
Das Glücksdiktat Und Wie Es Unser Leben Beherrscht

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 LiLi, Zeitschrift für Literaturwissenschaft und Linguistik
 Ein Unterton von Glück

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Das Glücksdiktat Wallstein Verlag

No art has been denounced as often as poetry. It's even bemoaned by poets: "I, too, dislike it," wrote Marianne Moore. "Many more people agree they hate poetry," Ben Lerner writes, "than can agree what poetry is. I, too, dislike it and have largely organized my life around it and do not experience that as a contradiction because poetry and the hatred of poetry are inextricable in ways it is my purpose to explore." In this inventive and lucid essay, Lerner takes the hatred of poetry as the starting point of his defense of the art. He examines poetry's greatest haters (beginning with Plato's famous claim that an ideal city had no place for poets, who would only corrupt and mislead the young) and both its greatest and worst practitioners, providing inspired close readings of Keats, Dickinson, McGonagall, Whitman, and others. Throughout, he attempts to explain the noble failure at the heart of every truly great and truly horrible poem: the impulse to launch the experience of an individual into a timeless communal existence. In *The Hatred of Poetry*, Lerner has crafted an entertaining, personal, and entirely original examination of a vocation no less essential for being impossible.

Das Glück John Wiley & Sons

As people throughout the world react to globalization and revert to nationalism, they are proclaiming distinct cultural identities for themselves. Cultural identity seems to offer a defensive wall against the homogenizing effects of globalization and a framework for nurturing and protecting cultural differences. In this short and provocative book, François Jullien argues that this emphasis on cultural identity is a mistake. Cultures exist in relation to one another and they are constantly mutating and transforming themselves. There is no cultural identity, there are only what Jullien calls 'resources'. Resources are created in a certain space, they are available to all and belong to no one. They are not exclusive, like the values to which we proclaim loyalty; instead, we deploy them or not, activate them or let them fall by the wayside, and each of us as individuals is responsible for these choices. This conceptual shift requires us to redefine three key terms - the universal, the uniform and the common. Equipped with these concepts, we can rethink the dialogue between cultures in a way that avoids what Jullien sees as the false debate about identity and difference. This powerful critique of the modern shibboleth of cultural identity will appeal to anyone interested in the great social and political questions of our time.

There Is No Such Thing as Cultural Identity Vintage

To what extent are our most romantic moments determined by the portrayal of love in film and on TV? Is a walk on a moonlit beach a moment of perfect romance or simply a simulation of the familiar ideal seen again and again on billboards and movie

screens? In her unique study of American love in the twentieth century, Eva Illouz unravels the mass of images that define our ideas of love and romance, revealing that the experience of "true" love is deeply embedded in the experience of consumer capitalism. Illouz studies how individual conceptions of love overlap with the world of clichés and images she calls the "Romantic Utopia." This utopia lives in the collective imagination of the nation and is built on images that unite amorous and economic activities in the rituals of dating, lovemaking, and marriage. Since the early 1900s, advertisers have tied the purchase of beauty products, sports cars, diet drinks, and snack foods to success in love and happiness. Illouz reveals that, ultimately, every cliché of romance—from an intimate dinner to a dozen red roses—is constructed by advertising and media images that preach a democratic ethos of consumption: material goods and happiness are available to all. Engaging and witty, Illouz's study begins with readings of ads, songs, films, and other public representations of romance and concludes with individual interviews in order to analyze the ways in which mass messages are internalized. Combining extensive historical research, interviews, and postmodern social theory, Illouz brings an impressive scholarship to her fascinating portrait of love in America.

The Hatred of Poetry FSG Originals

Few of us have been spared the agonies of intimate relationships. They come in many shapes: loving a man or a woman who will not commit to us, being heartbroken when we're abandoned by a lover, engaging in Sisyphean internet searches, coming back lonely from bars, parties, or blind dates, feeling bored in a relationship that is so much less than we had envisaged - these are only some of the ways in which the search for love is a difficult and often painful experience. Despite the widespread and almost collective character of these experiences, our culture insists they are the result of faulty or insufficiently mature psyches. For many, the Freudian idea that the family designs the pattern of an individual's erotic career has been the main explanation for why and how we fail to find or sustain love. Psychoanalysis and popular psychology have succeeded spectacularly in convincing us that individuals bear responsibility for the misery of their romantic and erotic lives. The purpose of this book is to change our way of thinking about what is wrong in modern relationships. The problem is not dysfunctional childhoods or insufficiently self-aware psyches, but rather the institutional forces shaping how we love. The argument of this book is that the modern romantic experience is shaped by a fundamental transformation in the ecology and architecture of romantic choice. The samples from which men and women choose a partner, the modes of evaluating prospective partners, the very importance of choice and autonomy and what people imagine to be the spectrum of their choices: all these aspects of choice have transformed the very core of the will, how we want a

partner, the sense of worth bestowed by relationships, and the organization of desire. This book does to love what Marx did to commodities: it shows that it is shaped by social relations and institutions and that it circulates in a marketplace of unequal actors.

Consuming the Romantic Utopia John Wiley & Sons

What is silence? Where can it be found? Why is it now more important than ever? In 1993, Norwegian explorer Erling Kagge spent fifty days walking solo across Antarctica, becoming the first person to reach the South Pole alone, accompanied only by a radio whose batteries he had removed before setting out. In this book, an astonishing and transformative meditation, Kagge explores the silence around us, the silence within us, and the silence we must create. By recounting his own experiences and discussing the observations of poets, artists, and explorers, Kagge shows us why silence is essential to sanity and happiness—and how it can open doors to wonder and gratitude. (With full-color photographs throughout.)

Why Love Hurts Univ of California Press

Glück lässt sich lernen. Das will uns die boomende

Glücksindustrie weismachen. Und so explodiert seit den neunziger Jahren die Zahl der Glücksseminare, Glücksratgeber und Happiness-Indizes. Heute liegt es an uns selbst, negative Gefühle zu blockieren, uns selbst zu optimieren und Achtsamkeit zu praktizieren. Dann – so das Heilsversprechen – kommt auch das Glück. Doch was bedeutet es für unsere Gesellschaft, wenn der Staat sich zunehmend nicht mehr für soziale Gerechtigkeit oder ein funktionierendes Gesundheitssystem zuständig fühlt und den Bürgerinnen und Bürgern einer ultra-individualistischen Gesellschaft die gesamte Verantwortung für das eigene Schicksal übertragen wird? Die israelische Soziologin Eva Illouz und der spanische Psychologe Edgar Cabanas beschreiben in ihrem scharfsinnigen Essay erstmals das gefährliche Potential, das sich hinter der millionenschweren Glücksindustrie verbirgt – und zeigen auf, wer die Nutznießer und wer die Verlierer dieses vermeintlich positiven Trends sind.

Silence Suhrkamp Verlag

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