

KANT AND LITERARY STUDIES

With original contributions from a wide range of scholars of literature and philosophy alike, *Kant and Literary Studies* is the first volume devoted to examining the premises and principles of Kant's explicitly interdisciplinary philosophy in its specific relation to the defining features, means, and aims of literature. Its central explorations of the relations between experience and representation, feeling and judgment, thought and poetics, and language and freedom make the critical philosophy of Immanuel Kant one of the most relevant to the understanding of literature. Organizing its analyses of Kant's relationship to literature along intersecting lines, the three parts of the book focus, first, on the relation of central literary problems and genres to the theoretical underpinnings of Kant's thought; second, on the epistemological, narrative, and historiographic dimensions of Kant's critical conceptions; and third, on the formative relation of his *Critique* to specific literary works and of critical discourse to ethics.

CLAUDIA BRODSKY studied comparative literature at Harvard and Yale, where she taught German and comparative literature before joining the Comparative Literature Department at Princeton. From her early pathbreaking study of Kant and fiction, *The Imposition of Form: Studies in Narrative Representation and Knowledge* (1987) to *The Linguistic Condition: Kant's Critique of Judgment and the Poetics of Action* (2021), she has pioneered the investigation of Kant's importance to our critical understanding of literature.

Cambridge University Press & Assessment
978-1-316-51302-6 — Kant and Literary Studies
Claudia Brodsky
Frontmatter
[More Information](#)

CAMBRIDGE STUDIES IN LITERATURE
AND PHILOSOPHY

Editor

Anthony J. Cascardi, *University of California, Berkeley*

Tracing the impact of philosophy on literature in both content and form, this series shows how a philosopher's thinking filtered thematically and substantively into literature, as well as into the generic evolution of creative writing. Cambridge Studies in Literature and Philosophy also provides a summation of the state of twenty-first-century knowledge on what impact a philosopher or theme has had on literature.

BOOKS IN THIS SERIES:

Robert Chodat and John Gibson
Wittgenstein and Literary Studies
Andrew Benjamin
Heidegger and Literary Studies
Claudia Brodsky
Kant and Literary Studies

FORTHCOMING BOOKS IN THIS SERIES:

Kate Stanley and Kirsten Case
William James and Literary Studies

KANT AND LITERARY STUDIES

EDITED BY
CLAUDIA BRODSKY
Princeton University



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press & Assessment
 978-1-316-51302-6 — Kant and Literary Studies
 Claudia Brodsky
 Frontmatter
[More Information](#)



CAMBRIDGE
 UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia
 314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India
 103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
 a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
 education, learning and research at the highest international levels of excellence.

www.cambridge.org
 Information on this title: www.cambridge.org/9781316513026

DOI: 10.1017/9781009071611

© Cambridge University Press & Assessment 2025

This publication is in copyright. Subject to statutory exception and to the provisions
 of relevant collective licensing agreements, no reproduction of any part may take
 place without the written permission of Cambridge University Press & Assessment.

When citing this work, please include a reference to the DOI 10.1017/9781009071611

First published 2025

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging-in-Publication Data

NAMES: Brodsky, Claudia, 1955– editor.

TITLE: Kant and literary studies / edited by Claudia Brodsky.

DESCRIPTION: New York : Cambridge University Press, 2025. |

Includes bibliographical references and index.

IDENTIFIERS: LCCN 2024011966 | ISBN 9781316513026 (hardback) |

ISBN 9781009071611 (ebook)

SUBJECTS: LCSH: Kant, Immanuel, 1724–1804. | Literature – Philosophy.

CLASSIFICATION: LCC B2798 .K22268 2025 | DDC 193–dc23/eng/20240530

LC record available at <https://lcn.loc.gov/2024011966>

ISBN 978-1-316-51302-6 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence
 or accuracy of URLs for external or third-party internet websites referred to in this
 publication and does not guarantee that any content on such websites is, or will
 remain, accurate or appropriate.

Contents

<i>List of Contributors</i>	<i>page vii</i>
Introduction <i>Claudia Brodsky</i>	i
PART I KANT ON LITERATURE	
1 “Differing Only in Degree”: Judging and Making in Kant and Wordsworth <i>Paresh Chandra</i>	13
2 On Power in an Extra-secular Sense: Kant’s Analytic of the Sublime <i>David Martyn</i>	43
3 Kant and the Problem of Tragedy <i>Robert Pippin</i>	71
PART II KANT, LITERARY THEORY, AND THE CRITICAL FORMATION OF THE “HUMAN” DISCIPLINES	
4 “A New Light Broke upon the First Person ...”: Changes in the “Way of Thinking” and the Process of Narration in Kant and Kleist <i>Rüdiger Campe</i>	97
5 Modern Being in the World: Kant’s Philosophical Anthropology and Wordsworth’s Poetry <i>Richard Eldridge</i>	126
6 Voice Enjoined: Kant and Poetic Freedom <i>Gabriela Basterra</i>	145

vi	<i>Contents</i>	
7	Narrative Discontinuity: Kant’s History of Religion(s) <i>Karen Feldman</i>	169
PART III KANT AND LITERATURE		
8	Kleist Reading Schiller after Kant: The Fate of “Beautiful Souls” <i>Tim Mehigan</i>	189
9	“Critique”: Concept, Project, Literary Form <i>Willi Goetschel</i>	211
10	“The Shapes My Brain Holds”: Kantian Spontaneity and Woolf’s <i>The Waves</i> <i>Maya Kronfeld</i>	244
11	The Poetics of a Transcendental Deduction: The Self-Erasing “I” in Kant, Tawada, and Benveniste <i>John Kim</i>	275
12	Ethically Speaking, or “Freedom” in Context: Poetics, Critical Economy, and Kant’s Invention of the “Category” of the “Possible” <i>Claudia Brodsky</i>	298
	<i>Index</i>	329

Contributors

GABRIELA BASTERRA is Professor of Philosophy, Comparative Literature, and Professor and Chair of the Spanish Department of New York University, where she has served as Director of the NYU Center for the Humanities, and former Program Director, International College of Philosophy, Paris (2004–10). Gabriela Bastera is the author of *Seductions of Fate: Tragic Subjectivity, Ethics, Politics* (2004) and *The Subject of Freedom: Kant, Levinas* (2015), the coeditor of *Quel sujet du politique?* (2010), and the author of over a dozen articles concentrating especially on the intersection of ethics and literature, including “Unconditioned Subjectivity: Immanent Synthesis in Kant’s Third Antinomy,” *Journal of Speculative Philosophy*, 29.3 (2015); “Subjectivity at the Limit: Velázquez, Kant, Levinas,” *diacritics* 40.4 (2012), 46–70; “Activité au-delà de toute activité (autour de Levinas),” in *Emmanuel Levinas: Les territoires de la pensée*, ed. Danielle Cohen-Levinas and Bruno Clément (2007); and “Ethics, Perhaps,” in *Reading Otherwise: The Ethics of Latin American Literary Criticism*, ed. Erin Graff Zivin (2007).

CLAUDIA BRODSKY is Professor of Comparative Literature at Princeton University, Senior Fellow of the Freiburg Institute for Advanced Studies (2009), Humboldt Fellow (1996–97, 2000–1), and Program Director, International College of Philosophy, Paris (1995–2005). She is the author of *The Imposition of Form: Studies in Narrative Representation and Knowledge* (1987); *Lines of Thought: Discourse, Architectonics and the Origin of Modern Philosophy* (1996); *In the Place of Language. Literature and the Architecture of the Referent* (2009); *Words’ Worth: What the Poet Does* (2020); *The Linguistic Condition: Kant’s Critique of Judgment and the Poetics of Action* (2021); and over sixty articles and book contributions on seventeenth- through twentieth-century German, French, English, and American literature, philosophy, and literary and aesthetic theory. She is the editor of *Why Philosophy* (PMLA special topic, 2016) and *Kant*

and *Literary Studies* (2023) and the coeditor, with Toni Morrison, of *Birth of a Nation'hood* (1997) and, with E. LaBrada, of *Inventing Agency: Essays in the Literary and Philosophical Production of the Subject* (2016).

RÜDIGER CAMPE is Professor of German and Comparative Literature at Yale University, the author of *Affekt und Ausdruck: Zur Umwandlung der literarischen Rede im 17. und 18. Jahrhundert* (1990); *The Game of Probability: Literature and Calculation from Pascal and Kleist* (2012); *Die Institution im Roman: Robert Musil* (2020); and coauthor with A. Haverkamp and C. Menke of *Baumgarten-Studien: Zur Genealogie der Ästhetik* (2014). He is the editor of a dozen volumes of essays, including the special issue of *Telos* on Hans Blumenberg (2012), the coeditor, with J. Weber, of *Rethinking Emotion: Interiority and Exteriority in Premodern, Modern, and Contemporary Thought* (2014), and the coeditor, with H. Adler, of a special issue of *Germanic Review: For a New Enlightenment/Aufklärung* (2020).

PARESH CHANDRA is Assistant Professor of English at Williams College, a former Dodds Fellow in Comparative Literature at Princeton, and a lecturer in English at the University of Delhi. He works on nineteenth- and twentieth-century literature from South Asia, Western Europe, and the Persianate Middle East and is the author of several articles on poetry and poetics in relation to questions of form and organization in literature and politics, critical and postcolonial theory, and histories of political struggle and critique. He also cowrote and coedited the Hindi documentary *On the Threshold: Class Struggle in Delhi* (Dahliz par: dilli mein varg-sangharsh) in 2014. His current book project uses the concept of “occasion” as a starting point to model a comparative poetics focused on the relation between poetics and critique in Mirza Ghalib (Urdu, Persian), William Wordsworth (English), and Stephane Mallarmé (French).

RICHARD ELDRIDGE is Professor of Philosophy, *emeritus*, at Swarthmore College. He has authored and edited a dozen books and several scores of articles on philosophy, literature, and art over the course of the past fifty years, including *On Moral Personhood: Philosophy, Literature, Criticism and Self-Understanding* (1989); *Beyond Representation: Philosophy and Poetic Imagination* (ed.) (1996); *The Persistence of Romanticism* (1997); *An Introduction to the Philosophy of Art* (2003); *Oxford Handbook of Literature and Philosophy* (ed.) (2009); *Images of History: Kant, Benjamin, Freedom, and the Human Subject* (2016); and, most recently, *Werner Herzog: Filmmaker and Philosopher* (2019).

List of Contributors

ix

KAREN FELDMAN is Professor of German and Chair of the German Department at the University of California at Berkeley, and was a Fulbright Fellow (1997–98) and Humboldt Fellow (2010–11). She is the author of *Binding Words: Conscience and Rhetoric in Hobbes, Hegel, and Heidegger* (2006); *Arts of Connection: Poetry, History, Epochality* (2019); “Marxism and the Frankfurt School: Rhetoric as Critique,” in *Rhetorik und Philosophie*, ed. Andreas Hetzel and Gerald Posselt (2015); “Formal, Figural, and Historical: On the Limits of Argumentativity,” *PMLA* 131.2 (2016): 415–22; “‘L’idée vient en parlant’: Kleist and Gadamer on Wheels,” *Qui Parle* 26.2 (2017): 330–33; and several other articles on Arendt, Benjamin, de Man, and Heidegger, among other theorists examining the relation between philosophy and literary and disciplinary conception. She is the coeditor of *Continental Philosophy: An Anthology* (1998) and *Freud and Monotheism: Moses and the Violent Origins of Religion* (2018).

WILLI GOETSCHEL is Professor of German, Philosophy, and Jewish Thought at the University of Toronto and the 2020 recipient of the Moses Mendelssohn Award of the City of Dessau. He is the current President of the North American Heine Society, President and Founder of the Foundation Stiftung Dialogik, and the editor of *Germanic Review* and *Collected Works of Hermann Levin Goldschmidt*. He is the author of *Constituting Critique: Kant’s Writing as Critical Praxis* (1994); *Spinoza’s Modernity: Lessing, Mendelssohn, Heine* (2004); *The Discipline of Philosophy and the Invention of Modern Jewish Thought* (2012); *Heine and Critical Theory* (2019); and the editor of Gyatri Spivak’s *Imperatives for Reimagining the Planet* (1999) and *Germanistik in the USA, Weimarer Beiträge* (1993).; In addition, he is the author of nearly 100 articles on seventeenth-century through contemporary philosophy, the Enlightenment through twentieth-century German-language literature, and the history and practice of Jewish thought.

JOHN KIM is Associate Professor of Comparative Literature, German and Japanese at the University of California, Riverside. He is the author of several previous articles on Kant and Tawada published in *Text + Kritik*, *German Quarterly*, *Germanic Review*, *Positions: East Asia, Cultures, and Critique*, and in *Yoko Tawada: Poetik der Transformationen: Beiträge zum Gesamtwerk* (2010), ed. C. Ivanovic and *Tales That Touch: Migration, Translation, and Temporality in 20th- and 21st-Century German Literature and Culture* (2022), ed. Y. Yildiz and B. Brandt. He is the coeditor, with R. Calichman, of *The Politics of Culture: Around the Work of Naoki*

Sakai (2010), and is currently at work on two forthcoming projects: *Ethnic Irony: Autobiographies of the Living Dead*, a monograph on conceptions of the “I” in Tawada, Kant, Hegel, Emile Benveniste, and Paul de Man; and an archival reconstruction of the trilingual “Zürich Symposium on Literary Interpretation,” completed but never published by Paul de Man, that had been slated to comprise the third volume of international papers arising from the landmark “Languages of Criticism and the Sciences of Man” conference held at Johns Hopkins University in 1966.

MAYA KRONFELD is Assistant Professor of Literature at Duke University and a former Cotsen Fellow in Humanistic Studies and Lecturer in Comparative Literature at the Princeton Society of Fellows. She is currently completing *Spontaneous Form: Consciousness and Philosophical Fiction*, an investigation of consciousness in view of how modernist literary and jazz forms navigate between Humean empiricist and Kantian critical approaches to the mind. Her published articles have appeared in *The Review of English Studies*, *Radical Philosophy*, and *Jazz & Culture*; her publications include contributions to the following volumes: *Philosophy in Literature* (2023), *The Cambridge Companion to Philosophy and Literature* (2023), and *The Johns Hopkins Guide to Critical and Cultural Theory* (2023).

DAVID MARTYN is Professor of German and Russian Studies at Macalaster College. He is the author of *Sublime Failures: The Ethics of Kant and Sade* (2003) and a critical edition of Moses Mendelssohn’s *Jerusalem*. His recent articles include a critical essay for the new Norton Anthologies edition of Goethe’s *Werther*; a survey of the history of the “sublime” for the forthcoming *Keywords in German Aesthetics*; and an article on Jewish secularization for a recent volume on Moses Mendelssohn in the *Text + Kritik* series. He is currently completing *Literatur als Zweitsprache von Leibniz bis Tawada: Ansätze zu einer Archeologie der Sprachigkeit*.

TIM MEHIGAN is Professor of German and Deputy Director of the Institute for Advanced Studies in the Humanities at the University of Queensland and Fellow (since 2003) of the Australian Academy of the Humanities. He is a former president of the German Studies Association of Australia (2003–7), Humboldt Fellow (1994–95), prize winner and Visiting Professor at the University of Bonn (2013–22), and Fulbright Senior Scholar and research Fellow at the University of Chicago Committee for Social Thought (2017–18). He is the author

List of Contributors

xi

of *Text as Contract: The Nature and Function of Narrative Discourse in the Erzählungen of Heinrich von Kleist* (1988); *Robert Musil* (2001); *The Critical Response to Musil's "Man Without Qualities"* (2003); *Heinrich von Kleist. Writing after Kant* (2011); and sixty articles and book chapters on Lessing, Goethe, Schiller, Kleist, Coetze, the Enlightenment, the idea of Europe, and German Unification, as well as the editor or coeditor of nearly a dozen volumes on Kleist, Coetze, and German studies, literary history, and aesthetics of the eighteenth through twentieth centuries.

ROBERT PIPPIN is the Evelyn Stefansson Nef Distinguished Service Professor of Philosophy and the Committee on Social Thought at the University of Chicago, an elected member (2009) of the American Philosophical Society and the German Academy of Sciences Leopoldina (2016), and a former holder of the Spinoza Chair in Philosophy at the University of Amsterdam (2009). He has written or served as the editor of over a dozen books, including *Kant's Theory of Form* (1982); *Hegel's Idealism: The Satisfactions of Self-Consciousness* (1989); *Modernism as a Philosophical Problem: On the Dissatisfactions of European High Culture* (1991); *Idealism as Modernism; Hegelian Variations* (1997); *Henry James and Modern Moral Life* (2000); *Hegel's Practical Philosophy: Rational Agency as Ethical Life* (2008); *After the Beautiful: Hegel and the Philosophy of Pictorial Modernism* (2013); *Filmed Thought: Cinema as Reflective Form* (2020); and, most recently, *Philosophy by Other Means: The Arts in Philosophy and Philosophy in the Arts* (2021); as well as scores of articles on continental philosophy and the arts.