

Why must critics unmask and demystify literary works? Why do they believe that language is always withholding some truth, that the critic's task is to reveal the unsaid or repressed? In this book, Rita Felski examines critique, the dominant form of interpretation in literary studies, and situates it as but one method among many, a method with strong allure but also definite limits. Felski argues that critique is a sensibility best captured by Paul Ricoeur's phrase "the hermeneutics of suspicion." She shows how this suspicion toward texts forecloses many potential readings while providing no guarantee of rigorous or radical thought. Instead, she suggests, literary scholars should try what she calls "postcritical reading": rather than looking behind a text for hidden causes and motives, literary scholars should place themselves in front of it and reflect on what it suggests and makes possible. By bringing critique down to earth and exploring new modes of interpretation, *The Limits of Critique* offers a fresh approach to the relationship between artistic works and the social world.

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Why must critics unmask and demystify literary works? Why do they believe that language is always withholding some truth, that the critic's task is to reveal the. In *The Limits of Critique*, Felski argues that critique has become the very kind of common sense it sets out to expose.

Felski in her latest book *The Limits of Critique*. Its publication marks an addition to the burgeoning field of what some, Felski included, are calling 'postcritical'.

The title of this book has an odd ring to it, since in Kantian philosophy the notion of critique is closely bound up with the setting of limits.

The Limits of Critique has ratings and 16 reviews. Neil said: An intriguing, compact, and timely discussion of changing trends within literary studie. A couple of interesting reviews of Rita Felski's new book, *The Limits of Critique* (Chicago,) have appeared (by Davide Panagia and. Rita Felski, *The Limits of Critique*. (Chicago: University of Chicago Press,), pp. A colleague who received her PhD in literature in once wistfully. He makes appearances in two recent works, Rita Felski's *The Limits of Critique* and Lee Konstantinou's *Cool Characters: Irony and American Fiction*, both of. George Porter Thomas reviews Rita Felski's *The Limits of Critique*.

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