The Postmodern Explained To Children: Correspondence, 1982-1985

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Reinventing the Sublime: Post-Romantic Literature and Theory

Qualitative researchers working within postmodern contexts of multiplicity and ambiguity are tasked with working through challenges - related to methods, interpretation, and representation - throughout the research process. Through examining related literature and incorporating my own experiences, I explore ethical dilemmas that social justice-oriented qualitative researchers may encounter as a result of conflicting multiplicities of difference among researcher(s), participants, and readers. Citations of: The Postmodern Explained to Children Correspondence 1982-1985. Jean François Lyotard, Julian Pefanis & Morgan Thomas. (1992). Paul Feyerabend, Richard Rorty, Chantal Mouffe and John Keane are theorists of democracy, but they all depart, first, from the commitment to the universal truth? claims that underpin other (...) schools of democratic thought, and, second, from the concomitant belief in the priority of theory over practice. In doing so, they make it difficult to theorise how democracy might be brought about, except, circularly, where it already exists. On the one side, Feyerabend, Rorty and, to a lesser extent, Keane, assume that ?democracy? already exists, so that its realisation requires no theory. Lyotard, Jean Francois. & Pefanis, Julian. & Thomas, Morgan. (1992). The postmodern explained to children : correspondence 1982-1985. Sydney : Power Publications. MLA Citation. Lyotard, Jean Francois. and Pefanis, Julian. and Thomas, Morgan. The postmodern explained to children : correspondence 1982-1985 / Jean-Francois Lyotard ; translations edited by Julian Pefanis & Morgan Thomas ; [translated by Don Berry et al.] Power Publications Sydney 1992. Australian/Harvard Citation. Lyotard, Jean Francois. & Pefanis, Julian. & Thomas, Morgan. 1992, The postmodern explained to ...
Reviews. It possible to explain, for example, what Kant calls ‘subreption (substitution of a respect for the object instead of for the idea of humanity in our subject)’? Is a feeling of the sublime not, on the contrary, the result of this actualization? Unfortunately, the publication also suffers from typos and a poor index, which complicates work with the text (there is, for example, only one reference to Luce Irigaray, and none to Trezise), always...