

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

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.

Adam, Prometheus, and Faust--their stories were central to the formation of Western consciousness and continue to be timely cautionary tales in an age driven by information and technology. Here Theodore Ziolkowski explores how each myth represents a response on the part of ancient Hebrew, ancient Greek, and sixteenth-century Christian culture to the problem of knowledge, particularly humankind's powerful, perennial, and sometimes unethical desire for it. 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. Each myth is shown to capture the anxiety of a society when faced with new knowledge that challenges traditional values. Ziolkowski's examples of recent appropriations of the myths are especially provocative. From Voltaire to the present, the Fall of Adam has provided an image for the emergence from childhood innocence into the consciousness of maturity. Prometheus, as the challenger of authority and the initiator of technological evil, yielded an ambivalent model for the socialist imagination of the German Democratic Republic. And finally, an America unsettled by its responsibility for the atomic bomb, and worrying that in its postwar prosperity it had betrayed its values, recognized in Faust the disturbing image of its soul.

Engaging with fiction and history-and reading both genres as texts permeated with early modern anxieties, desires, and apprehensions-this collection scrutinizes the historical intersection of early modern European superstitions and English stage literature. Contributors analyze the cultural mechanisms that shape, preserve, and transmit beliefs. They investigate where superstitions come from and how they are sustained and communicated within early modern European society. It has been proposed by scholars that once enacted on stage and thus brought into contact with the literary-dramatic perspective, belief systems that had been preserved and reinforced by historical-literary texts underwent a drastic change. By highlighting the connection between historical-literary and literary-dramatic culture, this volume tests and explores the theory that performance of superstitions opened the way to disbelief.

Myths of Modern Individualism Faust, Don Quixote, Don Juan, Robinson Crusoe Cambridge University Press

This book traces the evolution of the Faust myth from the Sixteenth century to modern times. The authors studied include Marlowe, Calderon, Milton, Goethe, Byron, Dostoevsky, Wilde, Thomas Mann, and Salman Rushdie.

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.

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.

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.

Satan is not God's enemy in the Bible, and he's not always bad—much less evil. Through the lens of the Old and New Testaments, Erik Butler explores the Devil in literature, theology, visual art, and music from antiquity up to the present, discussing canonical authors (Dante, Milton, and Goethe among them) and a wealth of lesser-known sources. Since his first appearance in the Book of Job, Satan has pursued a single objective: to test human beings, whose moral worth and piety leave plenty of room for doubt. Satan can be manipulative, but at worst he facilitates what mortals are inclined to do anyway. "The Devil made me do it" does not hold up in the court of cosmic law. With wit and surprising examples, this book explains why.

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

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.

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.

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

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.

Early Modern Childhood is a detailed and accessible introduction to childhood in the early modern period, which guides students through every part of childhood from infancy to youth and places the early modern child within the broader social context of the period. Drawing on the work of recent revisionist historians, the book scrutinises traditional historiographical views of early modern childhood, challenging the idea that the concept of 'childhood' didn't exist in this period and that families avoided developing strong affections for their children because of the high death rate. Instead, this book reveals a more intricately detailed character of the early modern child and how childhood was viewed and experienced. Divided into five parts, it brings together the work of historians, art historians and literary scholars to discuss a variety of themes and questions surrounding each stage of childhood, including the household, pregnancy, infancy, education, religion, gender, illness and death. Chapters are also dedicated to the topics of crime, illegitimacy and children's clothing, providing a broad and varied lens through which to view this subject. Exploring the evolution in understanding of the early modern child, Early Modern Childhood is the ideal book for students of the early modern family, early modern childhood and early modern gender.

This study explores the reappearance of Gnostic themes across the landscape of European literature and thought and in major works by Thomas Mann

Here are case studies in which myths have helped Dr. May's patients make sense out of an often senseless world. It happens almost daily in a therapist's office. A patient, recalling a person, an event, an emotion, quite unexpectedly supplies a link from a life in the present to one of the durable myths of our culture. In this moment, the myth becomes a mirror, revealing to the patient the source of disturbance and pain in a pattern of behavior that often stretches a year or longer. The healing process begins. The myth, "eternity breaking into time" in Rollo Mays's words, becomes the focal point of recovery. Through tracing myths – whether from classical Greece and Dante's Middle Ages, European legend (Faust and the prototype of Sleeping Beauty), or contemporary American life (Jay Gatsby) -- and relating them to the dreams and associations he encounters in his own practice, Dr. May provides meaning and structure for all who seek direction in a morally confusing world. In this, perhaps the finest achievement of a great therapist, Rollo May writes with "the grace, wit, and style: for which he recently received the Gold Medal of the American Psychological Society.

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 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.

New scholarship concerning the life of the British novelist augments a critical study of Conrad's early literary development that examines his work in light of nineteenth-century social ethics and such movements as Romanticism and Symbolism

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.

Robinson Crusoe explores Defoe's story, the legend it captured, the universal desire which underlies the myth and a range of modern re-writings which reveal a continued fascination with the problematic character of this narrative. Whether envisaged as an heroic rejection of the old world order, a piece of pre-colonialist propaganda or a tale raising archetypal problems of 'otherness' and 'inequality', the mythic value of Crusoe has become a pretext over many centuries for an examination of some of the fundamental problems of existence. This collection of essays examines, from a wide range of critical and philosophical perspectives, the cultural manifestations of Robinson Crusoe in different centuries, in different media, in different genres. 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."

Jonsson analyzes how Musil explains the foundation of modern theories of subjectivity.

This major interdisciplinary collection captures the vitality and increasingly global significance of the Faust figure in literature, theatre and music. Bringing together scholars from around the world, *International Faust Studies* examines questions of adaptation, reception and translation centering on Faust discourse in a diversity of cultural contexts, including the Chinese, Japanese, Indian, African, Brazilian and Canadian, as well as the European, British and American. It broadens the field by including studies of lesser known or neglected Faust discourse, including the translation of Goethe's *Faust* recently attributed to Coleridge, in addition to the canonical.

Law and Literature is the only book-length treatment of a widely popular subject that is drawing considerable academic attention. Leading legal scholar Richard Posner believes that courses and scholarship in law and literature provide an attractive alternative to courses and scholarship in jurisprudence (philosophy of law), especially since the study of literature can assist lawyers and judges by sharpening their rhetorical skills. The revised edition features considerable new material, including a consideration of plagiarism as well as discussions of novels that grapple with issues very pertinent today, such as illegal immigration, global warming, bioterrorism, surveillance, artificial reproduction, and virtual reality. Posner also discusses the role of the law in popular literature, movies, and television.

Literary Narratives and the Cultural Imagination analyzes the cultural imaginaries of the United Kingdom and Spain through their national heroes, King Arthur and Don Quijote, and compares the ways in which they have been constructed as marketing tools.

Every ten years, notoriously eclectic thinker Brian Morris takes a year of sabbatical and launches out into another field about which he knows nothing. In the 1980s it was botany; in the 1990s,

zoology; in the 2000s, entomology. The quintessential polymath, Morris has written on his incredible breadth of interests in wide-ranging essays, with subjects ranging from boxing to deep ecology to new-age gurus. Collected here for the first time, *Visions of Freedom* brings together all of Morris's concise yet diverse essays on politics, history, and ecology written since 1989. It includes book reviews, letters, and articles in the engaging and accessible style for which Morris is known. The thinkers he deals with are as diverse as Thomas Paine to C. L. R. James, from Karl Marx to Krishnamurti, from Max Weber to Naomi Klein. He also delves into the canon of classic anarchist thinkers like Kropotkin, Bakunin, Reclus, Proudhon, and Flores Magnon. Taking a stance against the obscurantism of contemporary academic discourse, Morris' writings demonstrate an interdisciplinary approach that moves seamlessly between topics, developing practical connections between scholarly debates and the pressing social, ecological and political issues of our times.

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'.

The experience of modernization -- the dizzying social changes that swept millions of people into the capitalist world -- and modernism in art, literature and architecture are brilliantly integrated in this account.

Faust stories are found across the ages and the arts. From its earliest to most recent expressions, the *Faust* figure continues to capture our imagination, dealing with problems and themes that are still relevant for a twenty-first century audience. Of the many variations on the *Faust*-myth, Goethe's remains especially provocative and laden with meaning and is the work most responsible for determining the subsequent character of the *Faust* archetype. His *Faust* reflects an individual who asserts, yet wrestles unrelentingly with the futility of faith, the bankruptcy of knowledge, and the loss of meaning. One of the greatest texts of both German and world literature, *Faust*, Parts I and II, confronts us with pressing questions about rebellion and suffering, faith and its loss, reality and simulation, order and chaos, weakness and power, technology and human improvement. This monograph offers a new interpretation of Goethe's famous play, emphasising its continuing significance today.

Can you recognize an opportunity when it comes your way? Even though the concept seems fairly basic, most people harbor regrets about missed opportunities that in retrospect might have significantly improved their lives. This book will give you the critical tools to sort through the complexities that often obscure the perception of an opportunity and help you take full advantage of what author Donald Morris calls high-end opportunities - pivotal situations that can change your life for the better. Morris begins by developing a model of opportunity in the abstract, analyzing its elements and the contexts and frameworks that affect our recognition of opportunities. Drawing from a wide range of applications, including investing, business, law, criminology, gambling, and even religion, he shows how opportunities can be defined in various contexts. He also examines highly undesirable situations, where opportunity is lacking, such as poverty and historical instances of slavery, to further illustrate, by way of contrast, the defining characteristics of opportunity. How does a significant opportunity differ from a simple option? How does taking advantage of opportunities differ from being an opportunist? Does our ability to predict the future affect our opportunities? What do we mean by equality of opportunity? By addressing these and other probing questions, Morris shows how to develop more critical perceptions of real opportunities. Donald Morris, CPA, Ph.D., is professor of accounting and chair of the Accounting, Finance, and CIS Department at Eastern New Mexico University. The former owner of an accounting firm and a onetime instructor of philosophy, he is the author of *Dewey and the Behavioristic Context of Ethics*.

In this book, originally published in 2007, Chiara Bottici argues for a philosophical understanding of political myth. Bottici demonstrates that myth is a process, one of continuous work on a basic narrative pattern that responds to a need for significance. Human beings need meaning in order to master the world they live in, but they also need significance in order to live in a world that is less indifferent to them. This is particularly true in the realm of politics. Political myths are narratives through which we orient ourselves, and act and feel about our political world. Bottici shows that in order to come to terms with contemporary phenomena, such as the clash between civilizations, we need a Copernican revolution in political philosophy. If we want to save reason, we need to look at it from the standpoint of myth.

Them Before Us has flipped the script on adult-centric attitudes toward marriage, parenthood, and reproductive technologies by framing these issues around a child's right to be raised by both their mother and father. Set against a backdrop of sound research, the compelling stories throughout each chapter confirm that a child's mental, physical, and emotional well-being depends on being loved by the two people responsible for their existence. It's a paradigm shift that will impact the personal and the political, and reframe every marriage and family conversation across the globe. *Them Before Us* dispels many prevalent, harmful myths concerning children's rights, such as:

- Kids need only love and safety—moms and dads are optional.
- Love makes a family—biology is irrelevant.
- Marriage is about adults—it has nothing to do with kids.
- Children are resilient and will “get over” divorce.
- Studies show “no difference” in outcomes for kids with same-sex parents.
- Sperm and egg donor kids are fortunate because they are so wanted.
- Surrogacy is a great way to help wannabe parents have a baby.
- Reproductive technologies are just like adoption.

Are you tired of a culture that views adults as victims in family

matters, when it's clear that kids are the ones who truly pay the price? If so, we are your people, and this is your movement.

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

A landmark collection of Ian Watt's essays on Joseph Conrad.

While Kierkegaard is perhaps known best as a religious thinker and philosopher, there is an unmistakable literary element in his writings. He often explains complex concepts and ideas by using literary figures and motifs that he could assume his readers would have some familiarity with. This dimension of his thought has served to make his writings far more popular than those of other philosophers and theologians, but at the same time it has made their interpretation more complex. Kierkegaard readers are generally aware of his interest in figures such as Faust or the Wandering Jew, but they rarely have a full appreciation of the vast extent of his use of characters from different literary periods and traditions. The present volume is dedicated to the treatment of the variety of literary figures and motifs used by Kierkegaard. The volume is arranged alphabetically by name, with Tome I covering figures and motifs from Agamemnon to Guadalquivir.

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.

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.

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