

Myths Of Modern Individualism Faust Don Quixote Don Juan Robinson Crusoe Canto Original Series By Watt Ian Published By Cambridge University Press Paperback

Goethe's 1832 poem Faust offers a vision of humanity realising freedom and prosperity through transcending natural adversity. Changing European Visions of Disaster and Development returns to Faust as a way of exploring the rise and fall of European humanist aspirations to build free and prosperous national political communities protected from natural disasters. Faust stories emerged in early modern Europe linked to the shaking of the traditional religious and political order, and the pursuit of new areas of human knowledge and activity which led to a shift from viewing disasters as acts of God to acts of nature. Faust's dam building and land reclamation project in Goethe's poem was inspired by Dutch hydro-engineering and in turn inspired others. Faustian dreams of an engineered future were pursued by the American Yugoslav inventor Nikola Tesla and the country of his birth towards establishing its national independence and escaping the fate of being a borderland. Faust remains a compelling reference point to explore European visions of disaster and development. If Faust captured the European spirit of earlier centuries, what is today's outlook? Ambitious Faustian development visions to eradicate natural disasters have been replaced by anti-Faustian risk cosmopolitanism sceptical towards human activity in ways counter to building collective protection from disaster. Tesla's country of birth fears returning to being an insecure borderland of Europe. This powerful and timely book calls for a rekindling of European humanism and Faust's vision of 'free people standing on free land'.

Dr Hay is Honorary Senior Research Fellow at the University of Aberdeen. A zoologist by profession, his research has been guided by the hypothesis that religious or spiritual awareness is biologically natural to the human species and has been selected for in the process of organic evolution because it has survival value. Although naturalistic, this hypothesis is not intended to be reductionist with regard to religion. Nevertheless it does imply that all people, including those who have no religious belief, have a spiritual life. His research has included a number of national and in-depth surveys of reports of religious or spiritual experience in the United Kingdom.

This book proposes a revisionist approach to democratic politics. Yaron Ezrahi focuses on the creative unconscious collective imagination that generates ever-changing visions of legitimate power and authority, which compete for enactment and institutionalization in the political arena. If, in the past, political authority was grounded in fictions such as the divine right of kings, the laws of nature, historical determinism and scientism, today the space of democratic politics is filled with multiple alternative social imaginaries of the desirable political order. Exposure to electronic mass media has made contemporary democratic publics more aware that credible popular fictions have greater impact on shaping our political realities than do rational social choices or moral arguments. The pressing political question in contemporary democracy is, therefore, how to select and enact political fictions that promote peace and how to found the political order on checks and balances between alternative political imaginaries of freedom and justice.

The Huaorani of Ecuador lived as hunters and gatherers in the Amazonian rainforest for hundred of years, largely undisturbed by western civilization. Since their first encounter with North American missionaries in 1956, they have held a special place in journalistic and popular imagination as "Ecuador's last savages." *Trekking Through History* is the first description of Huaorani society and culture according to modern standards of ethnographic writing. Through

her comprehensive study of their extraordinary tradition of trekking, Laura Rival shows that the Huaorani cannot be seen merely as anachronistic survivors of the Spanish Conquest. Her critical reappraisal of the notions of agricultural regression and cultural devolution challenges the universal application of the thesis that marginal tribes of the Amazon Basin represent devolved populations who have lost their knowledge of agriculture. Far from being an evolutionary event, trekking expresses cultural creativity and political agency. Through her detailed comparative discussion of native Amazonian representations of history and the environment, Rival illustrates the unique way the Huaorani have socialized nature by choosing to depend on resources created in the past—highlighting the unique contribution anthropology makes to the study of environmental history.

This volume collects a series of writings exploring the notion, the experience and the representation of madness from different disciplinary perspectives and in different cultural contexts.

In the English Renaissance, poetry was imagined to inspire moral behaviour in its readers, but the efficacy of poetry was also linked to 'conjunction,' the theologically dangerous practice of invoking spirits with words. *Magical Imaginations* explores how major writers of the period ? including Spenser, Marlowe, and Shakespeare ? negotiated this troubling link between poetry and magic in their attempts to transform readers and audiences with the power of art. Through analyses of texts ranging from sermons and theological treatises to medical tracts and legal documents, Genevieve Guenther sheds new light on magic as a cultural practice in early modern England. She demonstrates that magic was a highly pragmatic, even cynical endeavor infiltrating unexpected spheres ? including Elizabethan taxation policy and Jacobean political philosophy. With this new understanding of early modern magic, and a fresh context for compelling readings of classic literary works, *Magical Imaginations* reveals the central importance of magic to English literary history.

Doctor Faustus is a classic; its imaginative boldness and vertiginous ironies have fascinated readers and playgoers alike. But the fact that this play exists in two early versions, printed in 1604 and 1616, has posed formidable problems for critics. How much of either version was written by Marlowe, and which is the more authentic? Is the play orthodox or radically interrogative? Michael Keefer's early work helped to establish the current consensus that the 1604 text was censored and revised; the first Broadview edition, praised for its lucid introduction and scholarship, was the first to restore two displaced scenes to their correct place. All competing editions presume that the 1604 text was printed from authorial manuscript, and that the 1616 text is of little substantive value. But in 2006 Keefer's fresh analysis of the evidence showed that the 1604 quarto's Marlovian scenes were printed from a corrupted manuscript, and that the 1616 quarto (though indeed censored and revised) preserves some readings earlier than those of the 1604 text. This revised and updated Broadview edition offers the best available text of *Doctor Faustus* in an attractive hardcover binding. Keefer's critical introduction reconstructs the ideological contexts that shaped and deformed the play, and the text is accompanied by textual and explanatory notes and excerpts from sources

The traditional relationship between painting and literature underwent a profound change in nineteenth-century France. Painting progressively asserted its independence from literature as it liberated itself from narrative obligations whilst interrogating the concept of subject matter itself. Simultaneously the influence of art on the writing styles of authors increased and the character of the artist established itself as a recurring motif in French literature. This book offers a panoramic review of the relationship between art and literature in nineteenth-century France. By means of a series of case studies chosen from key moments throughout the nineteenth century, the aim of this study is to provide a focused analysis of specific examples of this relationship, revealing both its multifaceted nature as well as offering a panorama of the

development of this on-going and increasingly complex cultural relationship. From Jacques Louis David's irreverence for classical texts to Victor Hugo's graphic works, from Edouard Manet's illustrations to Vincent Van Gogh's paintings of books, from Honoré de Balzac's Unknown Masterpiece to Joris-Karl Huysmans's A Rebours, this interdisciplinary investigation of the links between literature and art in France throws new light on both fields of creative endeavour during a critical phase of France's cultural history.

This volume seeks to explore developments in the study of sixteenth- and seventeenth-century Spanish literature over the past decade through the prism of a homage volume that recognizes the contributions of James A. Parr. In his ground-breaking 1974 essay in *Hispania*, he challenged Hispanists to take note of developments in the fields of English and Comparative Studies, not to jump on the bandwagon, but to explore the emerging approaches to textual study in order to identify and adapt those aspects that could help to illuminate the field. In his own work, Parr followed that advice, with studies that incorporated new approaches to genre theory, narratology, and canonicity in order to explore dramatic and prose texts, and Don Quixote. The studies in this anthology make use of many of Parr's innovations, indicating that his work has had a long-lasting impact on the field of Golden Age Hispanism.

This study explores the reappearance of Gnostic themes across the landscape of European literature and thought and in major works by Thomas Mann *Doing Humanities in Nineteenth-Century Germany*, edited by Efraim Podoksik, examines the ways in which the humanities were practised by German thinkers and scholars in the long nineteenth century and the relevance of those practices for the humanities today.

Goethe's *Faust* Parts I and II (1808, 1832) is one of the most important texts in German, and World Literature - this monograph offers a new, original analysis of the text and its significance today

Cheney argues that Marlowe organizes his canon around an "Ovidian" career model, or *cursus*, which turns from amatory poetry to tragedy to epic. The first comprehensive reading of the Marlowe canon in over a generation.

The Faustus myth, before being identified as a myth, was the folktale of a man named Faustus who lived in Germany. Underneath the popularity of this myth lies the basic human instinct to trespass the limits of traditional knowledge in pursuit of self-definition, authentic knowledge and power. This search and transgression also involve the desire to exercise the right of making free authentic choices.

Faustus represents universal issues that are relevant for all human beings, which explains the reason why he has acquired mythic stature. Indeed, a most persistent myth has evolved, the appeal of which has led one writer after the other to reshape it. After his story became popular, he reappeared, even in contemporary culture, in different art forms such as literature, both high-brow and popular, including comics, the ballet and the opera. The real historical Faustus came onto the scene as a scholar and persistently reappeared in literature assuming different identities which, however, shared basically the same qualities. This book demonstrates and offers different perspectives to versions of the

Faustus myth in literature: Christopher Marlowe's *The Tragical History of the Life and Death of Doctor Faustus*, Goethe's *Faust* and John Fowles' *The Magus*. The Faustus Myth is a cycle which starts and ends in tragic circumstances in Christopher Marlowe's Renaissance *Faustus*, in salvation in Johann Wolfgang von Goethe's *Faust*, and in meaninglessness, ambiguous collapses in John Fowles' existentialist *Nicholas Urfe*.

This book exposes for the first time the similarities underlying these myths as well as their origins in earlier trickster legends, and considers when and why they emerged in their respective societies. It then examines the variations through which the themes have been adapted by modern writers to express their own awareness of the sin of knowledge."

Sharply focused essays on the most significant aspects of German Romanticism. This book is an interdisciplinary collection of essays examining Goethe's *Faust* and its derivatives in European, North American, and South American cultural contexts. Topics include the authority of the word in *Faust* and *Dr. Faustus*, cultural memory of Herder, the Eternal-Feminine, Coleridge's responses to *Faust*, Argentinean adaptations, performances by Peter Stein and the *Goetheanum*, Canadian reception of *Faust*, Werner Fritsch's multimedia project *Faust Sonnengesang*, and the relevance of *Faust* for models of artificial intelligence.

This volume explores various facets of the relationship between the fantastic and the fin de siècle. The essays included here examine how the fin de siècle reflects the fantastic and its relation to the genesis of aesthetic ideas, to the concepts of terror and horror, the sublime, and evil, to Gothic and sensation fiction, to the Aesthetic Movement and Decadence. They also raise the question regarding the ways in which fantastic literature reflects the dynamic and all-too-often controversial development of the concept of the fantastic. At the same time, the majority of the contributions also investigate a broader context of specific social, political and economic conditions that frame the fantastic of the fin de siècle. They examine how fantastic genres use narrative manipulations, and how they incorporate various ideas of scientific development and progress by highlighting the role of religion, cultural anxiety and social crisis, as well as exploring the ways such genres use the fantastic for various purposes of cultural and social subversion. Fin de siècle fantastic literature is also investigated across a variety of cultures, as reflected in Scottish, Canadian, Australian, American and British writing, with particular emphasis on their predominant cultural or generic aspects, the genesis of the fin de siècle fantastic in some of these cultures and literatures, and their relations to a wider historical and cultural framework. The essays as a whole represent the work of scholars working in a diverse range of fields, and therefore adopt a wide range of approaches to the fantastic. As such, this volume provides a fresh and stimulating platform for further rethinking of the concept of the fantastic and its relation to fin de siècle literature, and its theoretical, philosophical, generic, and other implications within a broader literary, social and cultural context.

Since its emergence in sixteenth-century Germany, the magician Faust's quest has become one of the most profound themes in Western history. Though variants are found across all media, few adaptations have met with greater acclaim than in music. Bringing together more than two dozen authors in a foundational volume, *The Oxford Handbook of Faust in Music* testifies to the spectacular impact the Faust theme has exerted over the centuries. The Handbook's three-part organization enables readers to follow the evolution of Faust in music across time and stylistic periods. Part I explores symphonic, choral, chamber, and solo Faust works by composers from Beethoven to Schnittke. Part II discusses the range of Faustian operas, and Part III examines Faust's presence in ballet and musical theater. Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of

intertextual relationships among the works of Faustian music themselves, the volume suggests that rather than merely retelling the story of Faust, these musical compositions contribute significant insights on the tale and its unrivalled cultural impact.

The book presents the phenomenon of the garden and its various cultural features. It compares historical aspects of the garden with its contemporary models and focuses on various cultural traditions and different ways of presentation of this problem, in the context of world literature, problems of visual arts, questions of architecture, ecology, universal aspects of language, as well as philosophical problems of axiology and aesthetics. All those contexts combine to form a picture of a phenomenon that could be called "the metaphor of the garden", containing a universal anthropological image of "space" in which dynamic re-evaluation of rhetorical models take place and the order of Nature complements cultural models of human understanding of reality.

Jonsson analyzes how Musil explains the foundation of modern theories of subjectivity. Mozart's Don Giovanni is an operatic masterpiece full of iconic and mythical tensions that still resonate today. The work redefines the terms of power, seduction, and morality, and the resulting conflict between the aesthetic and the ethical is deeply rooted in the Enlightenment and romanticism. The Don Giovanni Moment is the first book to examine the aesthetic and moral legacy of Mozart's opera in the literature, philosophy, and culture of the nineteenth century. The prominent scholars in this collection address the opera's impact on the philosophical visions of Kierkegaard, Goethe, and Williams and its influence on the literary and dramatic works of Pushkin, Hoffmann, Mörike, Byron, Wagner, Strauss, and Shaw. Through a close and careful analysis of Don Giovanni's literary and philosophical reception and its many appropriations, rewritings, and retellings, these contributors treat the opera as a vantage point from which theory and philosophy can reconsider romanticism's central themes. As lively and passionate as the opera itself, these essays continue the spirited debate over the meaning and character of Don Giovanni and its powerful legacy. Together they prove that Mozart's brilliant artistic achievement is as potent and relevant today as when it was first performed two centuries ago.

"Some stories keep returning, each time reimagined to fit the occasion. In some cases, we know them without having read the originals, and in a few brief sentences we can sketch the essential plot points and key characters. Robinson Crusoe, Frankenstein, Dracula, Dr. Jekyll and Mr. Hyde, Sherlock Holmes, Batman: their stories, Philip Ball contends, are among our modern myths. Written since Crusoe was published in 1719, these modern myths truly serve the same function as the stories of Thor and Loki, Hercules and Jason, and other ancient universal myths of creation, flood, redemption, and heroism. What is that function? Why are we still making myths? Why do we need new myths? And which are they? By posing these questions and seeking answers, *The Modern Myths* makes bold claims about the nature of storytelling, the condition of modernity, and the categories of literature. The themes and meanings of modern myths are decided collectively and dynamically and shift with the times. They escape the intentions of their authors because they inadvertently touch on issues that trouble and obsess us and become vehicles for exploring them. *The Modern Myths* takes a wide-ranging journey--discovering unexpected truths behind familiar tales, excavating strange and colorful histories, and finding hidden connections between them. The result is an exploration of how stories are created and how they evolve. And from this, Ball crafts provocative conclusions about the purposes and values of literature today and about the roles that new media and technology will play in creating the myths of tomorrow"--

Alexander Pushkin's four compact plays, later known as *The Little Tragedies*, were written at the height of the author's creative powers, and their influence on many Russian and Western writers cannot be overestimated. Yet Western readers are far more familiar with Pushkin's lyrics, narrative poems, and prose than with his drama. *The Little Tragedies* have received few

translations or scholarly examinations. Setting out to redress this and to reclaim a cornerstone of Pushkin's work, Evodokimova and her distinguished contributors offer the first thorough critical study of these plays. They examine the historical roots and connective themes of the plays, offer close readings, and track the transformation of the works into other genres. This volume includes a significant new translation by James Falen of the plays—"The Covetous Knight," "Mozart and Salieri," "The Stone Guest," and "A Feast in Time of Plague."

Individualism as explored in four modern novels: Faust, Don Quixote, Don Juan, and Robinson Crusoe.

Faust Adaptations, edited and introduced by Lorna Fitzsimmons, takes a comparative cultural studies approach to the ubiquitous legend of Faust and his infernal dealings. Including readings of English, German, Dutch, and Egyptian adaptations ranging from the early modern period to the contemporary moment, this collection emphasizes the interdisciplinary and transcultural tenets of comparative cultural studies. Authors variously analyze the Faustian theme in contexts such as subjectivity, genre, politics, and identity. Chapters focus on the work of Christopher Marlowe, Johann Wolfgang von Goethe, Adelbert von Chamisso, Lord Byron, Heinrich Heine, Thomas Mann, D. J. Enright, Konrad Boehmer, Mahmoud Aboudoma, Bridge Markland, Andreas Gössling, and Uschi Flacke. Contributors include Frederick Burwick, Christa Knellwolf King, Ehrhard Bahr, Konrad Boehmer, and David G. John. Faust Adaptations demonstrates the enduring meaningfulness of the Faust concept across borders, genres, languages, nations, cultures, and eras. This collection presents innovative approaches to understanding the mediated, translated, and adapted figure of Faust through both culturally specific inquiry and timeless questions.

Global Crusoe travels across the twentieth-century globe, from a Native American reservation to a Botswanan village, to explore the huge variety of contemporary incarnations of Daniel Defoe's intrepid character. In her study of the novels, poems, short stories and films that adapt the Crusoe myth, Ann Marie Fallon argues that the twentieth-century Crusoe is not a lone, struggling survivor, but a cosmopolitan figure who serves as a warning against the dangers of individual isolation and colonial oppression. Fallon uses feminist and postcolonial theory to reexamine Defoe's original novel and several contemporary texts, showing how writers take up the traumatic narratives of Crusoe in response to the intensifying transnational and postcolonial experiences of the second half of the twentieth century. Reading texts by authors such as Nadine Gordimer, Bessie Head, Derek Walcott, Elizabeth Bishop, and J.M. Coetzee within their social, historical and political contexts, Fallon shows how contemporary revisions of the novel reveal the tensions inherent in the transnational project as people and ideas move across borders with frequency, if not necessarily with ease. In the novel Robinson Crusoe, Crusoe's discovery of 'Friday's footprint' fills him with such anxiety that he feels the print like an animal and burrows into his shelter. Likewise, modern readers and writers continue to experience a deep anxiety when confronting the narrative issues at the center of Crusoe's story.

Explores German engagement with the Italian Renaissance in the decades from German unification to the Weimar republic.

Individualism : the power of a myth -- Becoming a person : the power of symbols -- Conformity and disobedience : the power of the group -- Family matters : the power of social class -- Globalization : the power of capitalism -- From "me" to "we" : the power of collective action.

This second edition of *Approaches to Teaching Cervantes's Don Quixote* highlights dramatic changes in pedagogy and scholarship in the last thirty years: today, critics and teachers acknowledge that subject position, cultural identity, and political motivations afford multiple perspectives on the novel, and they examine both literary and sociohistorical contextualization with fresh eyes. Part 1, "Materials," contains information about editions of *Don Quixote*, a history and review of the English translations, and a survey of critical studies and Internet resources. In part 2, "Approaches," essays cover such topics as the Moors of Spain in Cervantes's time; using film and fine art to teach his novel; and how to incorporate psychoanalytic theory, satire, science and technology, gender, role-playing, and other topics and techniques in a range of twenty-first-century classroom settings.

This critical study challenges some widely accepted views of Defoe's fiction. Based on a close reading of the major fiction and a broad assessment of history, the author rejects individualism as an ideal espoused in Defoe's fiction and argues that Marxist interpretations have distorted the influences on Defoe and depicted him unfairly as a proponent of capitalism and exploiter of native peoples. Although all of Defoe's protagonists are forced into a temporary individualism in order to obey the natural law of survival, they eventually recognize their need for social interaction and seek the leisure afforded by society to repent for the crimes they have committed. Defoe's fictional settings all begin in the reign of the Stuarts, but the lack of specificity invariably reflects on the Hanoverian political and social situation, which witnessed a crisis in Whig leadership from 1717 to Walpole's resumption of power after the disaster of the South Sea Bubble and the sudden deaths of Stanhope and Sunderland. This serious split in Whig leadership probably played a role in Defoe's turning toward fiction. But Defoe never abandoned his social and political views. This study explores how his social viewpoint actuates his major fiction. By creating talented characters, many of whom were denied the opportunity to function within a rational social and economic setting, Defoe takes up the social concerns expressed in his *Essay on Projects* (1697) and other early works. He concluded that the establishment of the opportunity for equality was essential for the broad prosperity of the British nation and that such prosperity could only be realized by the development of trade on a large scale. By creating a fiction that allowed him to envision the possibilities and outcomes of some of his social ideas, e.g., the transformative values of criminal transportation, he could assess the value of recovering the services of a talented portion of the populace lost to crime. Though his settings are in the era of the Stuarts, the social and moral lessons are always applicable to the Hanoverian present. When Defoe abandoned fiction after the publication of *Roxana* in 1724, he returned to the social concerns which he had never lost sight of in such late works as "The Protestant Monastery, or a Complaint Against the Brutality of the Present Age" (1727), "Augusta Triumphans" (1728), and "Some Objections...Relating to the Present Intended Relief of Prisoners" (1729). Defoe recognized that economic success was essential to prosperity, and only prosperity could insure a steady improvement in social well-being. This social imperative forms the basis of Defoe's major fiction.

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Engaging with fiction and history-and reading both genres as texts permeated with early

emergency conditions. Ian Watt: *The Novel and the Wartime Critic* argues that many of our foundational stories about the novel about the novel's origins and development, and about the social, moral, and psychological work that the novel accomplishes can be traced to the crises of the Second World War and its aftermath.

Explores the influence of the Faust legend on drama and film from the sixteenth century to the contemporary era.

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