

Conversations With Lukacs

This book offers a radical new interpretation of Georg Lukács's *History and Class Consciousness*, showing for the first time how the philosophical framework for his analysis of society was laid in the drafts of a philosophy of art that he planned but never completed before he converted to Marxism. Reading Lukács's work through the so-called "Heidelberg Aesthetics" reveals for the first time a range of unsuspected influences on his thought, such as Edmund Husserl, Emil Lask, and Alois Riegl; it also offers a theory of subjectivity within social relations that avoids many of the problems of earlier readings of his text. At a time when Lukács's reputation is once more on the rise, this bold new reading helps revitalize his thought in ways that help it speak to contemporary concerns.

Papers presented at the Lukacs Symposium held at Concordia University (Montreal, Canada) from October 10-12, 1985.

An introduction to Georg Lukacs's work as a whole and in particular to his later philosophical writings.

In this new collection of interviews, some of America's most prominent novelists identify the key intellectual developments that led to the rise of the contemporary biographical novel, discuss the kind of historical 'truth' this novel communicates, indicate why this narrative form is superior to the traditional historical novel, and reflect on the ideas and characters central to their individual works. These interviews do more than just define an innovative genre of contemporary fiction. They provide a precise way of understanding the complicated relationship and pregnant tensions between contextualized thinking and historical representation, interdisciplinary studies and 'truth' production, and fictional reality and factual

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constructions. By focusing on classical and contemporary debates regarding the nature of the historical novel, this volume charts the forces that gave birth to a new incarnation of this genre.

Ernst Bloch is perhaps best known for his subtle and imaginative investigation of utopias and utopianism, but his work also provides a comprehensive and insightful analysis of western culture, politics and society. Yet, because he has not been one of easiest of writers to read his full contribution has not been widely acknowledged. Block developed a complex conceptual framework, and presented this in a prose style which many have found to verge on the impenetrable. In this critical and accessible introduction to one of the most fascinating thinkers of the twentieth century, Vincent Geoghegan unravels much of the mystery of the man and his ideas.

First published in 1999, this volume from Dr. Jonathan E. Pike is original and provocative and integrates sources from the history of ideas, analytical philosophy, and contemporary social theory. Pike has produced an overall account of Marx which focuses on the concept of human potential and clearly explains its ontological basis. Anyone interested in Marx studies will be indebted to this incisive discussion of the philosophical foundations of Marx's work.

Lukácsian film theory and cinema explores Georg Lukács' writings on film. The Hungarian Marxist critic Georg Lukács is primarily known as a literary theorist, but he also wrote extensively on the cinema. These writings have remained little known in the English-speaking world because the great majority of them have never actually been translated into English – until now. Aitken has gathered together the most important essays and the translations appear here, often for the first time. This book thus makes a decisive contribution to understandings of Lukács within the field of film studies, and,

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in doing so, also challenges many existing preconceptions concerning his theoretical position. For example, whilst Lukács' literary theory is well known for its repudiation of naturalism, in his writings on film Lukács appears to advance a theory and practice of film that can best be described as naturalist. Lukácsian film theory and cinema is divided into two parts. In part one, Lukács' writings on film are explored, and placed within relevant historical and intellectual contexts, whilst part two consists of the essays themselves. This book will be of considerable interest to scholars and students working within the fields of film studies, literary studies, intellectual history, media and cultural studies. It is also intended to be the final volume in a trilogy of works on cinematic realism, which includes the author's earlier European film theory and cinema (2001), and Realist film theory and cinema (2006).

Using the technique of prepared questions, *Conversations with Lukacs* is a brilliant gathering of thoughts and insights covering topics as ontology, the techniques of manipulative societies, the pitfalls of combating Stalinism with Stalinist methods, and the problems of intellectuals in advanced capitalist societies. Above all, there is the restatement of Lukacs unshaken conviction that the working class, with all the changes that have occurred in its way of life and composition, is still the historical carrier of social transformation. Lukacs's interlocutors in these four conversations are Hans Heinz Holz, Leo Kofler, and Wolfgang Abendroth. Each of them engages Lukacs in separate dialogues, on being and consciousness (Holz), on society and the individual (Kofler), and on the elements of scientific politics (Abendroth). Lukacs, Abendroth, and Holz work toward a "Provisional Summary" in the last conversation. The interlocutors and the editor write that "These conversations show very clearly the basis of

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abstraction in the experiences of everyday life.... This gives these conversations with Lukacs a more than anecdotal value; for the unmediated way in which thought is produced in conversation corresponds exactly to that primary level of experience, the data of everyday reality, whose theoretical value Lukacs emphasizes.... They aspire to bear witness to the living thought of one of the great men of our century, and to provide the opportunity to approach this thought by the simplest possible route."

European Film Theory and Cinema explores the major film theories and movements within European cinema since the early 1900s. An original and critically astute study, it considers film theory within the context of the intellectual climate of the last two centuries. Ian Aitkin focuses particularly on the two major traditions that dominate European film theory and cinema: the "intuitionist modernist and realist" tradition and the "post-Saussurian" tradition. The first originates in a philosophical lineage that encompasses German idealist philosophy, romanticism, phenomenology, and the Frankfurt School. Early intuitionist modernist film culture and later theories and practices of cinematic realism are shown to be part of one continuous tradition. The post-Saussurian tradition includes semiotics, structuralism, and post-structuralism.

Once celebrated as the author of the bestselling antifascist novel *The Seventh Cross*, Anna Seghers was largely forgotten within Anglo-American letters during the Cold War era. The release of archival materials since 1990 has made possible Helen Fehervary's critical reassessment of Seghers's life and work, one that challenges formerly held assumptions about the Cold War. Fehervary presents a fascinating portrait of Seghers, a German Jewish writer whose inherently political prose is imbued with traditions of fairy tale, biblical legend, and myth. Seeking to uncover the

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intellectual and artistic sources of this "mythic world," Fehervary situates Seghers's legacy within the larger context of Central European intellectual history. This is no journey into the obscure, for the people with whom Anna Seghers shared her artistic and intellectual life were truly extraordinary. Seghers was a member of the Budapest Sunday Circle (along with Georg Lukacs, Karl Mannheim, and her husband, Lszl Radvnyi); a lifelong friend of Bertolt Brecht; and a mentor to Heiner Mller and Christa Wolf. She also had close ties to Walter Benjamin in exile. In order to do justice to the complexities inherent in Seghers's life and to the multilayered texture of her work--neither of which can be reduced to a definitive chronological or teleological schema--Fehervary eschews the more familiar conventions of biography and instead presents a series of thematically conceived chapters. Fehervary's prodigious research relies on the over nine thousand volumes in Seghers's library; on interviews with contemporaries, family, and friends; and on heretofore unknown Hungarian texts and manuscripts. This engaging and accessible book raises large questions--about German history, modernism, Central and East European Jewry, Stalinism, the Holocaust--that go far beyond the life and work of an individual writer, questions so crucial to the twentieth century that they continue to preoccupy writers and readers today. Helen Fehervary teaches German literature at The Ohio State University.

Winner, 2020 Isaac and Tamara Deutscher Memorial Prize A fascinating reinterpretation of the radical and socialist origins of ecology Twenty years ago, John Bellamy Foster's *Marx's Ecology: Materialism and Nature* introduced a new understanding of Karl Marx's revolutionary ecological materialism. More than simply a study of Marx, it commenced an intellectual and social history, encompassing thinkers from Epicurus to Darwin, who developed materialist and ecological

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ideas. Now, with *The Return of Nature: Socialism and Ecology*, Foster continues this narrative. In so doing, he uncovers a long history of efforts to unite issues of social justice and environmental sustainability that will help us comprehend and counter today's unprecedented planetary emergencies. *The Return of Nature* begins with the deaths of Darwin (1882) and Marx (1883) and moves on until the rise of the ecological age in the 1960s and 1970s. Foster explores how socialist analysts and materialist scientists of various stamps, first in Britain, then the United States, from William Morris and Frederick Engels to Joseph Needham, Rachel Carson, and Stephen J. Gould, sought to develop a dialectical naturalism, rooted in a critique of capitalism. In the process, he delivers a far-reaching and fascinating reinterpretation of the radical and socialist origins of ecology. Ultimately, what this book asks for is nothing short of revolution: a long, ecological revolution, aimed at making peace with the planet while meeting collective human needs.

Decolonizing Time: Work, Leisure, and Freedom demonstrates the importance of time as a central category for political theory, providing not only a history of the fight for time through political, feminist, and critical theory, but also assessing this tradition in the context of the United States. Rhetoric is widely regarded as a kind of antithesis to reason. Here, Farrell restores rhetoric as an art of practical reason and enlightened civic participation, grounding it in its classical tradition - particularly in the rhetoric of Aristotle.

Georg Lukács was one of the most important intellectuals and philosophers of the 20th century. His last great work was a systematic social ontology that was an attempt to ground an ethical and critical form of Marxism. This work has only now begun to attract the interest of critical theorists and philosophers intent on reconstructing a critical theory of society as well as a more sophisticated framework for

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Marxian philosophy. This collection of essays explores the concept of critical social ontology as it was outlined by Georg Lukács and the ways that his ideas can help us construct a more grounded and socially relevant form of social critique. The current political climate of uncompromising neoliberalism means that the need to study the logic of our culture—that is, the logic of the capitalist system—is compelling. Providing a rich philosophical analysis of democracy from a negative, non-identity, dialectical perspective, Vasilis Grollios encourages the reader not to think of democracy as a call for a more effective domination of the people or as a demand for the replacement of the elite that currently holds power. In doing so, he aspires to fill in a gap in the literature by offering an out-of-the-mainstream overview of the key concepts of totality, negativity, fetishization, contradiction, identity thinking, dialectics and corporeal materialism as they have been employed by the major thinkers of the critical theory tradition: Marx, Engels, Horkheimer, Lukacs, Adorno, Marcuse, Bloch and Holloway. Their thinking had the following common keywords: contradiction, fetishism as a process and the notion of spell and all its implications. The author makes an innovative attempt to bring these concepts to light in terms of their practical relevance for contemporary democratic theory.

The end of the Soviet period, the vast expansion in the power and influence of capital, and recent

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developments in social and aesthetic theory, have made the work of Hungarian Marxist philosopher and social critic Georg Lukács more vital than ever. The very innovations in literary method that, during the 80s and 90s, marginalized him in the West have now made possible new readings of Lukács, less in thrall to the positions taken by Lukács himself on political and aesthetic matters. What these developments amount to, this book argues, is an opportunity to liberate Lukács's thought from its formal and historical limitations, a possibility that was always inherent in Lukács's own thinking about the paradoxes of form. This collection brings together recent work on Lukács from the fields of Philosophy, Social and Political Thought, Literary and Cultural Studies. Against the odds, Lukács's thought has survived: as a critique of late capitalism, as a guide to the contradictions of modernity, and as a model for a temperament that refuses all accommodation with the way things are.

History and Class Consciousness: Studies in Marxist Dialectics is a 1923 book by the Hungarian philosopher Georg Lukács, in which the author re-emphasizes the philosopher Georg Wilhelm Friedrich Hegel's influence on Karl Marx, analyses the concept of "class consciousness", and attempts a philosophical justification of Bolshevism. Lukács attempts a philosophical justification of Bolshevism, stressing the distinction between actual class

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consciousness and "ascribed" class consciousness, the attitudes the proletariat would have if they were aware of all of the facts. Marx's idea of class consciousness is seen as a thought which directly intervenes into social being. Claiming to return to Marx's methodology, Lukács re-emphasizes the philosopher Georg Wilhelm Friedrich Hegel's influence on the philosopher Karl Marx, emphasizes dialectics over materialism, makes concepts such as alienation and reification central to his theory, and argues for the primacy of the concept of totality. Lukács depicts Marx as an eschatological thinker. He develops a version of Hegelian Marxism that contrasted with the emerging Soviet interpretations of Marxism based on the work of the philosopher Georgi Plekhanov and the dialectics of nature inspired by the philosopher Friedrich Engels. While reading, it is important to note that later in his life Lukács believed he misunderstood Marx's conception of alienation and conflated it with Hegel's conception. It is important to understand, too, that Lukács believed orthodox marxism "refers exclusively to method." As such, this book should not be read to keep one foot into the ivory tower but to understand this as another addition to a long historical conversation had on the philosophical implications of class consciousness, not so much a radical history of it as the title may be interpreted as. Benjamin's work has been classified either according

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to the principles of historical materialism, or according to the principles of metaphysics. This fragmentation of his ideas, however, obscures the real impetus of his oeuvre, particularly in the interpretation of his central notion of redemption. If instead one considers Benjamin as a critic of the everyday in search of a mechanism for change, influenced by the historical condition and his intellectual contemporaries, then we are able better to understand his narrative. The Weimar Republic was a period dominated by the dialectic between hope and despair. The intellectual sphere of Critical Theory attempted to understand their condition of alienation and establish a solution. Redemption is key to Benjamin's approach. Redemption carries the stigma of theology and has therefore been dismissed because, unlike revolution, it has no historical precedent and appears to have limited value. In common with the other Critical Theorists, for Benjamin the conditions of alienation as well as the structure of its solution were in the everyday. Through the concepts of the dialectical image and now-time, Benjamin readdresses the question of revolution, which he finds to be limited by its maintenance of linear historic time. Benjamin's redemption is an amalgam of the historic and the metaphysical and represents a powerful social critique, propelled by revolutionary rhetoric. Georg Lukacs, the philosopher and literary critic, and

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Thomas Mann, the creative artist, were two towering figures in twentieth-century European intellectual life. Although they enjoyed a fruitful literary relationship, the two men never established an intimate friendship. In fact, Lukacs once said that the only "dark spot" and "unsolved mystery" in his life was Mann's life-long unresponsiveness to him as a person. Based primarily on Lukacs's and Mann's early work, plus correspondence, unpublished archival materials, and interviews with Lukacs, Katja Mann, Ernst Bloch, Arnold Hauser, and others, Part I of this study traces the development of the "spiritual-intellectual symbiosis" between Lukacs and Mann that lasted at least until the First World War. Part 2 turns to the question of the inspirational sources for Mann's fictional character, Leo Naphta, in his novel *The Magic Mountain*. Exploring the claim that Lukacs himself was the model for this protagonist, Judith Marcus looks at the "Jewish intellectual" as an ideal type throughout Mann's oeuvre. She concludes that Naphta's totalitarian personality was inspired by the radicalism, rigidity, dogmatism, and asceticism of the young, then non-Marxist Lukacs, and that it was in part these very traits in Lukacs that stymied the growth of personal intimacy between the two men. This edition has been revised and extended to include eleven new entries on Berlin, Chomsky, Derrida, Rorty and many others. Key features of this unique guide include: * 170 entries from 96

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contributors, many of whom are leading authorities in their field * alphabetically arranged entries which include brief biographies, outlines of major ideas and suggestions for further reading * coverage of Western and Third World political theorists as well as those who have influenced new movements based on the issues of ethnicity, gender and ecology * a thematically organised index

Korstvedt explains key concepts from Bloch's musical philosophy, making his complex ideas accessible for modern musical scholars.

This revised edition of the first complete translation of the seminal work 'Die Philosophie des Geldes' by Georg Simmel includes a new preface by David Frisby.

What are the chief challenges posed to contemporary democracy by modern technology, and how can democratic theory best respond to, or at least reflect on, those challenges? Inhabiting the kind of technologically advanced era in which we live, what sources are available within political theory for theoretical insight concerning the problem of democratic engagement with technology? The purpose of this volume is to canvas a broad range of theorists and theoretical traditions in order to address these questions, including Hegel and Marx, Rousseau and John Dewey, Heidegger and Simone Weil, Habermas and Walter Benjamin, Hannah Arendt and Hans Jonas. Commentaries on all these

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important thinkers -- focused on the issue of contemporary technology as posing unique social and political challenges for democratic political life -- yields rich and ambitious resources for theoretical reflection.

This book discusses a broad array of literary and political topics and present provocative views on gender, race, and economic relations.

Romanticism is a worldview that finds expression over a whole range of cultural fields—not only in literature and art but in philosophy, theology, political theory, and social movements. In *Romanticism Against the Tide of Modernity* Michael Löwy and Robert Sayre formulate a theory that defines romanticism as a cultural protest against modern bourgeois industrial civilization and work to reveal the unity that underlies the extraordinary diversity of romanticism from the eighteenth to the twenty-first century. After critiquing previous conceptions of romanticism and discussing its first European manifestations, Löwy and Sayre propose a typology of the sociopolitical positions held by romantic writers—from “restitutionist” to various revolutionary/utopian forms. In subsequent chapters, they give extended treatment to writers as diverse as Coleridge and Ruskin, Charles Peguy, Ernst Bloch and Christa Wolf. Among other topics, they discuss the complex relationship between Marxism and romanticism before closing with a reflection on more

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contemporary manifestations of romanticism (for example, surrealism, the events of May 1968, and the ecological movement) as well as its future. Students and scholars of literature, humanities, social sciences, and cultural studies will be interested in this elegant and thoroughly original book.

This is the first detailed study, following the recent collapse of political Marxism in Eastern Europe, of twentieth-century Hungarian philosopher Georg Lukács and his position as the leading proponent of the Marxist theory of reason. Lukács's *History and Class Consciousness* has been called one of the three most influential philosophical works of this century, and he, the outstanding Marxist philosopher. Marxism has long suffered relative neglect in philosophical discussion as a result of its own invidious distinction between itself and the supposed irrationality of what it regards as bourgeois philosophy. Tom Rockmore offers a uniquely detailed philosophical analysis of Lukács's entire position as a theory of reason, based on the distinction between reason and unreason, or irrationalism. The author gives special emphasis to Lukács's connection to German neo-Kantianism, particularly Lask, and on his last, unfinished work. Rockmore begins with an account of the roots of Lukács's Marxism, followed by an in-depth analysis of his often mentioned, but still incompletely

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understood, seminal essay "Reification and the Class Consciousness of the Proletariat." He then traces the evolution and later demise of the distinction between reason and irrationalism in Lukács's final thought. The author thus makes available for the first time in English a strictly philosophical discussion of Georg Lukács's Marxist phase and brings consideration of his thought into the wider philosophical discussion.

Subversive thought is none other than the cunning of reason when confronted with a social reality in which the poor and miserable are required to sustain the illusion of fictitious wealth. Yet, this subsidy is absolutely necessary in existing society, to prevent its implosion. The critique of political economy is a thoroughly subversive business. It rejects the appearance of economic reality as a natural thing, argues that economy has not independent existence, expounds economy as political economy, and rejects as conformist rebellion those anti-capitalist perspectives that derive their rationality from the existing conceptuality of society. Subversion focuses on human conditions. Its critical subject is society unaware of itself. This book develops Marx's critique of political economy as negative theory of society. It does not conform to the patterns of the world and demands that society rids itself of all the muck of ages and founds itself anew.

Originally published in 1996, Post-Marxist Marxism is

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a discussion of realism in a Post-Marxist context. The book argues that this discussion must take two simultaneous routes: recognizing deconstruction as the tool of enquiry to disentangle the insufficiency of contemporary answers in political philosophy and aesthetics, and reclaiming realism to move beyond the Post-Modernist tradition. To answer the issues of realism, the book revisits Lucacs' and Adorno's aesthetic questions, which in their different approaches prefigured the questions of the present. Central issues include totality; method; identarian and non-identarian dialects; the Enlightenment; and the end of Modernity.

Humanity in the twenty-first century is facing what might be described as its ultimate environmental catastrophe: the destruction of the climate that has nurtured human civilization and with it the basis of life on earth as we know it. All ecosystems on the planet are now in decline. Enormous rifts have been driven through the delicate fabric of the biosphere. The economy and the earth are headed for a fateful collision—if we don't alter course. In *The Ecological Rift: Capitalism's War on the Earth* environmental sociologists John Bellamy Foster, Brett Clark, and Richard York offer a radical assessment of both the problem and the solution. They argue that the source of our ecological crisis lies in the paradox of wealth in capitalist society, which expands individual riches at the expense of public wealth, including the wealth

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of nature. In the process, a huge ecological rift is driven between human beings and nature, undermining the conditions of sustainable existence: a rift in the metabolic relation between humanity and nature that is irreparable within capitalist society, since integral to its very laws of motion. Critically examining the sanguine arguments of mainstream economists and technologists, Foster, Clark, and York insist instead that fundamental changes in social relations must occur if the ecological (and social) problems presently facing us are to be transcended. Their analysis relies on the development of a deep dialectical naturalism concerned with issues of ecology and evolution and their interaction with the economy. Importantly, they offer reasons for revolutionary hope in moving beyond the regime of capital and toward a society of sustainable human development.

The Hungarian social philosopher and literary critic Georg Lukacs (1885-1971) is one of the seminal intellectual figures of the twentieth century. With the possible exception of Leon Trotsky, he is also widely recognized as the outstanding Marxist thinker aside from Marx himself. Yet, as Lewis Coser has observed, Lukacs has remained the most enigmatic figure of the modern communist movement. Why were his theories so important to modern political and social thought? How did he come to have such influence on so many distinguished Western

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Intellectuals, and for such a long time? And why, despite this, did so many of his writings infuriate contemporary readers and critics? The centenary of Lukacs birth was celebrated in 1985 with symposia in a number of countries on several continents. Hundreds of Lukacs scholars and students attended, along with others who were interested in his time and his ideas, as well as the man and his work. In the process, new understanding of some of his most controversial concepts, ideas, and theses emerged. Newly discovered information and writings, as well as previously unknown preoccupations in his seventy-year intellectual career were shared. This volume brings together some of the best and most original of the essays of participants in New York, Paris, Budapest, and Mexico City. Some of the contributions in this volume are sharply critical of Lukacs; others are clearly admiring. A great many take an objective but severe look at diverse aspects of his work. Together they constitute a close examination of the life work of the man Thomas Mann once called "The most important literary critic of today," Jean-Paul Sartre hailed as a significant modern philosopher," and Irving Howe declared "a major force in European intellectual life." Collectively, this volume shows why Georg Lukacs remains one of the remarkable intellectual figures of the twentieth century, whose work is of enduring significance for us today. Judith Marcus is on the faculty of Kenyon

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College. She is the author of *Thomas Mann and Lukcs*. Zoltn Tarrwas visiting Fulbright Scholar to Budapest, Hungary, and has taught sociology and history at the City College of CUNY, New School for Social Research, and Rutgers University. He is author of *The Frankfurt School, The Critical Theories of Max Horkheimer and Theodor W. Adorno*.

Each volume of the *Dictionary of World Biography* contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

The philosophical and political development that converted Georg Lukács from a distinguished representative of Central European aesthetic vitalism into a major Marxist theorist and Communist militant has long remained an enigma. In this absorbing scholarly study, Michael Löwy for the first time traces and explains the extraordinary mutation that occurred in Lukács's thought between 1909 and 1929. Utilizing many as yet unpublished sources,

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Löwy meticulously reconstructs the complex itinerary of Lukács's thinking as he gradually moved towards his decisive encounter with Bolshevism. The religious convictions of the early Lukács, the peculiar spell exercised on him and on Max Weber by Dostoyevskyan images of pre-revolutionary Russia, the nature of his friendships with Ernst Bloch and Thomas Mann, are amongst the discoveries of the book. Then, in a fascinating case-study in the sociology of ideas, Löwy shows how the same philosophical problematic of *Lebensphilosophie* dominated the intelligentsias of both Germany and Hungary in the pre-war period, yet how the different configurations of social forces in each country bent its political destiny into opposite directions. The famous works produced by Lukács during and after the Hungarian Commune—*Tactics and Ethics*, *History and Class Consciousness* and *Lenin*—are analysed and assessed. A concluding chapter discusses Lukács's eventual ambiguous settlement with Stalinism in the thirties, and its coda of renewed radicalism in the final years of his life.

Although best known for his novels *The Collector*, *The Magus*, and *The French Lieutenant's Woman*, John Fowles is also a short story writer, a poet, a respected translator, and a prolific essayist. In his long literary career, he has managed the feats of welding stunning innovation to tradition, pushing the formal boundaries of literary fiction, and still

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capturing critical acclaim, popular success, and a worldwide readership. In *Conversations with John Fowles*, the first book of interviews devoted to the English writer, Dianne L. Vipond gathers over twenty of the most revealing interviews Fowles has granted in the last forty years. With critics, scholars, and journalists, he discusses his life, his art, his distinctive world view, and his special relationship with nature. Throughout his interviews, Fowles's remarkable consistency of thought is illuminated as he covers the meaning and genesis of his work. His uncompromising honesty and refreshing lack of guardedness are evident when he compares the naturalness of writing with eating or making love. From the 1960s through the 1990s, this master chronicler of the late half of the twentieth century reveals his serious engagement with social, political, and philosophical issues. He identifies himself with feminism, socialism, humanism, and the environmental movement, and he explores his recurring theme of personal, artistic, and socio-political freedom. His books, he says, "are about the difficulty of attaining personal freedom, especially in terms of discovering what one is." Any reader who has been intrigued, challenged, and entertained by his work in the past is sure to find these conversations spanning the writer's career to be stimulating and revealing. Dianne L. Vipond is a professor of English at California State University,

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Long Beach. A co- editor of the book Literacy, Language, and Power, she has published articles in English Journal, Short Story, Twentieth Century Literature, and the Los Angeles Times.

This revealing autobiography of the Hungarian Marxist philosopher Georg Lukács is centered on a series of interviews that he gave in 1969 and 1971, shortly before his death on 4 June 1971. Stimulated by the sympathetic yet incisive questioning of the interviewer, the Hungarian essayist István Eörsi, Lukács discusses at length the course of his life, his years of political struggle, and his formation and role as a Marxist intellectual. From a highly evocative account of his childhood and school years, Lukács proceeds to discuss his political awakening; the debates within the socialist movement over the First World War form the prelude to an assessment of Tactics and Ethics, written in 1919; from there the discussion turns to Lukács's early major contribution to Marxist philosophy, History and Class Consciousness. After considering at length the years of emigration in Vienna and the Soviet Union, Lukács finally recalls his return to Hungary after the Second World War, and his new position as a revolutionary left critic of actually existing socialism. "By socialist democracy," he wrote in 1970, "I understand democracy in ordinary life, as it appears in the Workers' Soviets of 1871, 1905 and 1917, as it once existed in the socialist countries, and in which

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form it must be re-animated.” This Record of a Life, which includes an introduction by István Eörsi, furnishes a compelling tribute to a remarkable man.

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