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Monomania The Flight From Everyday Life In Literature And Art

E. Wilson



Monomania The Flight From Everyday Life In Literature And Art:

Monomania Marina Van Zuylen, 2018-05-31 This book is about the obsessive strategies people use to keep the arbitrary out of their lives it is about the fanaticism and intolerance linked to their ideas of perfection and permanence Those readers who have brushed against the dangers of the *id e fixe* who have come close to surrendering to something or someone diabolically seductive or coercive will recognize in these characters their own encounter with a dangerously systematized world From the introduction Monomania explores the cultural prominence of the *id e fixe* in Western Europe during the nineteenth and twentieth centuries Marina van Zuylen revives the term monomania to explore the therapeutic attributes of obsession She introduces us to artists and collectors voyeurs and scholars hypochondriacs and melancholics whose lives are run by debilitating compulsions that may become powerful weapons against the tyranny of everyday life In van Zuylen's view there is a productive tension between disabling fixations and their curative powers she argues that the *id e fixe* has acted as a corrective for the multiple disorders of modernity The authors she studies Charles Baudelaire Sophie Calle Elias Canetti George Eliot Gustave Flaubert and Thomas Mann among them embody or set in motion different manifestations of this monomaniacal imperative Their protagonists or alter egos live more intensely more meaningfully because of the compulsive pressures they set up for themselves Monomania shows that transforming life into art or at least into the artful drives out the anxiety of the void and puts in its place something so orderly and meaningful that it can take on the aura of a religion

Nineteenth Century Science Fiction David Seed, 2023-07-18 This volume presents a selection from the American and British fiction of the nineteenth century which was evolving into what we now know as science fiction Taking Frankenstein as its formative work it assembles stories and excerpts from narratives exploring the complex impact of new technologies like the telegraph and later the cinema or new scientific practices like mesmerism hypnotism and microscopy The selected authors range from those famous within the realist tradition like George Eliot and Mark Twain to scientists like the physician Silas Weir Mitchell and the inventor Thomas Edison They repeatedly destabilize their narratives so that some come to resemble scientific records and frequently leave their endings unresolved encouraging the reader to speculate about their subjects which include extensions to the senses new inventions and challenges to individual autonomy Many focus on experiments but might combine scientific enquiry with the supernatural producing hybrid narratives as a result which are difficult to classify

Mary Cholmondeley Reconsidered Carolyn W de la L Oulton, 2015-09-30 This book provides a necessary critical reappraisal of one of the most challenging and subversive of nineteenth century women writers

Maladies of the Will Jennifer L. Fleissner, 2024-05-31 An examination of the nineteenth century American novel that argues for a new genealogy of the concept of the will What if the modern person were defined not by reason or sentiment as Enlightenment thinkers hoped but by will Western modernity rests on the ideal of the autonomous subject charting a path toward self determination Yet novelists have portrayed the will as prone to insufficiency or excess from indecision to

obsession with impulse to melancholic inertia Jennifer Fleissner's ambitious book shows how the novel's attention to the will's maladies enables an ongoing interrogation of modern premises from within *Maladies of the Will* reveals the nineteenth century American novel's relation to a wide ranging philosophical tradition highly relevant to our own tumultuous present In works from *Moby Dick* and *The Scarlet Letter* to Elizabeth Stoddard's *The Morgesons* and Charles W Chesnutt's *The Marrow of Tradition* the will's grandeur and its perversity emerge as it alternately aligns itself with and pits itself against a bigger Will whether of God the state society history or life itself Today when invocations of autonomy appear beside the medicalization of many behaviors and democracy's tenet of popular will has come into doubt *Maladies of the Will* provides a map to how we got here and how we might think these vital dilemmas anew

Understanding Rancière, Understanding Modernism Patrick M. Bray, 2017-03-23 The contemporary philosopher Jacques Rancière has become over the last two decades one of the most influential voices in philosophy political theory and literary art historical and film criticism His work reexamines the divisions that have defined our understanding of modernity such as art and politics representation and abstraction and literature and philosophy Working across these divisions he engages the historical roots of modernism at the end of the eighteenth century uncovering forgotten texts in the archive that trouble our notions of intellectual history The contributors to *Understanding Rancière* engage with the multiplicity of Rancière's thought through close readings of his texts through comparative readings with other philosophers and through an engagement with modernist works of art and literature The final section of the volume includes an extended glossary of the most important terms used by Rancière which will be a valuable resource for experts and students alike

Spontaneity and Form in Modern Prose Vidyan Ravinthiran, 2022-12-01 This study analyzes post Romantic prose whose authors in terms of race gender class nationality and more occupy a range of subject positions Unlike poetry modern literary prose has no rhetorical repertoire or structure beyond those of grammar that one could tabulate As a result it becomes a zone of experimentation and spontaneous creativity as well as a means to investigate the concept of spontaneity understood as post secular Heeding separate histories and peculiar particularities this volume reveals writers discovering their ideas as they go in prose whose sound rhythm syntax and imagery escapes the preordained There are chapters on William Hazlitt Ralph Waldo Emerson and Walt Whitman and Hindu philosophy Gerard Manley Hopkins Herman Melville D H Lawrence and Saul Bellow Virginia Woolf and Marion Milner Gwendolyn Brooks Adil Jussawalla and Chimamanda Ngozi Adichie These writers are intelligently vexed by two transitions first the movement from impulse into form and second the overlap between literary forms and social forms They explore the yearning for renovated societies which expressive of our deepest selves would also enable those selves in times of panicked fragmentation moral relativism and communication imperiled to interact as citizens

Human Remains Jonathan Strauss, 2012 The living and the dead cohabited Paris until the late 18th century when in the name of public health measures were taken to drive the latter from the city Cemeteries were removed from urban space and corpses started to be

viewed as terrifyingly noxious substances Working across a broad range of disciplines this book seeks to understand the meaning of the dead and their role in creating one of the most important cities of the contemporary world **The Hypochondriacs** Brian Dillon, 2010-02-02 Charlotte Bront found in her illnesses real and imagined an escape from familial and social duties and the perfect conditions for writing The German jurist Daniel Paul Schreber believed his body was being colonized and transformed at the hands of God and doctors alike Andy Warhol was terrified by disease and by the idea of disease Glenn Gould claimed a friendly pat on his shoulder had destroyed his ability to play piano And we all know someone who has trawled the Internet in solitude seeking to pinpoint the source of his or her fantastical symptoms The Hypochondriacs is a book about fear and hope illness and imagination despair and creativity It explores in the stories of nine individuals the relationship between mind and body as it is mediated by the experience or simply the terror of being ill And in an intimate investigation of those lives it shows how the mind can make a prison of the body by distorting our sense of ourselves as physical beings Through witty entertaining and often moving examinations of the lives of these eminent hypochondriacs James Boswell Charlotte Bront Charles Darwin Florence Nightingale Alice James Daniel Paul Schreber Marcel Proust Glenn Gould and Andy Warhol Brian Dillon brilliantly unravels the tortuous connections between real and imagined illness irrational fear and rational concern the mind's aches and the body's ideas *A Poetics of Trauma* Ilana Szobel, 2013 Astute analysis of the work of a great Israeli poet through the lens of psychoanalysis gender nationalism and trauma theory *The Paradoxes of Planning* Sara Westin, 2016-03-03 Why is it that modern architects and planners these benevolent and socially visionary experts have created environments that can make one feel so uneasy Using a philosophical and psychoanalytical approach this book critically examines expert knowledge within architecture and urban planning Its point of departure is the gap between visions and realities intentions and outcomes in planning with particular focus on projects in Sweden that try to create an urban atmosphere Finding insights from the work of Sigmund Freud and his followers the book argues that urban planning during the 20th century is a neurotic activity prone to produce a type of alienation Besides trying to understand the gap between intentions and outcomes in planning the book also discusses how to define the concept of the urban juxtaposing different knowledge traditions contrasting the positivistic theory of space syntax with poetic dialectical approaches the planner view of the city with that of the fl neur examining texts by Virginia Woolf and August Strindberg David Malouf Don Randall, 2013-07-19 Don Randall's comprehensive study situates Malouf within the field of contemporary international and postcolonial writing but without losing sight of the author's affiliation with Australian contexts The book presents an original reading of Malouf finding the unity of his work in the continuity of his ethical concerns for Malouf human lives find their value in transformations specifically in instances of self overcoming that encounters with difference or otherness provoke However the book is fully aware of and informed by the quite ample body of criticism on Malouf and thus provides readers with a broad based understanding of how Malouf's works have been received

and assessed It is an effective companion volume for studies in postcolonial or Australian literature for any study project in which Malouf figures prominently

The Anxiety of Dispossession Masha Belenky, 2008 Focusing on male authored texts Belenky demonstrates that this obsession with sexual jealousy conveys both patriarchal anxiety over disempowerment stemming from social upheaval and a male desire for social and sexual control over the female body and mind Bound up with the male prerogative of ownership jealousy was assigned an explicitly public role in guarding a man's property and propriety This book considers portrayals of jealousy by major authors such as Balzac Hugo and Zola alongside a broad range of works by medical writers journalists and moralists who wrote for popular audiences

Eccentricity and the Cultural Imagination in Nineteenth-Century Paris Miranda Gill, 2009-01-15 What did it mean to call someone eccentric in 19th century Paris Drawing on etiquette manuals fashion magazines newspapers novels and psychiatric treatises this interdisciplinary study illuminates figures of Parisian modernity from the courtesan and Bohemian to the female dandy and circus freak

Love, Mortality and the Moving Image E. Wilson, 2012-02-21 In their use of home movies collages of photographs and live footage moving image artists explore the wish to see dead loved ones living This study closely explores emotions and sensations surrounding mortality and longing with new readings of works by Agnès Varda Pedro Almodóvar Ingmar Bergman Sophie Calle and many others

The Hummingbird Cabinet Judith Pascoe, 2006 This book is a romantic history of romantic collecting It takes seriously and by necessity shares the tendency of romantic histories to dwell upon their own fragmentariness on the impossibility of capturing an intact history It traces the particular ways in which objects stepped into the lives of romantic collectors and also the ways in which the objects moved on from the Introduction In the late eighteenth and early nineteenth centuries the activity of collecting became democratized and popularized allowing all kinds of people to become caught up in the collecting obsessions of the period birds books Napoleonic relics botanical specimens Egyptiana and fossils Judith Pascoe invites readers to contemplate the ongoing allure of romantic collections Pascoe maintains that romanticism as a literary movement played a crucial supporting role in varied attempts by collectors of this era to fashion identities for themselves through collecting She links the collecting craze during the period with the subsequent fetishization of romantic poets and their possessions revealing the extent to which an ongoing fascination with material objects with Keats's hair and Shelley's guitar for example helped to produce an enduring image of these poets as spiritual emissaries of a less materialistic age In language both witty and idiosyncratic Pascoe makes the case that the romantic period stands out as a distinct moment in collecting history a transition between the flourishing of the Renaissance wonder cabinet and the rise of the Victorian museum

The Youth of Things Stephen Dodd, 2014-01-31 When he died from tuberculosis at the age of thirty-one Kajii Motojirō had written only twenty short stories Yet his life and work it is argued here sheds light on a significant moment in Japanese history and ultimately adds to our understanding of how modern Japanese identity developed By the time Kajii began to write in the mid 1920s there was heated debate among his peers over legitimate forms of literary

expression Japanese Romantics questioned the value of a western inspired version of modernity others were influenced by Marxist proletarian literature or modernist experimentation still others tried to create a distinctly Japanese fictional style that concentrated on first person perspective the so called I novel There was a general sense that Japan needed to reinvent itself but writers and artists were at odds over what form this reinvention should take Throughout his career Kajii drew from these various camps but belonged to none of them making his work an invaluable indicator of a culture in crisis and transition The Youth of Things is the first full length book devoted to Kajii Motojir It brings together English translations of nearly all his completed stories with an analysis of his literature in the context of several major themes that locate him in 1920s Japan In particular Dodd links the writer s work with the physical body Kajii s subjective literary presence was grounded first and foremost in his TB stricken physical body hence one cannot be studied without the other His concerns with health and mortality drove him to play a central role in constructing a language for modern literature and to offer new insights into ideas that intrigued so many other Taisho intellectuals and writers In addition Kajii s early years as a writer were strongly influenced by the cosmopolitan humanism of the White Birch Shirakaba school but by the time his final work was published in the early 1930s an environment of greater cultural introspection was beginning to take root encapsulated in the expression return to Japan nihon kaiki Only a few years separate these two moments in time but they represent a profound shift in the aspirations and expectations of a whole generation of writers Through a study of Kajii s writing this book offers some sense of the demise of one cultural moment and the creation of another

[Narrative Podcasting in an Age of Obsession](#) Neil Verma,2024 Evaluating the rise of podcasting and the storytelling trends that emerged **Possessed** Rebecca R. Falkoff,2021-05-15 In Possessed Rebecca R Falkoff asks how hoarding once a paradigm of economic rationality came to be defined as a mental illness Hoarding is unique among the disorders included in the American Psychiatric Association s DSM 5 because its diagnosis requires the existence of a material entity the hoard Possessed therefore considers the hoard as an aesthetic object produced by clashing perspectives about the meaning or value of objects The 2000s have seen a surge of cultural interest in hoarding and those whose possessions overwhelm their living spaces Unlike traditional economic elaborations of hoarding which focus on stockpiles of bullion or grain contemporary hoarding results in accumulations of objects that have little or no value or utility Analyzing themes and structures of hoarding across a range of literary and visual texts including works by Nikolai Gogol Arthur Conan Doyle Carlo Emilio Gadda Luigi Malerba Song Dong and E L Doctorow Falkoff traces the fraught materialities of the present to cluttered spaces of modernity bibliomaniacs libraries flea markets crime scenes dust heaps and digital archives Possessed shows how the figure of the hoarder has come to personify the economic epistemological and ecological conditions of modernity Thanks to generous funding from New York University and its participation in TOME Toward an Open Monograph Ecosystem the ebook editions of this book are available as Open Access OA volumes from Cornell Open cornellpress.cornell.edu/cornell-open and other Open Access repositories

Front Cover Iconography and Algerian Women's Writing Pamela A. Pears, 2015-10-29 The front covers of books written by Algerian women serve as the primary source of investigation in *Front Cover Iconography and Algerian Women Writers*. These covers have implications that extend beyond selling the book. What we see on one side of the page or in this case the cover recto controls what we read on the reverse in this case the text itself verso. Using theories of the paratext including those of Gérard Genette and Jonathan Gray, this book determines how four dominant iconographies used on the covers of Algerian women's writing: Orientalist art, the veil, the desert, and the author portrait, work with and against the texts they represent. These images have an impact on the initial reception of the book, but beyond that, book covers determine how both the informed and uninformed reader categorize and interpret francophone Algerian women's writing in France and beyond. As the covers help to sell the works, they also produce messages represented via their iconographies that embed themselves into the texts. A sometimes explicit and at the very least implicit dialog between the visual paratextual representation and the written textual one is created. A dialog that extends beyond the life of the physical book to a sort of canonical paradigm for reading these authors' works. Thus, even if the cover image appears ephemeral, it never truly disappears. Its powerful control over critical reception and ultimately interpretation of francophone Algerian women's writing remains. Victorian Secrecy Denise Tischler Millstein, 2016-02-24 Whether commercial, personal, political, professional, or spiritual knowledge was capital for the Victorians in their ongoing project of constructing a modern information-based society, *Victorian Secrecy* explores the myriad ways in which knowledge was both zealously accumulated and jealously guarded by individuals, institutions, and government entities in Victorian Britain. Offering a wide variety of critical approaches and disciplinary perspectives, the contributors examine secretive actors with respect to a broad range of subjects, including the narrator in *Tess of the d'Urbervilles*, John Henry Newman's autobiographical novel *Loss and Gain*, Richard Dadd's *The Fairy Feller's Masterstroke*, modes of detection in *Bleak House*, the secret history of Harriet Martineau's role in the repeal of the Corn Law, and Victorian stage magicians. Taken together, the essays provide a richly textured account of which modes of hiding and revealing articulate secrets in Victorian literature and culture, how social relations are formed and reformed in relationship to secrecy, and what was at stake individually, aesthetically, and culturally in the Victorians' clandestine activities.

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