provides a new approach to the study of East-West relations. Central to the book is Erich Auerbach's Mimesis: The Representation of Reality in Western Literature, written in Istanbul after he fled Germany in 1936. Konuk draws on some of Auerbach's key concepts—figura as a way of conceptualizing history and mimesis as a means of representing reality—to show how Istanbul shaped Mimesis and to understand Turkey's humanist reform movement as a type of cultural mimesis.

**A New Mimesis**

Since Plato and Aristotle's declaration of the essence of literature as imitation, western narrative has been traditionally discussed in mimetic terms. Marginalized fantasy- the deliberate from reality - has become the hidden face of fiction, identified by most critics as a minor genre. First published in 1984, this book rejects generic definitions of fantasy, arguing that it is not a separate or even separable strain in literary practice, but rather an impulse as significant as that of mimesis. Together, fantasy and mimesis are the twin impulses behind literary creation. In an analysis that ranges from the Icelandic sagas to science fiction, from Malory to pulp romance, Kathryn Hume systematically examines the various ways in which fantasy and mimesis contribute to literary representations of reality. A detailed and comprehensive title, this reissue will be of particular value to undergraduate literature students with an interest in literary genres and the centrality of literature to the creative imagination.

**The Real of Reality: The Realist Turn in Contemporary Film Theory**

A topic that has become increasingly central to the study of art, performance and literature, the term mimesis has long been used to refer to the relationship between an image and its 'real' original. However, recent theorists have extended the concept, highlighting new perspectives on key concerns, such as the nature of identity. Matt Potolsky presents a clear introduction to this potentially daunting concept, examining: the foundations of mimetic theory in ancient philosophy, from Plato to Aristotle three key versions of mimesis: imitatio or rhetorical imitation, theatre and theatricality, and artistic realism the position of mimesis in modern theories of identity and culture, through theorists such as Freud, Lacan, Girard and Baudrillard the possible future of mimetic theory in the concept of ‘memes’, which connects evolutionary biology and theories of cultural reproduction. A multidisciplinary study of a term rapidly returning to the forefront of contemporary theory, Mimesis is a welcome guide for readers in such fields as literature, performance and cultural studies.

**Fantasy and Mimesis (Routledge Revivals)**

Mimesis is one of the root words of Ancient Philosophy and again plays an important role in contemporary French thought. In this essay, an original interpretation of mimesis is given which throws new light on art and literature, reading and writing, the mirror and the example, identity and difference, and last but not least on the traditional opposition between reality and illusion, between appearing and being.

**The Divine Mimesis**

Literary mimesis is an age-old concept which has been variously interpreted and at times highly contested, and which has recently been brought back to the forefront of scholarly interest. The debate around mimesis has been reactivated by approaches that re-define its meaning both in the ancient texts in which it first appeared, and in the contemporary discussions of the power of literary representation. This volume presents a selection of central contributions to both the theoretical debate on mimesis and to its up-to-date critical practice. This volume approaches mimesis by emphasising the principles of knowledge, understanding and imagination that have been associated with mimesis since Aristotle's Poetics. The articles consider the various aspects of the concept throughout history, and explore the ways in which literature produces its peculiar reality effects and negotiates its relationship to value systems connecting it to the world of everyday experience and ethics, as well as to different ideologies, emotions, world views and fields of knowledge. Building on this rich theoretical background, the articles examine the limits and possibilities of mimesis through detailed textual analyses that present acute challenges to our current understanding of literary representation.

**Mimesis**

Erich Auerbach’s Dante: Poet of the Secular World is an inspiring introduction to one of world’s greatest poets as well as a brilliantly argued and still provocative essay in the history of ideas. Here Auerbach, thought by many to be the greatest of twentieth-century scholar-critics, makes the seemingly paradoxical claim that it is in the poetry of Dante, supreme among religious poets, and above all in the stanzas of his Divine Comedy, that the secular world of the modern novel first took imaginative form. Auerbach’s study of Dante, a precursor and necessary complement to Mimesis, his magisterial
overview of realism in Western literature, illuminates both the overall structure and the individual detail of Dante’s work, showing it to be an extraordinary synthesis of the sensuous and the conceptual, the particular and the universal, that redefined notions of human character and fate and opened the way into modernity. CONTENTS I. Historical Introduction; The Idea of Man in Literature II. Dante’s Early Poetry III. The Subject of the “Comedy” IV. The Structure of the “Comedy” V. The Presentation VI. The Survival and Transformation of Dante’s Vision of Reality Notes Index

Time, History, and Literature

Essay from the year 1990 in the subject Philosophy - Philosophy of the Ancient World, , language: English, abstract: This text was written in 1990 and presents evidence for a possible transformation of the Platonic concept of mimesis into a theory of literature by Aristotle. In addition it presents the basic aspects of the Aristotelian method as evidenced in his work ‘Poetics’. It also examines the way in which the contemporary literary criticism conceptualises mimesis. When dealing with the “Poetics” of Aristotle, we can select (as a tool through which we will better analyse the concept of literature which he has produced) between the analysis of some standard – basic concepts which are found in his treatise; for example the concept of hamartia, the concept of katharsis, the concept of simple and complex tragedy, the concept of mimesis or to analyze the tragic character as it is presented in Aristotle. I chose to use the concept of mimesis since, it is a more technical concept (or at least semi-technical) and in this way it is more related to the technical analysis of the contemporary literary criticism. I also chose this tool in order to check if the theory of mimesis in Aristotle and in Plato coincide or not (some authors take it as synonymous). The text is divided into six parts. - The first part will deal with a fictional presentation (view) of when the concept of imitation first appeared. - The second part I will deal with the duplicity of the ‘mimeisthai’ in Plato’s works. - In the third part I will present two basic differences in the way Aristotle and Plato conceive the concept of mimesis. - In the fourth part I’ll deal with the basic concepts of Aristotelian’s idea (formal analysis). - In the fifth part I will examine the concept of pleasure in Aristotle’s Poetics. - The sixth part will deal with theories which tried to bring something of the technicalities and the spirit of the Aristotelian analysis in our century. I will also present the modern schools of literary criticism which make much of what Plato disqualifies in mimesis: the mask, the disappearance of the author, the simulacrum, anonymity, apocryphal textuality and so on.

Rethinking Mimesis

Mimesis is a critical and philosophical term going back to Aristotle. It carries a wide range of meanings, including imitation, representation, mimicry, the act of expression, and the presentation of self. In modern literary criticism, mimesis has received renewed attention in the last two or three decades and been subject to wide-ranging interpretations. Nicolae Babuts looks at the concept of mimesis from a cognitive perspective. He identifies two main strands: the mimetic relation of art and poetry to the world, defined in terms of reference to an external reality, and the importance of memory in the making of plots or storytelling. Babuts suggests that there is a material identity we cannot know beyond the limits of our senses and intellect and a symbolic or coded identity that is processed by memory. All writers, including Mallarmé in his esoteric poetry, Flaubert in his realistic narratives, and Mihai Eminescu, the Romanian poet, in his romantic poems, rely on mimetic strategies to link the two identities: the images in memory to the outside reality. All order their narratives in accordance with the dynamics of memory. Babuts describes this phenomenon with great insight, showing how new traditions are formed.

From The Aristotelian “Mimesis” to the Contemporary One

Winner of the Independent Foreign Fiction Prize for the best translated novel of 2014, now a New Directions paperback Winner of the Independent Foreign Fiction Prize and the Hans Fallada Prize, The End of Days, by the acclaimed German writer Jenny Erpenbeck, consists essentially of five “books,” each leading to a different death of the same unnamed female protagonist. How could it all have gone differently?—the narrator asks in the intermezzos. The first chapter begins with the death of a baby in the early twentieth-century Hapsburg Empire. In the next chapter, the same girl grows up in Vienna after World War I, but a pact she makes with a young man leads to a second death. In the next scenario, she survives adolescence and moves to Russia with her husband. Both are dedicated Communists, yet our heroine ends up in a labor camp. But her fate does not end there…. A novel of incredible breadth and amazing concision, The End of Days offers a unique overview of the twentieth century.

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