

Contents

| | |
|--|-----------|
| <i>Acknowledgments</i> | <i>ix</i> |
| <i>Abbreviations</i> | <i>xi</i> |
| Introduction | 1 |
| The Idea of Melancholy, 1—Heidegger's Discussion of Moods, 5 —Melancholy in Benjamin, 8 | |
| 1 Benjamin and Freud | 16 |
| At the Juncture of Melancholy, 16—Freud's Distinction Between Mourning and Melancholia, 19—Loss, 21— Commitment and Loyalty to the Lost Object, 32— The Intentionless Nature of Truth, 41—Work and Play: A View of Melancholic Productivity, 57 | |
| 2 The <i>Trauer-Spiel</i> | 67 |
| Reflections on the Baroque, 67—Expressions of Pain in the <i>Trauerspiel</i> , 74—The Bombastic Nature of Expression in the <i>Trauerspiel</i> , 82—Pain and Spectacle: The Figure of the Martyr, 96—Death and Meaning: The Figure of the Ghost, 102 | |
| 3 Melancholy and Language | 118 |
| Language and Loss: Benjamin's Concept of Expression, 118— Creation and Loss: "On Language as Such," 127—Lament: Language and Sadness, 141—The Ghosts of Language: "The Task of the Translator," 152 | |

| | | |
|---|---|-----|
| 4 | Melancholy and Truth | 163 |
| | The “Epistemo-Critical Prologue,” 163—The “Monad”: Leibniz and Benjamin, 169—The Monads’ Configuration as a Hierarchy, 176—A Preestablished Harmony: Benjamin’s Conception of Truth as Harmony, 183— <i>Stimmung</i> : Philosophy and Mood, 189 | |
| | <i>Notes</i> | 195 |
| | <i>Bibliography</i> | 225 |
| | <i>Index</i> | 233 |