

# The Romantic Subject *in Autobiography*

*Rousseau & Goethe*

EUGENE L. STELZIG



# Romantic Subject In Autobiography Rousseau And Goethe

**Jill Locke**



## **Romantic Subject In Autobiography Rousseau And Goethe:**

The Romantic Subject in Autobiography Eugene L. Stelzig, 2000 Stelzig provides an overview of how these authors fashioned a distinctive type of self writing at the historical moment when modern autobiography emerged in its identifiable form BOOK JACKET *Romantic Autobiography in England* Eugene Stelzig, 2016-04-08 Taking into account the popularity and variety of the genre this collaborative volume considers a wide range of English Romantic autobiographical writers and modes including working class autobiography the familiar essay and the staged presence In the wake of Rousseau's Confessions autobiography became an increasingly popular as well as a literary mode of writing By the early nineteenth century this hybrid and metamorphic genre is found everywhere in English letters in prose and poetry by men and women of all classes As such it resists attempts to provide a coherent historical account or establish a neat theoretical paradigm The contributors to *Romantic Autobiography in England* embrace the challenge focusing not only on major writers such as William Wordsworth De Quincey and Mary Shelley but on more recent additions to the canon such as Mary Robinson Dorothy Wordsworth and Mary Hays There are also essays on the scandalous *Memoirs of Mrs Billington* and on Joseph Severn's autobiographical scripting of himself as the friend of Keats The result is an exploratory and provisional mapping of the field provocative rather than exhaustive intended to inspire future scholarship and teaching Autobiography and Natural Science in the Age of Romanticism Dr Bernhard Kuhn, 2013-04-28 Set against the backdrop of a rapidly fissuring disciplinary landscape where poetry and science are increasingly viewed as irreconcilable and unrelated Bernhard Kuhn's study uncovers a previously ignored fundamental connection between autobiography and the natural sciences Examining the autobiographies and scientific writings of Rousseau Goethe and Thoreau as representative of their ages Kuhn challenges the now entrenched thesis of the two cultures Rather these three writers are exemplary in that their autobiographical and scientific writings may be read not as separate or even antithetical but as mutually constitutive projects that challenge the newly emerging boundaries between scientific and humanistic thought during the Romantic period Reading each writer's life stories and nature works side by side as they were written Kuhn reveals the scientific character of autobiographical writing while demonstrating the autobiographical nature of natural science He considers all three writers in the context of scientific developments in their own times as well as ours showing how each one marks a distinctive stage in the growing estrangement of the arts and sciences from the self assured epistemic unity of Rousseau's time to the splintering of disciplines into competing ways of knowing under the pressures of specialization and professionalization during the late Romantic age of Thoreau His book thus traces an unfolding drama in which these writers and their contemporaries each situated in an intellectual landscape more fragmented than the last seek to keep together what modern culture is determined to break apart Romantic Autobiography in England Professor Eugene Stelzig, 2013-04-28 Taking into account the popularity and variety of the genre this collaborative volume considers a wide range of English Romantic autobiographical

writers and modes including working class autobiography the familiar essay and the staged presence In the wake of Rousseau's Confessions autobiography became an increasingly popular as well as a literary mode of writing By the early nineteenth century this hybrid and metamorphic genre is found everywhere in English letters in prose and poetry by men and women of all classes As such it resists attempts to provide a coherent historical account or establish a neat theoretical paradigm The contributors to Romantic Autobiography in England embrace the challenge focusing not only on major writers such as William Wordsworth De Quincey and Mary Shelley but on more recent additions to the canon such as Mary Robinson Dorothy Wordsworth and Mary Hays There are also essays on the scandalous Memoirs of Mrs Billington and on Joseph Severn's autobiographical scripting of himself as the friend of Keats The result is an exploratory and provisional mapping of the field provocative rather than exhaustive intended to inspire future scholarship and teaching

**The Child in French and Francophone Literature**, 2016-08-09 From the contents Sandra BECKETT Babes in the woods today's riding hoods go to granny's Lewis SEIFERT Madame Le Prince de Beaumont and the infantilization of the fairy tale Michael O RILEY La Bete est morte Mending images and narratives of ethnicity and national identity in post World War II France Eileen HOFT MARCH Child Survivors and Narratives of Hope Georges Perec's *W ou le souvenir d'enfance* Alioune SOW *L'enfance metisse ou l'enfance entre les eaux* Le chercheur d'Afriques de Henri Lopes Cheryl TOMAN Writing Childhood Reflection of a nation in a village voice in Marie Claire Matip's Ngond Julie BAKER The childhood of the epic hero representation of the child protagonist in the Old French *Enfances* texts Mary EKMAN *Destinataire et ou heritier du texte* figuring the child in early modern French memoirs

**Hermann Hesse** Harold Bloom, 2003 Hermann Hesse's introspective lyrical writing won him praise from the literary world while his sense of estrangement from industrialized civilization and endorsement of pacificism brought him wide popular approval Winner of the Nobel Prize for *The Glass Bead Game* Hesse renders life's callings in a way that has called readers to a renewed sense of purpose and possibility

[Encyclopedia of Life Writing](#) Margareta Jolly, 2013-12-04 First published in 2001 Routledge is an imprint of Taylor Francis an informa company

*Sex, Lies, and Autobiography* James L. O'Rourke, 2006 In *Sex Lies and Autobiography* James O'Rourke explores the relationships between literary form and ethics revealing how autobiographical texts are able to confront readers with the moral complexities of everyday life Tracing the ethical legacy of Jean Jacques Rousseau's *Confessions* in a series of English language texts the author shows how Rousseau's doubts about the possibility of ethical behavior in everyday life shadows the first person narratives of five canonic works William Wordsworth's *Prelude* Charlotte Brontë's *Jane Eyre* and *Villette* Mary Shelley's *Frankenstein* and Vladimir Nabokov's *Lolita* Offering a fascinating new way of thinking about ethics through literature *Sex Lies and Autobiography* challenges the most fundamental principles of the philosophical study of ethics revealing the innate difference between morality in life and morality in literature O'Rourke begins with Rousseau's inability to reconcile his intuitive belief that he is a good person with the effects that his actions have on others and he goes on to show how this same

ethical impasse recurs in the five aforementioned texts. The ethical crises these texts describe such as when Jane Eyre's happiness can be purchased only at the cost of Bertha Mason's suicide or when Humbert Humbert's artistry demands the sacrifice of Dolores Haze are not instances of authorial ethical blindness. O'Rourke says but rather are ethical challenges that force us as readers to consider our own lives. In each of these works a narrator attempts to justify his or her behavior and fails. In each case the rigorous narrative of self-examination demands a similar effort from the reader whose own sense of moral rectitude is put into question. Confronting the long-held philosophical construction that links ethical principles and life choices thereby reassuring us of the ethical coherence of everyday life, the narrators of these literary autobiographies come to a very different conclusion by looking back on their lives: they cannot understand how their most benevolent desires led to such damaging life stories. By leaving meaning inexplicit, O'Rourke argues, these texts are able to recover traumatic material that is ordinarily repressed and then bring that repressed knowledge to bear on self-justifying narratives. For readers interested in autobiographical studies, ethical criticism, and trauma and literary studies, *Sex Lies and Autobiography* provides a groundbreaking analysis of the role of ethics in literature.

*Burdens of Proof* Susanna Egan, 2011-04-20. Autobiographical impostures, once they come to light, appear to us as outrageous, scandalous. They confuse lived and textual identity: the person in the world and the character in the text, and call into question what we believe, what we doubt, and how we receive information. In the process, they tell us a lot about cultural norms and anxieties. *Burdens of Proof* Faith Doubt and Identity in Autobiography examines a broad range of impostures in the United States, Canada, and Europe and asks about each one: Why this particular imposture? Why here and now? Susanna Egan's historical survey of texts from early Christendom to the nineteenth century provides an understanding of the author in relation to the text and shows how plagiarism and other false claims have not always been regarded as the frauds we consider them today. She then explores the role of the media in the creation of much contemporary imposture, examining in particular the cases of Jumana Hanna, Norma Khouri, and James Frey. The book also addresses ethnic imposture, deliberate fictions, plagiarism, and ghostwriting, all of which raise moral, legal, historical, and cultural issues. Egan concludes the volume with an examination of how historiography and law failed to support the identities of European Jews during World War II, creating sufficient instability in Jewish identity and doubt about Jewish wartime experience that the impostor could step in. This textual erasure of the Jews of Europe and the refashioning of their experiences in fraudulent texts are examples of imposture as an outcrop of extreme identity crisis. The first to examine these issues in North America and Europe, *Burdens of Proof* will be of interest to scholars of life writing and cultural studies.

*Towards a History of Consciousness* Vwadek P. Marciniak, 2006. *Towards a History of Consciousness* Space, Time, and Death offers a cogent and compelling discussion of the neglected topic of the history of consciousness. An analysis of our postmodern ontology reveals deep but neglected roots. What are those roots and how did they grow? Is there a self without consciousness? What is the relation of the self to the individual? Does the recognition of death contribute to the growth of

consciousness As a survey of western history this work pushes the boundaries of the understanding of consciousness in intriguing and sometimes provocative directions This integrative study is intended for the serious curious student and thinker

*Democracy and the Death of Shame* Jill Locke, 2016-04-01 Is shame dead With personal information made so widely available an eroding public private distinction and a therapeutic turn in public discourse many seem to think so People across the political spectrum have criticized these developments and sought to resurrect shame in order to protect privacy and invigorate democratic politics *Democracy and the Death of Shame* reads the fear that shame is dead as an expression of anxiety about the social disturbance endemic to democratic politics Far from an essential supplement to democracy the recurring call to bring back shame and other civilizing mores is a disciplinary reaction to the work of democratic citizens who extend the meaning of political equality into social realms Rereadings from the ancient Cynics to the mid twentieth century challenge the view that shame is dead and show how shame as a politically charged idea is disavowed invoked and negotiated in moments of democratic struggle

*A Fallen Idol Is Still a God* Elizabeth Allen, 2006-10-26 *A Fallen Idol Is Still a God* elucidates the historical distinctiveness and significance of the seminal nineteenth century Russian poet playwright and novelist Mikhail Iurevich Lermontov 1814 1841 It does so by demonstrating that Lermontov s works illustrate the condition of living in an epoch of transition Lermontov s particular epoch was that of post Romanticism a time when the twilight of Romanticism was dimming but the dawn of Realism had yet to appear Through close and comparative readings the book explores the singular metaphysical psychological ethical and aesthetic ambiguities and ambivalences that mark Lermontov s works and tellingly reflect the transition out of Romanticism and the nature of post Romanticism Overall the book reveals that although confined to his transitional epoch Lermontov did not succumb to it instead he probed its character and evoked its historical import And the book concludes that Lermontov s works have resonance for our transitional era in the early twenty first century as well

**Secularism and Hermeneutics** Yael Almog, 2019-05-13 In the late Enlightenment a new imperative began to inform theories of interpretation all literary texts should be read in the same way that we read the Bible However this assumption concealed a problem there was no coherent we who read the Bible in the same way In *Secularism and Hermeneutics* Yael Almog shows that several prominent thinkers of the era including Johann Gottfried Herder Moses Mendelssohn Immanuel Kant Georg Wilhelm Friedrich Hegel and Friedrich Daniel Ernst Schleiermacher constituted readers as an imaginary we around which they could form their theories and practices of interpretation This conception of interpreters as a universal community Almog argues established biblical readers as a coherent collective In the first part of the book Almog focuses on the 1760s through the 1780s and examines these writers works on biblical Hebrew and their reliance on the conception of the Old Testament as a cultural rather than religious asset She reveals how the detachment of textual hermeneutics from confessional affiliation was stimulated by debates on the integration of Jews in Enlightenment Germany In order for the political community to cohere she contends certain religious practices were

restricted to the private sphere while textual interpretation which previously belonged to religious contexts became the foundation of the public sphere As interpretive practices were secularized and taken to be universal they were meant to overcome religious difference Turning to literature and the early nineteenth century in the second part of the book Almog demonstrates the ways in which the new literary genres of realism and lyric poetry disrupted these interpretive reading practices Literary techniques such as irony and intertextuality disturbed the notion of a stable universal reader's position and highlighted interpretation as grounded in religious belonging Secularism and Hermeneutics reveals the tension between textual exegesis and confessional belonging and challenges the modern presumption that interpretation is indifferent to religious concerns Handbook of Autobiography / Autofiction Martina Wagner-Egelhaaf, 2019-01-29 Autobiographical

writings have been a major cultural genre from antiquity to the present time General questions of the literary as e.g. the relation between literature and reality truth and fiction the dependency of author narrator and figure or issues of individual and cultural styles etc. can be studied preeminently in the autobiographical genre Yet the tradition of life writing has in the course of literary history developed manifold types and forms Especially in the globalized age where the media and other technological cultural factors contribute to a rapid transformation of lifestyles autobiographical writing has maintained even enhanced its popularity and importance By conceiving autobiography in a wide sense that includes memoirs diaries self portraits and autofiction as well as media transformations of the genre this three volume handbook offers a comprehensive survey of theoretical approaches systematic aspects and historical developments in an international and interdisciplinary perspective While autobiography is usually considered to be a European tradition special emphasis is placed on the modes of self representation in non Western cultures and on inter and transcultural perspectives of the genre The individual contributions are closely interconnected by a system of cross references The handbook addresses scholars of cultural and literary studies students as well as non academic readers **Art, Agency and the Continued Assault on Authorship**

Simon Blond, 2022-10-31 This book presents a counter history to the relentless critique of the humanist subject and authorial agency that has taken place over the past fifty years It is both an interrogation of that critique and the tracing of an alternative narrative from Romanticism to the twenty first century which celebrates the agency of the artist as a powerful contribution to the wellbeing of the community It does so through arguments based on philosophical aesthetics and cultural theory interspersed with case histories of particular artists It also engages with a second issue that cannot be separated from the first This is the question of what the role and purpose of art is in society This has become particularly important since the 1990s because of the social turn in art in which it is claimed that the only valid role for art was one that had explicit social consequences This book argues that a political role for art is valuable but not the only one that can be envisaged nor indeed is it the most obvious or most important Art has other social roles both as a means to engender empathy and community and to re enchant a world bereft of meaning and reduced to material values The book will appeal to practising artists as well as

scholars working in art history philosophy aesthetics and curatorial studies      Intellect and Character in Victorian England H. S. Jones, 2007-06-07 A major study of a distinguished Victorian intellectual at the epicentre of the revolutions transforming English academic and intellectual life      As German as Kafka Lene Rock, 2019-12-10 Since the turn of the 21st century countless literary endeavors by new Germans have entered the spotlight of academic research Yet minority writing with its distinctive renegotiation of traditional concepts of cultural identity is far from a recent phenomenon in German literature A hundred years previously the intense involvement of German Jewish intellectuals in cultural and political discourses on Jewish identity put a clear stamp on German modernism This book is the first to unfold literary parallels between these two riveting periods in German cultural history Drawing on the philosophical oeuvre of Jean Luc Nancy a comparative reading of texts by amongst others Beer Hofmann Kermani Zdamar Roth Schnitzler and Zaimoglu examines a variety of literary approaches to the thorny issue of cultural identity while developing an overarching perspective on the politics of literature

Goethe Yearbook 12 Simon Richter, 2004-09-02 Volume 12 is dedicated to founding editor Thomas P Saine and includes essays on Goethe's novels plays and poems the Ilmpark Bach Ossian Goethe reception and Schiller The Goethe Yearbook first published in 1982 is a publication of the Goethe Society of North America and is dedicated to North American Goethe scholarship It aims above all to encourage and publish original English language contributions to the understanding of Goethe and other authors of the Goethezeit while also welcoming contributions from scholars around the world The book review section seeks likewise to evaluate a wide selection of recent publications on the period and is important for all scholars of 18th century literature Volume 12 honors founding editor Thomas P Saine with contributions from prominent scholars such as Ehrhard Bahr Benjamin Bennett Dieter Borchmeyer Jane Brown Jill Kowalik Ruth Kluger Meredith Lee John McCarthy Jeff Sammons Helmut Schneider Hans Vaget and more The volume includes essays on Goethe's novels plays and poems the Ilmpark Bach Ossian Goethe reception and Schiller Simon J Richter is associate professor of German and Comparative Literature at the University of Pennsylvania Book review editor Martha B Helfer is associate professor of German at the University of Utah      **A Modern Poetics of Biography** Zhengrun Yang, 2025-09-02 This book provides a comprehensive study of biography to summarize the standard forms as well as a range of peripheral and expanded forms of auto biography Discussion and analyses to be done at three levels namely ontology typology and writing It is drawn from local and international theories in biography in addition to related disciplines in particular for those of the twentieth century and summarizing the experiences of the writing of classics in both Chinese and Western biographical history the study establishes a theoretical system of biography This book can serve as a useful reference for postgraduate students and professional readers who are interested in biographical research      **Literature, History, Choice** Hillel Weiss, 2013-11-01 Starting with a discussion on the elements of the genre of alternative counterfactual history and on its place between the poles of historical determinism and relativism this book develops a literary theory of the historical alternativeness principle



and applies it to the reading of *The City with All That is Therein* by one of the most important and less studied books of the greatest Israeli writer Nobel Prize winner S Y Agnon 1887 1970 The investigation reveals that this principle is by no means inherent solely in modernism and postmodernism but lies at the very basis of the reading process particularly at the levels of plot and character origination and historical and historiographical conceptions that underlie the author's imagination The book is intended for all who are interested in modern literature and theory

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



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