

# DOWNLOAD PDF REALISM AND ROMANTICISM IN TWO GREAT NARRATORS: KELLER AND MEYER.

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*A renaissance vision: Goethe's Italy A romantic view of art: German predecessors of Ruskin Realism and romanticism in two great narrators: Keller and Meyer Naturalism in German drama from Schiller to Hauptmann Hauptmann's treatment to the lower classes: A twentieth-century vision.*

But why did he issued and signed passports? The position was the highest paid post in the city and earned him Swiss Franc a year. Swiss poet and politician. Beautiful document in great condition. German-Swiss short-story writer and novelist of the late 19th century realistic school. However, Keller wanted to become a painter. Keller was involved in the Swiss civil disputes of the time. He opposed the idea of a Swiss national literature, insisting that every writer should remain within his own language community, and regarded his own works as belonging to German literature. The number of such plots is not great, but they are constantly reappearing in new dress, and then they constrain the hand to hold them fast. His father was a lathe-worker who died when Keller was five years old. Keller attended Armenschule zum Brunnenturm; Landknabeinstitut to the age of 13, and then Industrieschule At the age of 15 he was expelled from the school for a very small prank, and forced to find an occupation. In he apprenticed himself to the landscape painters Peter Steiger and Rudolf Meyer About this time he began a diary. Through the efforts of the Bavarian king Ludwig I, the city was developing into a centre of German art and increasingly attracted Nordic artists, too. During this period he did not have a paid job. Later he referred to these years as the lost years of his life. Inspired by the democratic ideals that swept through Europe in the s, Keller associated with German political refugees and participated in demonstrations against the Catholic reactionary leaders of Luzern. A number of his early works were written in the manner of such liberal political poets as Georg Herwegh and Ferdinand Freiligrath , who later became a strong admirer of Bismarck. From to , he studied at Heidelberg where he attended the lectures of Ludwig Feuerbach, a German materialist philosopher and critic of religion. It treated the early period of the Christian era and focused on all kinds of temptations, sexual mostly. She chooses philosophy instead of love, dresses as a man and becomes a monk. When a pagan woman falls in love with her, Eugenia rejects her advances. The woman accuses her of rape. Eugenia secret is revealed, and she marries Aquilinus. It appeared in ; the revised edition, in which Henry does not die at the end, was published in It is partly an autobiographical story of the frustration and defeat of an artist. Heinrich loses his father at an early age, he is fired from the school, and he studies painting in Munich. Heinrich has wavered between two women: Anna represents for him heavenly love, and Judith, a widow, the earthly needs. He finally discovers that he can never achieve more than a moderate competence as an artist. After the death of his self-sacrificing mother, Heinrich dies of shame for having impoverished her. In the revised version he lives on in dispiriting bureaucratic service. Keller himself hated the early version, written in a third-person narration, and burned it. He improved the later one by using the first-person form, and tried to avoid any excessively melodramatic scene at the end. Whereas the first version had not gained much attention, the change of the tragic ending contributed later to the wide acclaim of the book. To the satisfaction of his supporters, he performed his duties with great dedication. Keller never married after having had misfortunes in love. The most important person for Keller was his sister, who took care of him, and whose life he made miserable by his hypochondria. During his 15 years of service, Keller came to recognize the deepening antagonism between soulless capitalism and artistic individualism. To save his bride, Vrenchen, from the violence of her father, Sali hits him on the head with a rock. The two young lovers manage to steal one day of happiness and at the end of the story their dead bodies, sleeping on a hay bed, are found from a river boat. Together with Jeremias Gotthelf and Conrad Ferdinand Meyer, Keller is generally regarded as one of the three major writers of 19th-century Swiss-German literature.

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## Chapter 2 : Romantic period - The Full Wiki

*Narrative techniques and psychological realism in Death in Venice, Mrs Dalloway and The Great Gatsby Posted on July 14, by Daniel In the narrative fiction of the 19th century, many writers achieved a form of realism using an authorial third person narrative voice and conveying meaning through description, plot and dialogue.*

Basic characteristics[ edit ] The nature of Romanticism may be approached from the primary importance of the free expression of the feelings of the artist. Samuel Taylor Coleridge and others believed there were natural laws the imaginationâ€”at least of a good creative artistâ€”would unconsciously follow through artistic inspiration if left alone. The concept of the genius , or artist who was able to produce his own original work through this process of creation from nothingness, is key to Romanticism, and to be derivative was the worst sin. This particularly in the effect of nature upon the artist when he is surrounded by it, preferably alone. In contrast to the usually very social art of the Enlightenment , Romantics were distrustful of the human world, and tended to believe a close connection with nature was mentally and morally healthy. Romantic art addressed its audiences with what was intended to be felt as the personal voice of the artist. So, in literature, "much of romantic poetry invited the reader to identify the protagonists with the poets themselves". The application of the term to literature first became common in Germany, where the circle around the Schlegel brothers, critics August and Friedrich , began to speak of romantische Poesie "romantic poetry" in the s, contrasting it with "classic" but in terms of spirit rather than merely dating. Friedrich Schlegel wrote in his Dialogue on Poetry , "I seek and find the romantic among the older moderns, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love and fable, from which the phenomenon and the word itself are derived. Margaret Drabble described it in literature as taking place "roughly between and ", [24] and few dates much earlier than will be found. In English literature, M. Abrams placed it between , or , this latter a very typical view, and about , perhaps a little later than some other critics. The early period of the Romantic Era was a time of war, with the French Revolution â€” followed by the Napoleonic Wars until These wars, along with the political and social turmoil that went along with them, served as the background for Romanticism. The first emerged in the s and s, the second in the s, and the third later in the century. That it was part of the Counter-Enlightenment , a reaction against the Age of Enlightenment , is generally accepted in current scholarship. Its relationship to the French Revolution , which began in in the very early stages of the period, is clearly important, but highly variable depending on geography and individual reactions. Most Romantics can be said to be broadly progressive in their views, but a considerable number always had, or developed, a wide range of conservative views, [31] and nationalism was in many countries strongly associated with Romanticism, as discussed in detail below. In philosophy and the history of ideas, Romanticism was seen by Isaiah Berlin as disrupting for over a century the classic Western traditions of rationality and the idea of moral absolutes and agreed values, leading "to something like the melting away of the very notion of objective truth", [32] and hence not only to nationalism, but also fascism and totalitarianism , with a gradual recovery coming only after World War II. This is most evident in the aesthetics of romanticism, where the notion of eternal models, a Platonic vision of ideal beauty, which the artist seeks to convey, however imperfectly, on canvas or in sound, is replaced by a passionate belief in spiritual freedom, individual creativity. Arthur Lovejoy attempted to demonstrate the difficulty of defining Romanticism in his seminal article "On The Discrimination of Romanticisms" in his Essays in the History of Ideas ; some scholars see Romanticism as essentially continuous with the present, some like Robert Hughes see in it the inaugural moment of modernity , [35] and some like Chateaubriand , Novalis and Samuel Taylor Coleridge see it as the beginning of a tradition of resistance to Enlightenment rationalismâ€”a "Counter-Enlightenment"â€” [36] [37] to be associated most closely with German Romanticism. An earlier definition comes from Charles Baudelaire: This movement was led by France, with Balzac and Flaubert in literature and Courbet in painting; Stendhal and Goya were important precursors of Realism in their respective media. However, Romantic styles, now often

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representing the established and safe style against which Realists rebelled, continued to flourish in many fields for the rest of the century and beyond. In music such works from after about are referred to by some writers as "Late Romantic" and by others as "Neoromantic" or "Postromantic", but other fields do not usually use these terms; in English literature and painting the convenient term "Victorian" avoids having to characterise the period further. In northern Europe, the Early Romantic visionary optimism and belief that the world was in the process of great change and improvement had largely vanished, and some art became more conventionally political and polemical as its creators engaged polemically with the world as it was. Elsewhere, including in very different ways the United States and Russia, feelings that great change was underway or just about to come were still possible. Displays of intense emotion in art remained prominent, as did the exotic and historical settings pioneered by the Romantics, but experimentation with form and technique was generally reduced, often replaced with meticulous technique, as in the poems of Tennyson or many paintings. If not realist, late 19th-century art was often extremely detailed, and pride was taken in adding authentic details in a way that earlier Romantics did not trouble with. Many Romantic ideas about the nature and purpose of art, above all the pre-eminent importance of originality, remained important for later generations, and often underlie modern views, despite opposition from theorists.

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### Chapter 3 : Conrad Ferdinand Meyer - Wikipedia

*Great narration can make or break the experience of listening to a great book, and producing a real hit is no simple task. In this compilation, we're rounding up the 10 greatest hits from 12 fantastic narrators.*

Nick as narrator A reluctant participant The main narrative voice belongs to Nick Carraway, a character within the text who addresses an audience outside of the text. As he is within the fictional world of the text, he is an intradiegetic narrator. In terms of his involvement, Nick presents himself as an outsider, mostly observing the events of the main plot and the story of Jay Gatsby, without being instrumental in any of the action. He is directly involved in a smaller subplot, his romance with Jordan Baker, but even in this action, he is reticent and a little opaque in his account, and the events are minimal compared with the dramatic happenings surrounding Gatsby. In the final chapter, Nick directs the funeral arrangements for Gatsby, very much in the role of a reluctant helper. In this way, Nick shifts between the third person to the first person during the course of the novel, and is therefore sometimes a heterodiegetic third person narrator and sometimes a homodiegetic first person narrator. Reliability Nick is an overt narrator, drawing attention to his presence in the text from the first chapter. However, he also gives the reader reason to question his reliability within the opening pages of the text, as he acknowledges his own contradictions: And, after boasting this way of my tolerance, I come to the admission that it has a limit. Only Gatsby, the man who gives his name to this book, was exempt from my reaction “Gatsby, who represented everything for which I have an unaffected scorn. Drunken perception For most of the novel, Nick is generally presented as being more sober and rational than those around him, and therefore a more reliable narrator. The connections between one event and another are also broken in this chapter, using ellipsis at the end to highlight the effect of discontinuity, creating a sense of an irrational and incomprehensible world where meaning is lost. Mr McKee awoke from his doze and started in a daze towards the door. When he had gone half way he turned around and stared at the scene “his wife and Catherine scolding and consoling as they stumbled here and there among the crowded furniture with articles of aid, and the despairing figure on the couch, bleeding fluently, and trying to spread a copy of Town Tattle over the tapestry scenes of Versailles. Then Mr McKee turned and continued on out the door. Taking my hat from the chandelier, I followed. Ambiguity Perhaps a good way to view Nick is in terms of his ambiguity in many of the key moments of the novel. Notably, his conversation with Tom is presented in vague language which is so slippery in its meanings that we cannot be certain what is being said. So we beat on, boats against the current, borne back ceaselessly into the past. He offers insights using quite abstract language, sometimes symbolic and sometimes religious: He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God “the incarnation was complete. I was reminded of something - an elusive rhythm, a fragment of lost words, that I had heard somewhere a long time ago. But they made no sound, and what I had almost remembered was uncommunicable for ever. Within the world of the story. This type of narrator is a character within the story being narrated. In literature, something that is chosen to take on a particular meaning by the writer, e.

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### Chapter 4 : Famous Swiss Poets

*If Thomas Mann is right in maintaining that Goethe's sojourn in Rome constitutes even more than Luther's a momentous event in the higher life of the German-speaking races, a critical study of the message which the capital of the Ancient World had for the greatest poet of modern times becomes an.*

It has equally been used to refer to various artistic, intellectual, and social trends of that era. Despite this general usage of the term, a precise characterization and specific definition of Romanticism have been the subject of debate in the fields of intellectual history and literary history throughout the twentieth century, without any great measure of consensus emerging. Arthur Lovejoy attempted to demonstrate the difficulty of this problem in his seminal article "On The Discrimination of Romanticisms" in his *Essays in the History of Ideas*; some scholars see romanticism as essentially continuous with the present, some see in it the inaugural moment of modernity, some see it as the beginning of a tradition of resistance to Enlightenment rationalism—a Counter-Enlightenment—and still others place it firmly in the direct aftermath of the French Revolution. An earlier definition comes from Charles Baudelaire: Whereas the thinkers of the Enlightenment emphasized the primacy of deductive reason, Romanticism emphasized intuition, imagination, and feeling, to a point that has led to some Romantic thinkers being accused of irrationalism. Technically, Mozart and Haydn are considered Classical composers, and by most standards, Beethoven represents the start of the musical Romantic period. By the early twentieth century, the sense that there had been a decisive break with the musical past led to the establishment of the nineteenth century as "The Romantic Era," and it is referred to as such in the standard encyclopedias of music. The traditional modern discussion of the music of Romanticism includes elements, such as the growing use of folk music, which are also directly related to the broader current of Romantic nationalism in the arts [5] as well as aspects already present in eighteenth-century music, such as the cantabile accompanied melody [6] to which Romantic composers beginning with Franz Schubert applied restless key modulations. The romantic generation viewed Beethoven as their ideal of a heroic artist—a man who first dedicated a symphony to Consul Bonaparte as a champion of freedom and then challenged Emperor Napoleon by striking him out from the dedication of the *Eroica* Symphony. Public persona characterized a new generation of virtuosi who made their way as soloists, epitomized in the concert tours of Paganini and Liszt. His later piano music and string quartets, especially, showed the way to a completely unexplored musical universe. Hoffmann was able to write of the supremacy of instrumental music over vocal music in expressiveness, a concept which would previously have been regarded as absurd. Early nineteenth century developments in instrumental technology—iron frames for pianos, wound metal strings for string instruments—enabled louder dynamics, more varied tone colours, and the potential for sensational virtuosity. Such developments swelled the length of pieces, introduced programmatic titles, and created new genres such as the free-standing concert overture or tone poem, the piano fantasia, nocturne and rhapsody, and the virtuosic concerto, which became central to musical romanticism. Enriched timbre and color marked the early orchestration of Hector Berlioz in France, and the grand operas of Meyerbeer. *Giselle* remains the supreme example. It is the period of to which must be regarded as the true age of Romanticism in music—the age of the last compositions of Beethoven d. Now that we are able to listen to the work of Mendelssohn d. After this period, with Chopin and Paganini dead, Liszt retired from the concert platform at a minor German court, Wagner effectively in exile until he obtained royal patronage in Bavaria, and Berlioz still struggling with the bourgeois liberalism which all but smothered radical artistic endeavour in Europe, Romanticism in music was surely past its prime—giving way, rather, to the period of musical romantics. See article Romantic music. Romantic literature Francisco Goya, *The Third of May*, In literature, Romanticism found recurrent themes in the evocation or criticism of the past, the cult of "sensibility" with its emphasis on women and children, the heroic isolation of the artist or narrator, and respect for a new, wilder, untrammelled and "pure" nature. Romanticism also helped in the emergence of new ideas and in the process led to the emergence of

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positive voices that were beneficial for the marginalized sections of the society. The Scottish poet James Macpherson influenced the early development of Romanticism with the international success of his Ossian cycle of poems published in 1773, inspiring both Goethe and the young Walter Scott. An early German influence came from Johann Wolfgang von Goethe, whose novel *The Sorrows of Young Werther* had young men throughout Europe emulating its protagonist, a young artist with a very sensitive and passionate temperament. Heidelberg later became a center of German romanticism, where writers and poets such as Clemens Brentano, Achim von Arnim, and Joseph Freiherr von Eichendorff met regularly in literary circles. Important motifs in German Romanticism are travelling, nature, and ancient myths. The later German Romanticism of, for example, E. T. A. Hoffmann also influenced regional literatures. Brazilian Romanticism is characterized and divided in three different periods. The first one is basically focused in the creation of a sense of national identity, using the ideal of the heroic Indian. The second period is marked by a profound influence of European themes and traditions, involving the melancholy, sadness and despair related to unobtainable love. Goethe and Lord Byron are commonly quoted in these works. The third cycle is marked by social poetry, especially the abolitionist movement; the greatest writer of this period is Castro Alves. Romanticism in British literature developed in a different form slightly later, mostly associated with the poets William Wordsworth and Samuel Taylor Coleridge, whose co-authored book *Lyrical Ballads* sought to reject Augustan poetry in favour of more direct speech derived from folk traditions. Both poets were also involved in utopian social thought in the wake of the French Revolution. Turner and John Constable are also generally associated with Romanticism. However, an early Portuguese expression of Romanticism is found already in the genius of Manuel Maria Barbosa du Bocage, especially in his sonnets dated at the end of the 18th century. In Russia, the principal exponent of Romanticism is Alexander Pushkin. Mikhail Lermontov attempted to analyse and bring to light the deepest reasons for the Romantic idea of metaphysical discontent with society and self, and was much influenced by Lord Byron. The poet Fyodor Tyutchev was also an important figure of the movement in Russia, and was heavily influenced by the German Romantics. Later Transcendentalist writers such as Henry David Thoreau and Ralph Waldo Emerson still show elements of its influence and imagination, as does the romantic realism of Walt Whitman. But by the 19th century, psychological and social realism was competing with romanticism in the novel. American Romanticism was just as multifaceted and individualistic as it was in Europe. Romantics frequently shared certain general characteristics: The movement appealed to the revolutionary spirit of America as well as to those longing to break free of the strict religious traditions of early settlement. The Romantics rejected rationalism and religious intellect. It appealed to those in opposition of Calvinism, which involved the belief that the universe and all the events within it are subject to the power of God. The Romantic movement gave rise to New England Transcendentalism which portrayed a less restrictive relationship between God and Universe. The new religion presented the individual with a more personal relationship with God. Transcendentalism and Romanticism appealed to Americans in a similar fashion. As a moral philosophy, transcendentalism was neither logical nor systemized. It exalted feeling over reason, individual expression over the restraints of law and custom. It appealed to those who disdained the harsh God of their Puritan ancestors, and it appealed to those who scorned the pale deity of New England Unitarianism. They spoke for cultural rejuvenation and against the materialism of American society. They believed in the transcendence of the "Oversoul", an all-pervading power for goodness from which all things come and of which all things are parts. The Romantic movement in America created a new literary genre that continues to influence modern writers. Novels, short stories, and poems began to take the place of the sermons and manifestos that were associated with the early American literary principals. Romantic literature was personal, intense, and portrayed more emotion than ever seen in neoclassical literature. They also put more effort into the psychological development of their characters. In a revived clash between color and design, the expressiveness and mood of color, as in works of J. M. W. Turner. As in England with J. M. W. Turner. These works reflected the Gothic feelings of death and decay. They also show the Romantic ideal that Nature is powerful and will eventually overcome the transient creations of men. More often, they worked to distinguish themselves from their

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European counterparts by depicting uniquely American scenes and landscapes. This idea of an American identity in the art world is reflected in W. This poem also shows the tight connection that existed between the literary and visual artists of the Romantic Era.

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### Chapter 5 : From Goethe to Hauptmann; studies in a changing culture, - CORE

*narrator's "Double." Though Said's book justifiably focuses its literary analysis on works produced in the nineteenth and early twentieth centuries by the two great colonialist.*

Many classics of 19th-century realism would be conspicuously ruled out if plausibility were any criterion. In fact, realism was never this way. His interest in realism is not in its lapsed virtues or the unrecoverable conditions of its emergence, but in its dissolution. It is more like a compromise, an uncertain attempt to do two things at once. Realism is multitasking, with all the jostling and innovation and shortcuts that usually result. Those two things are, roughly, the prodding eventfulness of storytelling, as found in pre-novelistic forms like the Gospels, the epic, the medieval Romance " and simultaneously, the technologies of experience and sensation that modernism would go on to sunder from the chains of plot and the naturalist illusions of the Victorian doorsteps. Jameson has a story to tell about realism, complete with origins, heroes, villains, contested inheritances, and spectral afterlives. But *The Antinomies of Realism* is not a history. The chapters dealing with single authors appear to have been organized solely for the purpose of frustrating the desire for a standard historical overview. Balzac, Tolstoy, Eliot " and in the process excoriate the usual winners of the 19th century, Henry James and Dostoevsky. When Homer wishes to tell us how Agamemnon was dressed, he makes the king put on every article of raiment in our presence: When he is thus fully equipped he grasps his scepter. We see the clothes while the poet is describing the act of dressing. An inferior writer would have described the clothes down to the minutest fringe, and of the action we should have seen nothing. Not the popular crowd. Drawing on a broader and more theoretical tradition, Jameson introduces a whole vocabulary for this distinction: I hear the term as denoting the passive observing and registering of consciousness and the body, in the manner of a bio-feedback loop. He points to Boccaccio as an instance of pure storytelling. What would an example of pure affect be? Something staticky and paranormally ventilated about the air, which drifted through a half-open window, late one afternoon, caused a delicately waking Paul, clutching a pillow and drooling a little, to believe he was a small child in Florida, in a medium-size house, on or near winter break. But the emotion dispersed to a kind of nothingness " and its associated memories, like organs in a lifeless body, became rapidly indiscernible, dissembling by the metaphysical equivalent, if there was one, of entropy " as he realized, with some confusion and an oddly instinctual reluctance, blinking and discerning his new room, which after two months could still seem unfamiliar, that he was somewhere else, as a different person, in a much later year. Williams associates this sense with the conservative philosopher Edmund Burke. The takeaway is that the valuation of one pole over another will always be ideologically motivated: Or are we oriented toward internal states, duration, the awed absorption of flux, the authenticity of feeling, and the affirmation of impersonal forces? The overarching culprit is, of course, the abstractions and reifications of capitalism, but *The Antinomies of Realism* is skimpy on this linkage. However, showing and telling are no longer two ways of looking at the same thing, as the writing workshop advice would have it. After realism, showing or telling would seem to be part of the thing observed, representational strategies already bound up in prior choices, rather than different perspectives on or ways of approaching a neutral bit of life. His affectless narration which is, in a dialectical reversal, the apotheosis of the narrating of affect is not one perspective on events. The very thing to be represented vanishes once the mode of representation shifts. If one excised all of the reflections, memories, and evaluative perceptions from an emblematic modernist text like *To the Lighthouse*, what would remain would be sentences like this: That was what she wanted"the asperity in his voice reproving her. Certain things in the world only exist for showing. Certain things in our world exist only for showing. Previous such technologies were Christianity and Romanticism. To invent a language for an experience is also to invent that experience. The point of the novel is rather to draw everything inside of itself. On the other hand, realism has been thoroughly deconstructed and defamiliarized by modernism and postmodernism: Perhaps it is all as well. That his proposals are impractical is obvious. Cinema was always the

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heir to 19th-century realism, Eisenstein tells us in his essay on D. Griffith and Charles Dickens. But this lineage has usually been thought of in terms of either technique or melodrama, or the ready adaptability of classic works to screen. The terms of realism found in *The Antinomies of Realism* recast this story entirely. But is this not precisely a story premised on a unique mark of destiny? The Master ignites all of these Jamesonian nodes " by way of L. But even as I write these synopses, I feel myself itching to slip into a mode that Jameson pointedly does not pursue in *The Antinomies of Realism*: Jameson has quipped of *The Antinomies of Realism*: Now we see what is missing: Motivation has vanished from some literary genres wholesale, although it survives in the detective mystery. The great ideological project of our present moment is to dissolve motivation and reason-giving into data, and neurological-genetic micro-localizations. But this was also the signal feat of much modernist writing, however it seemed to be enriching and delving into the self. The more entirely narration is situated within the flow of the inner self, ensconced in the richness of an interior perspective, the less explanatory and determining the strictures of the outer world. Motivation is inherently a political concept, because it at once means causation why did this happen? But motivation was also the achievement and domain of realism. Why does Heathcliff, so virile and menacing, fade into a crepuscular shade in *Wuthering Heights*? Why does Raskolnikov murder the old pawnbroker in *Crime and Punishment*? Hell, why does Napoleon invade Russia in *War and Peace*? Why does the daughter in *A Separation* choose to remain with the parent she has chosen in the divorce proceedings? Why does the protagonist want to kill himself in *A Taste of Cherry*? These are hard questions of motivation, almost putting us back into a Chekhovian mode of realism. The title, you will gather, is an enormous joke.

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### Chapter 6 : The Moments of Realism - Los Angeles Review of Books

*Gottfried Keller (19 July - 15 July ) was a Swiss poet and writer of German literature. Best known for his novel Green Henry (German: Der grüne Heinrich), he became one of the most popular narrators of literary realism in the late 19th century.*

The very curtains of her bed seemed at one moment in motion, and at another the lock of her door was agitated, as if by the attempt of somebody to enter. Hollow murmurs seemed to creep along the gallery, and more than once her blood was chilled by the sound of distant moans. In what follows, I outline the rationale behind the course, how I structured it, and what I learned as I taught. The idea to offer a course on Austen and the Gothic arose in part from the historicist impulse that Patricia Matthew and Miriam Wallace see motivating many courses on Romantic-era fiction par. Linking Austen with the Gothic returns her novels to important aspects of the discursive contexts in which they were produced and initially read. To be sure, one might map out this shared terrain in courses configured under other rubrics: To my mind, though, my own rubric offered two key advantages. Second, and more crucially, I wanted to capitalize on the recognition factor both Austen and the Gothic hold for readers and viewers today. If, in one sense, my course directed students to the reading world Austen herself inhabited, then the course at the same time forced the question of how and why both Austen and the Gothic have enjoyed such different, but equally spectacular, cultural afterlives. Combining the canonical power of Austen with the frisson of the Gothic—or somewhat theatrically contrasting the two—did not only turn out to be a potent draw for students a good thing if you are under pressure to meet enrollment targets, it proved a pedagogically productive experiment as well. In our opening discussions, I was surprised to find how many of the students arrived already holding fairly firm views on what reading Austen and reading the Gothic would be like, whether or not they had actually read much of either. Several students announced themselves as participants in fan or fan fiction communities organized around Austen or the Gothic or both. Though when I taught this course, in , *Pride and Prejudice and Zombies* was still a year away, that title describes essentially the way my students understood my own course title: Still, the relationship between Austen and the Gothic articulated by my students parallels a developmental narrative often embedded in standard literary histories as well as in our syllabi, perhaps especially in survey courses. According to this story, in other words, where the Gothic functions like the unconscious, Austen acts as the ego ideal: I confess I walked out of that first class feeling fairly nervous about what might lie in store: What surprised me over the course of the semester was not just the richness of the connections students were able to draw on their own across the texts we read. Juxtaposed as they were, Austen and the Gothic could, in a sense, read one another. We could see the novels emphasizing forms of disconnection as much as forms of community. Categories of reader response associated with the Gothic—suspense, horror, anxiety, fascination, boredom, laughter, disgust—became central to our discussions of Austen, too. Coming back to Austen from the Gothic, however, we were better positioned to ask what Austen does differently so that our immersion in the narrative world she creates goes uninterrupted, to see that it takes particular strategies free indirect discourse, irony, appeals to common sense and common situations, and so forth to make this happen. Not only in *Northanger Abbey*, but across her fiction, students were attuned to the way Austen repurposes literary conventions for example, in landscape prospects, or in epistolary exchanges and they could now read these elements of the novel in sophisticated ways. In the Gothic, the boundary between the self and what lies outside it is characteristically dissolved: Like the Gothic, too, Austen often dramatizes inwardness by focusing on the permeability of the boundary between inside and outside. As we read, the balance of value among these works shifted in surprising ways. Austen we always say schools us in reading reflectively, with an appreciation for subtleties and precision of language, where re-reading moves us toward a revised understanding and greater clarity. Austen models the skeptical, recursive close reading our discipline—and especially our classroom practice—makes central. Coleridge pinpoints exactly this feature of the Gothic in his review of *Mysteries of*

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Udolpho: Curiosity is raised oftener than it is gratified; or rather, it is raised so high that no adequate gratification can be given it; the interest is completely dissolved when once the adventure is finished, and the reader, when he is got to the end of the work, looks about in vain for the spell which had bound him so strongly to it. This, in turn, raised a series of questions I tried to negotiate as I taught. What are our actual investments pedagogic or scholarly in these models of reading? Certainly, as I told my students, I think the Gothic texts we were studying reward close and careful reading and re-reading. Students can use a lot of help getting through long, strange, convoluted novels like *The Monk* or *Emmeline*, both in simply holding onto the thread of the narrative and in knowing when to slow down and read more closely I ended up distributing chapter-by-chapter notes for *The Italian*, *The Monk* and *Emmeline*, avoiding plot summary but guiding students to significant passages and making key narrative developments explicit. I cherish an e-mail I got early in the semester from one student, a talented close reader: One of the pleasures of teaching this course was hearing this kind of response, and I mention it partly as encouragement to those teachers thinking about assigning some of these Gothic works. All our training tells us to try to get students to slow down, to linger over words; what then do we do with texts that impel readers to speed up? As Rita Felski observes, and as my experience teaching this course brought home to me, our discipline has a surprisingly impoverished vocabulary for talking critically in the classroom, or in our scholarship about modes of non-detached reading without lapsing into either platitudes or castigation<sup>2</sup>. The Austen novels we were reading, of course, thematize forms of intense readerly attachment: We discussed how and why the potentially dangerous effects of too much reading became such a charged topic in the period, and why the Gothic in particular focused cultural anxieties about reading: Clery suggests, the irrationalism of the Gothic seemed to many to mirror the irrationalism of the transfixed reading public, and in turn the irrationalism of commercial modernity more generally. The Gothic system appeared to create a spiral of demand, where an ever-increasing flood of books only further intensified the desire of an insatiable reading public for more. Does the Gothic channel anxieties about political unrest, or work to contain or defuse the tensions that might give rise to insurrection? This more flexible understanding of the Gothic allowed us to track Gothic effects more widely and to think about how the Gothic produces those effects, rather than simply identifying static motifs. Students responded well to the novel they were especially fascinated by the mysterious *Schedoni*. In their initial reading, I discovered, students often skipped over just those passages where Radcliffe most obviously engages such codes, such as in her lengthy landscape descriptions; to the students, such passages just felt tedious and unrelated to the plot. However, once students see that these passages look like departures from the plot precisely because Radcliffe really does go out of her way to call attention to specific non-narrative codes, they can recognize the work these passages are doing, and pick up on the deployment of the same codes in other novels. They were receptive to the argument that Austen does not simply reject Gothic irrationality, but rather mobilizes its energies and resources to her own ends. And as George Levine argues, the Gothic devices Austen parodies in fact move the plot towards an ending every bit as magical as any romance. Coming to *Emmeline* late in the semester, students had a good sense of what to look for in a novel that might otherwise have been mystifying and confusing. There are plot similarities too: My students were intrigued by all the rivalries between men in the book, and the way they constantly threaten to derail the heterosexual courtship plot. How does the ending of the novel rearrange or reinforce social or power relations? Where novels like *The Monk* warn against the dangers of individual will unmoored from social structures and traditional roles Brooks, *Persuasion* seems to celebrate that possibility. In its close, shifting away from the inheritance plot to a world where people rent rather than own their houses, the novel signals a shift in terrain and mode for the anxiety conjured by Gothic fictions. The terror attached to specific spaces in the Gothic is diffused into the less locatable, but perhaps less containable, anxiousness of everyday life. Teaching this class has encouraged me to experiment with setting up similar collisions among heterogeneous groups of novels to energize other courses I teach. This was a rewarding move, and not only because my students found these novels a lot of fun to read. Making such jumps among novels and such leaps between genres, students can gain an exciting sense of the heterogeneity of a

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Romantic-era literary field characterized by forceful but radically differing claims for what literature can or should be. Clery and Robert Miles. Johnson and Clara Tuite. Authoritative Text, Backgrounds, Criticism. Buffy, the Vampire Slayer. Twentieth Century Fox, Jane Austen and the War of Ideas. Critical Review August The Rise of Supernatural Fiction, Zofloya, or the Moor. Dark Jane Austen Book Club. Women, Politics, and the Fiction of Letters. Message to the author. Romanticism and the Gothic: Genre, Reception, and Canon Formation. Subversive Laughter, Embodied History. The Political Gothic of Northanger Abbey. Women, Politics and the Novel. U of Chicago P, Sharing with our Neighbors. Interdisciplinary Studies in the Long Nineteenth Century 4 The Proper Lady and the Woman Writer: The Quarterly Review The Work of Writing: Literature and Social Change in Britain, " John's Hopkins UP, English Romantic Experiments in Sensation. Sexual Politics and the Literary Canon. Austen in the Popular Imagination. London and New York: Letters Written in France. Neil Fraistat and Susan S. Ghosts of the Gothic: Austen, Eliot and Lawrence. Maria, or the Wrongs of Woman. In Todd, Janet, ed. Mary, Maria and Matilda. Michael Gamer and Dahlia Porter. Notes [1] Recently Nancy Armstrong has written about the connection between the Gothic and property transmission in Austen: By the same token, I wanted to resist letting the Gothic stand as simply another name for the Romantic. As the course progressed, I found we did not require the terminology of Romanticism to accomplish the pedagogical goals I had in mind. Siskin sees this as a watershed moment in the development of the modern idea of "literature" itself

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### Chapter 7 : Swiss Passport Issued By Swiss Poet and Politician Gottfried Keller

*In literature, Romanticism found recurrent themes in the evocation or criticism of the past, the cult of "sensibility" with its emphasis on women and children, the heroic isolation of the artist or narrator, and respect for a new, wilder, untrammelled and "pure" nature.*

In lieu of an abstract, here is a brief excerpt of the content: The Southern Literary Journal Romantic Fatality and the Frontier Roots of Realism Gretchen Martin Throughout the first half of the nineteenth century, scientists, social theorists, and artists tended to dichotomize all facets of physical and social life. In his study of nineteenth-century medical practices and social attitudes regarding medicine and practitioners, Martin S. Social iconography divided the world into two separate and distinct spheres—“Head vs. Nature”—all seen as relations of the great division between Masculine and Feminine. But although these were two antithetical worlds, the existence of each depended on the existence of its opposite. Between romanticism and antiromanticism existed a profound dialectic. Pernick notes that the most respected scientists of the day believed that all living things might be arranged in a hierarchy of sensitivity, a great chain of feeling. Brute animals, savages, purebred nonwhites, the poor and oppressed, the inebriated, and the old, constituted [End Page 17] the lower orders. The most sensitive included women, the rich, civilized, educated, and sophisticated. Toward the middle of the nineteenth century, strong challenges to the conventions of sentimentality and cultural romanticism were beginning to appear in scientific and literary journals because many male intellectuals believed that the growing influence of women writers, educators, and, importantly, readers were leading to over-sensitivity and weakening the masculine virtues of the young republic. In her book *The Feminization of American Culture*, Ann Douglas asserts that during the 1830s, 1840s, and early 1850s, men ruled the political and social domain, but that during the 1850s, 1860s, and early 1870s, women became increasingly important as arbiters of literary and cultural taste. Rumblings critiquing cultural and literary romanticism, also associated with an anti-European sentiment, were beginning to appear in periodicals by mid-century. *Their Meaning and Mission*. Lewis asserts a decidedly anti-romantic stance by creating a work of art in which he rejects the practice of using art to provide a model for idealized life in favor of revealing life as it is for a swamp doctor in the bayous of Louisiana. Lewis illustrates throughout the sketches that the dichotomization of class, race, and gender is misleading and fraught with inaccuracies, and, further, that cultural romanticism leads to discontent with reality, which fosters unrealistic notions and goals. Furthermore, Lewis suggests that cultural romanticism is a form of intoxication that befuddles [End Page 18] reality. Indeed, the work might be considered a manifesto for temperance, cautioning against the dangers of excesses such as drink, religion, ambition, competition, love, and refinement. Edwin Cady notes that an important feature of American realism "was an active disbelief in the health or safety of romantic individualism, of Dionysian self-assertion You are not currently authenticated. View freely available titles:

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### Chapter 8 : REALISM AND NATURALISM

*Romanticism and Realism are arguably the two most prominent nineteenth-century movements in European literature and art, typically conceived as mutually exclusive and somehow reflecting the philosophical conflict of idealism and realism that runs through the history of modern European culture, or.*

Realism was not a coherent general movement which established itself unchallenged for a long period of time, as classicism had succeeded in doing during the eighteenth century. But, with whatever exceptions and reservations, in retrospect the nineteenth century appears as the period of the great realistic writers: What is meant by realism? The term, in literary use there is a much older philosophical use, apparently dates back to the Germans at the turn of the century--to Schiller and the Schlegels. Since then the word has been bandied about, discussed, analyzed, and abused as all slogans are. It is frequently confused with naturalism, a term which also has old philosophical uses, but seems, in France, at least, to have been applied first to painting and to have become a literary slogan only about 1850, when Emile Zola began to employ it to describe his art. The program of the groups of writers and critics who used these terms can easily be summarized. He also more definitely and exclusively embraced the philosophy of scientific materialism, with its deterministic implications, its stress on heredity and environment, while the older realists were not always so clear in drawing the philosophical consequences. They served as effective formulas directed against the romantic creed. Truth, contemporaneity, and objectivity were the obvious counterparts of romantic imagination, of romantic historicism and its glorification of the past, and of romantic subjectivity, the exaltation of the ego and the individual. The practice of realism, it could be argued, is very old indeed. But while it would be easy to find in early literature anticipations of almost every single element of modern realism, still the systematic description of contemporary society, with a serious purpose, often even with a tragic tone as well, and with sympathy for heroes drawn from the middle and lower classes, was a real innovation of the nineteenth century. The program of realism, while defensible enough as a reaction against romanticism, raises critical questions which were not answered theoretically by its defenders. This seems the implication of many famous pronouncements. But such statements can hardly be taken literally. All art must select and represent; it cannot be and has never been a simple transcript of reality. Chekhov formulated this protest with the usual parallel between the scientist and the writer: A writer must be as objective as a chemist; he must abandon the subjective line: Balzac, one of the originators of the realistic novel, who created a vast panorama of French society and thought of himself as its faithful chronicler, was, if we examine his actual works, a writer of powerful, almost visionary imagination, whose books are full of survivals of romanticism and an intricate occult view of the world. There is some truth in his saying that Madame Bovary is himself, for in the drab story of a provincial adulteress he castigated his own romanticism and romantic dreams. So too with Dostoevski. And if we turn to Dickens and Ibsen, we find essentially the same situation. Dickens incorporated into his novels a variety of elements drawn from the fairy tale or the melodramatic stage. His method is frequently that of caricature and burlesque; his atmosphere that of a dream or a nightmare. Ibsen began as a writer of historical and fantastic dramas and slowly returned to a style which is fundamentally symbolist. All his later plays are organized by symbols, from the duck of *The Wild Duck* to the white horses in *Rosmersholm* and the tower in *The Master Builder*. Even Zola, the propounder of the most scientific theory, was in practice a novelist who used the most extreme devices of melodrama and symbolism. In *Germinal*, his novel of mining, the mine is the central symbol, alive as an animal, heaving, breathing. One could assert, in short, that all the great realists were at bottom romanticists, but it is probably wiser to conclude that they were simply artists who created worlds of imagination and knew at least instinctively that in art one can say something about reality only through symbols. The attempts at documentary art, at mere reporting and transcribing, are today forgotten. Because the realist sought to avoid idealism and romantic prettifying of his subjects, he often seemed to stress either the commonplace and trivial or the sordid and brutal aspects of life. As a consequence,

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realism is often misinterpreted as naturalism, which minutely examines the same sort of activities but with a more clinical, scientific approach to cause and effect. Fiction and painting were the artistic activities in which realism found its greatest scope and most systematic exploitation. They are ordinary, often middle-class folks, the poor, farmers, laborers. Their language is that of ordinary, everyday language. The conflicts in which they find themselves involved are equally mundane. The generation gap is a prominent theme: Thus, human nature is best understood by observing experiences common to all human beings. We probably have or will experience these things in the course of our everyday lives, or at least we will know someone who has. Realistic settings are usually cities, towns, homes, places of business. The here and now is what is important, not subjectivism or dreams. Narrators can be first person, but are most often third person limited omniscient to enhance objective, realistic reporting. The narrator usually tries not to project his feelings onto the action. Narrators can be omniscient, but the purpose here is not to provide subjective generalizations, but to provide objective psycho-logical analyses of character motivation, etc. In structure, realistic prose have logical, realistic endings based on the realistic development of plot and character. Naturalism was a literary method and school of the later 19th century, stemming historically from Balzac and developed by the Goncourt brothers and Zola, who formulated its principles and objectives. Its purpose was to dispel superstitions and idealization. Its method was to apply scientific objectivity to literary subjects: Many used the novel as a study in sociology or social problems. *A Girl of the Streets*. Naturalism, for its claims of objectivity, was an even better stick with which to beat the middle-class than realism had been. In most cases, the observant reader will see characters in situations over which they seem to have no control, where they seem to be at the mercy of powers outside of themselves.

### Chapter 9 : Jane Austen and the Gothic | Romantic Circles

*Romanticism (also known as the Romantic era) was an artistic, literary, musical and intellectual movement that originated in Europe toward the end of the 18th century, and in most areas was at its peak in the approximate period from to*