

David Foster Wallace Kafka

Addison-Wesley Longman, Limited, Longman Publishing

Kafka's Indictment of Modern Law Douglas E. Litowitz, 2017-08-11 The legal system is often denounced as Kafkaesque—but what does this really mean? This is the question Douglas E. Litowitz tackles in his critical reading of Franz Kafka's writings about the law. Going far beyond Kafka's most familiar works—such as *The Trial*—Litowitz assembles a broad array of works that he refers to as Kafka's legal fiction—consisting of published and unpublished works that deal squarely with the law, as well as those that touch upon it indirectly, as in political, administrative, and quasi-judicial procedures. Cataloguing, explaining, and critiquing this body of work, Litowitz brings to bear all those aspects of Kafka's life that were connected to law—his legal education, his career as a lawyer, his drawings, and his personal interactions with the legal system. A close study of Kafka's legal writings reveals that Kafka held a consistent position about modern legal systems, characterized by a crippling nihilism. Modern legal systems, in Kafka's view, consistently fail to make good on their stated pretensions—in fact often accomplish the opposite of what they promise. This indictment, as Litowitz demonstrates, is not confined to the legal system of Kafka's day, but applies just as surely to our own. A short, clear, comprehensive introduction to Kafka's legal writings and thought, *Kafka's Indictment of Modern Law* is not uncritical. Even as he clarifies Kafka's experience of and ideas about the law, Litowitz offers an informed perspective on the limitations of these views. His book affords rare insight into a key aspect of Kafka's work, and into the connection between the writing, the writer, and the legal world.

Kafka's Italian Progeny Saskia Elizabeth Ziolkowski, 2020-01-06 This book explores Kafka's sometimes surprising connections with key Italian writers, from Italo Calvino to Elena Ferrante, who shaped Italy's modern literary landscape.

Kafka's Law Robert P. Burns, 2022-12-22 *The Trial* is actually closer to reality than fantasy as far as the client's perception of the system. It's supposed to be a fantastic allegory, but it's reality. It's very important that lawyers read it and understand this. Justice Anthony Kennedy famously offered this assessment of the Kafkaesque character of the American criminal justice system in 1993. While Kafka's vision of the Law in *The Trial* appears at first glance to be the antithesis of modern American legal practice, might the characteristics of this strange and arbitrary system allow us to identify features of our own system that show signs of becoming similarly nightmarish? With *Kafka's Law*, Robert P. Burns shows how *The Trial* provides an uncanny lens through which to consider flaws in the American criminal justice system today. Burns begins with

the story, at once funny and grim, of Josef K., caught in the Law's grip and then crushed by it. Laying out the features of the Law that eventually destroy K., Burns argues that the American criminal justice system has taken on many of these same features. In the overwhelming majority of contemporary cases, police interrogation is followed by a plea bargain, in which the court's only function is to set a largely predetermined sentence for an individual already presumed guilty. Like Kafka's nightmarish vision, much of American criminal law and procedure has become unknowable, ubiquitous, and bureaucratic. It, too, has come to rely on deception in dealing with suspects and jurors, to limit the role of defense, and to increasingly dispense justice without the protection of formal procedures. But, while Kennedy may be correct in his grim assessment, a remedy is available in the tradition of trial by jury, and Burns concludes by convincingly arguing for its return to a more central place in American criminal justice.

Global Wallace Lucas Thompson, 2018-06-28 David Foster Wallace is invariably seen as an emphatically American figure. Lucas Thompson challenges this consensus, arguing that Wallace's investments in various international literary traditions are central to both his artistic practice and his critique of US culture. Thompson shows how, time and again, Wallace's fiction draws on a diverse range of global texts, appropriating various forms of world literature in the attempt to craft fiction that critiques US culture from oblique and unexpected vantage points. Using a wide range of comparative case studies, and drawing on extensive archival research, *Global Wallace* reveals David Foster Wallace's substantial debts to such unexpected figures as Jamaica Kincaid, Julio Cortázar, Jean Rhys, Octavio Paz, Leo Tolstoy, Zbigniew Herbert, and Albert Camus, among many others. It also offers a more comprehensive account of the key influences that Wallace scholars have already perceived, such as Fyodor Dostoevsky, Franz Kafka, and Manuel Puig. By reassessing Wallace's body of work in relation to five broadly construed geographic territories -- Latin America, Russia, Eastern Europe, France, and Africa -- the book reveals the mechanisms with which Wallace played particular literary traditions off one another, showing how he appropriated vastly different global texts within his own fiction. By expanding the geographic coordinates of Wallace's work in this way, *Global Wallace* reconceptualizes contemporary American fiction, as being embedded within a global exchange of texts and ideas.

Literature and the Encounter with Immanence Brynnar Swenson, 2017-06-06 In *Literature and the Encounter with Immanence* Brynnar Swenson collects nine original essays that approach the relationship between literature and immanence through methodologies grounded in the philosophy of Spinoza. One of Spinoza's most provocative claims is a simple declaration of ignorance: "We do not know what a body can do." A literary theory based on immanence privileges the ontological status of the text and the material act of reading. Rather than ask what a text means, the essays here ask what a text can do. Each essay documents a distinct literary and philosophical encounter with immanence and, as a result, opens up a space to read literature as one would read philosophy and vice versa.

Kafka's The Trial Espen Hammer, 2018-03-23 Kafka's novel *The Trial*, written from 1914 to 1915 and published in 1925, is a multi-faceted, notoriously difficult manifestation of European literary modernism, and one of the most emblematic books of the 20th Century. It tells the story of Josef K., a man accused of a crime he has no recollection of committing and whose nature is never revealed to him. The novel is often interpreted theologically as an expression of radical nihilism and a world abandoned by God. It is also read as a parable of the cold, inhumane rationality of modern bureaucratization. Like many other novels of this turbulent period, it offers a tragic quest-narrative in which the hero searches for truth and clarity (whether about himself, or the anonymous system he is facing), only to fall into greater and greater confusion. This collection of nine new essays and an editor's introduction brings together Kafka experts, intellectual historians, literary scholars, and philosophers in order to explore the novel's philosophical and theological significance. Authors pursue the novel's central concerns of justice, law, resistance, ethics, alienation, and subjectivity. Few novels display human uncertainty and skepticism in the face of rapid modernization, or the metaphysical as it intersects with the most mundane aspects of everyday life, more insistently than *The Trial*. Ultimately, the essays in this collection focus on how Kafka's text is in fact philosophical in the ways in which it achieves its literary aims. Rather than considering ideas as externally related to the text, the text is considered philosophical at the very level of literary form and technique.

The Dublin Review, 2009

If Hemingway Wrote JavaScript Angus Croll, 2014-10-14 What if William Shakespeare were asked to generate the Fibonacci series or Jane Austen had to write a factorial program? In *If Hemingway Wrote JavaScript*, author Angus Croll imagines short JavaScript programs as written by famous wordsmiths. The result is a peculiar and charming combination of prose, poetry, and programming. The best authors are those who obsess about language—and the same goes for JavaScript developers. To master either craft, you must experiment with language to develop your own style, your own idioms, and your own expressions. To that end, *If Hemingway Wrote JavaScript* playfully bridges the worlds of programming and literature for the literary geek in all of us. Featuring original artwork by Miran Lipovača.

Instructors Manual Addison-Wesley Longman, Limited, Longman Publishing, 2002-08

Intro Literature Im Sup Barnett, Cain, 2003-07

The Jewish Quarterly, 2003

The New Republic Herbert David Croly, 2003

Gravity Fails James D. Bloom, 2003-06-30 Table of contents

Comedy Maurice Charney, 2005

Sense and Nonsense Lawrence Douglas, Alexander George, 2004 These two Amherst professors scathingly and hilariously lambaste book culture and intellectuals, leaving absolutely no stone unturned and nothing sacred.

The New Yorker ,1998

The Publishers Weekly ,2004

Harper's ,2002

New York ,2006-11

Creativity, Madness and Civilisation Richard Pine,2007 What is â ~creativityâ (TM)? And what is â ~madnessâ (TM)? How far can we interpret an artistâ (TM)s work through our knowledge of his or her mental state, and how far can we infer a mental state from a work of art? When does a work of art cease to be a personal statement by the artist and become a matter of public concern? The contributions to this book attempt to answer some of these questions. They come from a wide range of disciplines and experiences â a practising psychiatrist, a practising artist suffering from reactive depression, and critics working in literature, film, music and the visual arts. The essays include discussions of the â ~myth of creativityâ (TM), the music of Robert Schumann, the borders of sanity in the writing of Lawrence Durrell, the â ~insane truthâ (TM) of Virginia Woolf, the meeting of doctor and patient in the poetry of Anne Sexton, mood disorders in the fiction of David Foster Wallace, love and madness in the poetry of Hafiz of Shiraz, and the paintings of Adolf Wölfli. Central to this discussion of creativity, madness and civilisation is the difficulty of establishing an appropriate and effective vocabulary and mindset between critics and clinical psychiatrists, which would enable them to work together in understanding mental disturbance in creative artists.

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