

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)*Index*

- Abel, Karl, 252 n. 23
- abstraction, and the sublime, 15
- Achebe, Chinua, 253–4 n. 3, 254 n. 5
- action, moral, in Kierkegaard, 48
- actualization
- in Hegel, 28
 - in Kierkegaard, 33–4
- adolescence, *Le Grand Meaulnes* as novel of, 114, 115–16
- adventure novel, *Le Grand Meaulnes* as, 115, 116–17, 118
- advice, and moral law, 17–18
- Aeschylus, and Nietzsche, 93
- aesthetics
- bourgeois, 43, 237 n. 16
 - ethical dimension of, 88–9
 - in Freud, 55–6, 63, 68, 77
 - in Gide, 176–81
 - in Hegel, 26–9
 - as indirect discourse, 10–11
 - ironical, 26, 30–6, 50
 - in Kant's *Critique of Judgment*, 3–12, 19, 22, 87
 - in Kant's *Critique of Practical Reason*, 18–19, 23, 87
 - in Kierkegaard, v, ix–x, 24–6, 35–6, 39–44, 45–50
 - and nature, 5–6, 15–16, 17, 59, 186
 - in Nietzsche, 92–3, 98
 - and philistinism, 43, 237 n. 16
 - pre-ethical, 40–4, 88
 - and the sublime, ix, 12–15, 19, 98
 - Symbolist, 18–19, 186
 - as text, 8
 - and the uncanny, ix, 87, 133, 211
 - in Woolf, 186–7, 190, 198, 204–5, 209–10
 - see also ethics; redemption; Romanticism; uncanniness
- Africanism, in Conrad, 165, 255 n. 12
- Alain-Fournier see *Grand Meaulnes*, *Le*
- alchemy, and the uncanny, 69–70, 71–2, 239 n. 9
- alienation see alterity
- Alter, Robert, 262–3 n. 11
- alterity
- in Blanchot, 224
 - in Conrad, 134
 - in Freud, 56
 - in Gide, 134
 - in Hegel, 127–8
 - in Kafka, 147–8, 156
 - and the uncanny, 134
- ambivalence, in Proust, 157–8
- analogy
- in Freud, 75
 - in Kant, 8–11, 22, 232 n. 6, 232–3 n. 7, 233 n. 8
- Andersen, Hans Christian, “The Tinder Box”, 259 n. 11
- antinomy, and aesthetics, 11
- Apollo, and Dionysos, 89, 92–5, 98, 101, 114
- Ariadne, and Woolf, 190–1, 259, n. 4
- art, as deception, 15–16
- artifice
- and nature, 59–61, 70–3, 81, 84, 202–5, 207
 - and perfection, 73–4, 125–6, 130, 239–40, n. 10
- Auden, W. H., 237 n. 14
- authenticity
- in Gide, 177, 179–80
 - in Kierkegaard, 33
- autobiography, and fiction, 187–9
- Bakhtin, M. M., 163, 248 n. 1
- Balzac, Honoré de, *La Comédie Humaine*, 247 n. 15
- banality, and Hoffmann, 64, 65–6
- Barthes, Roland, 257 n. 3
- Baudelaire, Charles Pierre, 50, 90
- and Alain-Fournier, 117
 - and Hugo, 102
 - and Liszt, 90, 102–9, 112
 - and Nietzsche, 111–12

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

Index

279

- and Proust, 250 n. 11
 and Romanticism, 242–3 n. 17
 and the thyrsus, x, 90, 101–12
 and Wagner, 90, 108–10, 112, 241 n. 5
 writings
 “Le Cygne”, 102, 243 n. 18
Les Fleurs du Mal, 102, 178
 “Le Mauvais Vitrier”, 39
 “Les Petites Vieilles”, 141
Les Petits Poèmes en prose, 102, 111, 244 n. 24
 “Richard Wagner et *Tannhäuser* à Paris”, 90, 108, 244 n. 26
 “Les Sept Vieillards”, 63
Le Spleen de Paris, 102, 242–3 n. 17
 “Tableaux parisiens”, 1–2, 242–3 n. 17
 “Le Thyrsus”, 102–12, 243 nn. 19, 20
- Bauer, Felice, 46
 beauty *see* aesthetics
 Beck, Lewis White, 234–5 n. 16
 Beckett, Samuel, 158
 Beharriell, Frederick, 247 n. 18
 Bell, Vanessa, 187–9
 Benveniste, Emile, 180, 256 n. 22
 Bizet, Georges, *Carmen*, 91–2, 98, 241 n. 7
 Blackall, Eric, 247 n. 18
 Blake, William, 88
 Blanchot, Maurice, 170, 209
 and Kafka, x–xi, 212–13, 219–20, 223, 225–8
 and *le neutre*, 47, 212, 223–6, 237–8 n. 17, 263–4 n. 17
 and music and narrative, 220–8
 and the uncanny, 47, 212–13
 writings
Aminadab, 212
L’Attente l’oubli, 212, 230
Au Moment voulu, 212, 263–4 n. 17
Celui qui ne m’accompagnait pas, 212
 “Le Chant des sirènes”, 220, 221–3, 224, 225
L’Entretien infini, 212
L’Espace littéraire, 212
 “Kafka et l’exigence de l’oeuvre”, 213, 227
Le Livre à venir, 212
 “La voix narrative, le ‘il’, le neutre”, 220, 223–5
- blindness theme, in *Oedipus the King*, 80, 82–3
 Bloom, Harold, 53
 Boccaccio, Giovanni, *Decameron*, 173
 borders
 in Freud, 53, 240 n. 11
 in Hegel, 3
 in Hoffmann, 71
 in Kant, 3, 5–6, 13–14, 22
 in Kierkegaard, 47
 in Woolf, 210
- Bourauoui, H.-A., 245 n. 3
 Bowen, Elizabeth, 209
 Brantlinger, Patrick, 255 n. 14
 Brée, Germaine, 253 n. 3, 256 n. 18
 Brod, Max, 251 n. 18, 262 n. 10
 Brooks, Peter, 239 n. 7, 255 n. 14
 Buisine, Alain, 117–19, 131, 245–6 n. 9
 Burke, Edmund, 14
 Butor, Michel, 223
- Cassirer, Ernst, 231 n. 1, 232 n. 16
 castration theme
 in Freud, 61, 68
 in *Oedipus the King*, 83
- Céline, Louis-Ferdinand, 158
 Cellier, Léon, and *Le Grand Meaulnes*, 117–19, 121, 129, 131
 Chagall, Marc, 108
 choice, in Kierkegaard, 47–8
 Christianity
 in Kierkegaard, 24–5, 32–3, 36, 48–51
 in Nietzsche, 101
- chronotope*, threshold, 153, 248 n. 1
 Cixous, Hélène, 53, 54
 Classicism, German, 121–2
 closure
 in Freud, 57, 65, 77
 in Hoffmann, 65–6
 in Kafka, 146–7, 149, 151, 155–6, 158
 in Woolf, 191
- cognition
 in Kant, 4–5, 7, 231 n. 2
 in Wordsworth, 231 n. 2
- Cohen, Ted, 232 n. 7
 Coleridge, S. T., 236 n. 7
 Colli, Giorgio, 96
 command, and the sublime, 15, 17
 community
 in Blanchot, 212, 220
 in Kafka, 212, 213, 217–20, 230
- Conrad, Joseph
 and Gide, 159, 163, 255 n. 11
 and immoralism, 165–6, 175–6, 182–3
 and irony, 171–2
 and narrative framing, 162–5, 166–75
 and threshold-moment, 163
 and the uncanny, x, 134, 159, 162, 163, 170–4
see also Heart of Darkness
- consciousness
 and the beautiful soul, 127–8, 129
 in Blanchot, 224, 225–6

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

280

Index

- consciousness (*cont.*)
 in Hegel, 3
 in Proust, 137–44
- containment, 211
 in Conrad, 167–70
 in Freud, 65–6
 in Gide, 177–8, 181
 in Kafka, 216
 in Proust, 140, 141–2
 in Woolf, 192
- content, and form, 11–12
- contradiction
 in Kant, 7
 in Nietzsche, 93
 and Romantic irony, 236 n. 7
- conventionality, and the uncanny, 66–7, 73
- Coppola, Francis Ford, *Apocalypse Now*, 253 n. 2
- Corngold, Stanley, 248–9 n. 3
- Cowper, William, “The Castaway”, 207, 258 n. 5
- criticism, literary, 90, 106
 genetic, 115–16, 245 n. 5
 of *Heart of Darkness*, 161, 167–9, 172, 254 n. 5
 of *L’Immoraliste*, 177
 of Kafka, 262 n. 8
 psychocriticism, 145, 147, 150, 251 n. 18
 of *To the Lighthouse*, 207, 258 n. 5, 259 n. 12
- Critique of Judgment* (Kant), 3–16, 231 n. 1
 and aesthetics, 3–12, 19, 22, 87
 and analogy, 8–11
 and ethics, 6–9, 15–16, 19, 22
 and Kierkegaard, 25
 and nature, 5–6, 15–16, 17
 and Romanticism, 5, 25
 and the sublime, 6, 11, 12–14, 87, 233 n. 10
 and textuality, 8
- Critique of Practical Reason* (Kant), 5, 6
 and aesthetics, 18–19, 23, 87
 and ethics, 16–19, 23, 87, 197
 and nature, 19
- Dante Alighieri, xii, 160
- Darras, Jacques, 254 n. 4
- de Man, Paul, 42, 232 n. 5
- death
 and Freud, xi, 52, 66–7, 74–5, 77–9, 83–4
 and Hoffmann, 66–7, 74
 and Kafka, xi, 213, 230
 and Woolf, 186–7, 189–92, 207, 211
- debt *see* guilt
- deceit, and art, 15–16, 18, 45, 69–70, 73
- Deleuze, Gilles, 4–5
- Derrida, Jacques, 224, 238 n. 3, 251 n. 18
- design, in Kant, 11–12
- Deutsch, Helene, 78
- dialectic
 in Hegel, 3, 93
 in Kierkegaard, 36, 50
 in Nietzsche, 91–4, 97–100, 101
 in Schiller, 122–3, 128
- dialogue, in *Heart of Darkness*, 164–5, 170–1, 173–5
- Dickens, Charles, and Alain-Fournier, 117
- difference, in Kafka, 262 n. 8
- dignity, moral, 122, 128
- Dionysos
 and Apollo, 89, 92–5, 101, 114
 Goethe as, 99–101, 102, 106, 110, 111
 Liszt as, 1–2, 106–7, 110
 and redemption, 94–5, 100, 242 n. 10
 and the *thyrsus*, x, 91, 92, 99, 102, 106–7
 Wagner as, 95, 100
- discipline, and form, 113
- discourse
 confessional, 181
 and ethics, 50
 indirect, 10–11
- distance
 aesthetic, 189, 204, 223–4, 226
 ironical, 253 n. 1
 and poetic sympathy, 89–90
- domesticity
 and ethics, 45–6, 49, 87, 181, 205, 210
 and the uncanny, 70
- Don Juan, and seduction, 26, 40–2
- Doppelgänger*
 and Conrad and Gide, 159
 and Freud, 56, 76–84
 and Hoffmann, 72, 73, 75
 and Oedipus, 80, 82
 and Proust and Kafka, xi
 and Woolf, 194–201, 206
see also doubling
- doubling
 as uncanny, 53, 56, 59, 63, 72–3, 75, 76–9, 82–3, 94
see also *Doppelgänger*
- dreams, in *Heart of Darkness*, 160, 253 n. 2
- drives
 in Freud, 52, 77–9, 83, 181
 in Rilke, 132
 in Schiller, 123, 128–9
- duality *see* polarity
- Duckworth, Gerald, 257 n. 2
- duty
 in Kant, 18, 234–5 n. 16
 in Schiller, 122–3

- earnestness
 in Hegel, 28–9, 33, 45
 in Kierkegaard, 43–4, 50
- economics, and ethics, 44–5, 48–9
- ego*, in Fichte, 27–9
- Either/Or* (Kierkegaard), 36–51, 71, 236 n. 6
 and ethics and aesthetics, 24–6, 45–51, 87
 and immediacy, 40–2
 and irony, 29, 46
 and moral value, 43–5, 48–9
 and narrative framing, x, 38–40, 42–4
 and the poetic life, 26, 33, 41–2
- Eliot, T. S., 246 n. 11, 258 n. 5
- ennoblement, and the sublime, 12, 13, 22
- ethics
 and aesthetics, 6–13, 15–19, 27, 175–9, 232 n. 5
 and categorical imperative, 17
 as discursive, 50
 as domestic, 45–6, 49, 87, 205, 210
 and economic metaphors, 44–51
 in Gide, 175–82, 183
 in Hegel, 27
 in Hoffmann, 73–4
 and immoralism, 159–84
 in Kant's *Critique of Practical Judgment*, 6–9, 12–13, 19, 22, 87
 in Kant's *Critique of Practical Reason*, 16–19, 23, 87, 197
 in Kierkegaard, v, ix–x, 24–6, 32, 35–6, 39–44, 45–9, 205
 and moral beauty, 121–8
 and narrative framing, 40
 and nature, 87
 and philosophy, 89
 and poetic imagination, 88–9
 and Romantic irony, 32–3
 and the sublime, ix, 12–15, 19, 87
 textual, 37–8
 and the uncanny, ix, 73–4, 133, 176–7, 211
 in Woolf, 196–8, 205
- Euripides, and Nietzsche, 93, 94
- exemplarity, in Conrad and Gide, 161–2
- existentialism
 Christian, 24–5, 47–8
 and irony, 36
 and Kafka, 145, 251 n. 18
- faculties, human, and aesthetics, 3–6
- fallacy, biographical, 204
- feminism, and Woolf, 195, 207
- Fichte, Johann Gottlieb, 25, 27–9, 128
- fiction
 and autobiography, 187–9
 and Freud, 56–8
 and irony, 32, 42
 and reality, 42
- figuration
 in French Symbolism, 39
 in Hoffmann, 71
 in Kierkegaard, 34–5, 49, 71
 “The Fisherman and his Wife” (Grimm brothers), 193–201, 202–8, 210
- fishing imagery, in Woolf, 190–3, 205, 208–10, 260 n. 14
- Fitch, Brian T., 260 n. 2
- Flaubert, Gustave, x, 30, 139, 220, 236 n. 6
 and banality, 64
 and Kafka, 223, 226
 and time, 139, 249–50 n. 10
- forgetfulness, in Kafka, 213, 216, 229–30
- form
 and content, 11–12
 and ethics, 113–14, 131–2
- formalism
 in Kant, 11
 and Modernism, 243 n. 18, 246 n. 11
- Foucault, Michel, 260–1 n. 3
- Fournier, Henri *see Grand Meaulnes, Le*
- framing, 87
 in Conrad, 162–5, 166–75
 and frame-breaking, 182
 in Freud, 65, 75, 76–9
 in Gide, xi, 162–5, 166, 175–82, 183, 256 n. 18
 in Hoffmann, 65, 73, 75
 human and divine, 182–4
 in Kafka, 152–6
 in Kierkegaard, x, xi, 38–40, 42–4, 45
 and pedagogical usefulness, 162–5
 in Proust, 203
 in Woolf, 190–9
- France, and Modernism, 246 n. 11
- freedom
 and ethics, 17, 48, 123, 234 n. 14
 and irony, 30
 and nature, 5–6
 and poetic licence, 56–8, 64
- Freud, Anna, 83, 240–1 n. 14
- Freud, Sigmund
 and aesthetics, 55–7, 63, 68, 77, 123
 and ambivalence, 157–8
 and Hoffmann, 58, 61–3, 64–75, 79, 83, 87
 and Kafka, 146
 and literary style, 67, 68
 and narcissism, 17, 63
 and primal words, 252 n. 23

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

282

Index

- Freud, Sigmund (*cont.*)
 and the uncanny, ix, xi, 39, 52–84, 143–4,
 192, 250 n. 16
 and unconscious motivation, 65, 67
 and Woolf, 208
 writings
Beyond the Pleasure Principle, 52, 67, 75, 238,
 n. 3
Drei Abhandlungen zur Sexualtheorie, 65
Inhibitions, Symptoms, and Anxiety, 52
The Interpretation of Dreams, 52
 “Das Unheimliche”, x, 52–8, 61–3, 64–7,
 73–5, 77–9, 83, 250 n. 16
see also drives; framing; Oedipus complex;
 Oedipus figure
- Gay, Peter, 240–1 n. 14
 generality and particularity
 in Conrad, 160, 162, 172–4
 in Gide, 160, 182
- Genette, Gérard, 135–7, 145
 genius
 in Baudelaire, 102–3, 104–8, 109–12
 in Conard, 174
 in Goethe, 125–6
- Geschäft*, and indirection, 10
- Gide, André
 and aesthetics and ethics, 176–81
 and Conrad, 159, 163, 255 n. 11
 and immoralism, 165–6, 175–82
 and *Le Grand Meaulnes*, 116, 117, 119, 131
 and narrative framing, xi, 162–3, 166,
 175–82
 and threshold-moment, 163
 and the uncanny, x, 134, 159, 176–7
 writings
Les Caves du Vatican, 253 n. 1
La Porte étroite, 253 n. 1
see also *L’Immoraliste*
- Goethe, Johann Wolfgang von
 and the beautiful soul, 124–7, 129–30
 and irony, 124–5
 and Kafka, 223
 and Kierkegaard, 35–6
 and Nietzsche, 99–100, 102, 106, 110, 111
 writings
Wilhelm Meister’s Apprenticeship, 124–7, 129,
 131, 247 n. 17
Wilhelm Meisters Wanderjahre, 126
- goodness *see* ethics
- Goozé, Marjanne, 252 n. 25
- Gordimer, Nadine, 252 n. 21
- grace, aesthetic, 122–3, 124, 128
- Le Grand Meaulnes* (Alain-Fournier), x, 114–21
 as adventure novel, 115, 116–17, 118
 and the beautiful soul, x, 120–1, 129–32,
 133
 France and Germany in, 117–18
 and Modernism, x, 131
 as novel of adolescence, 114, 115–16
 as quest novel, 115, 118
 and Romanticism, 117–18, 119, 121,
 128–32, 133
 summary and commentary, 114–19
 and the uncanny, 130, 133
- Grimm, Jacob and Wilhelm, “The Fisherman
 and his Wife”, 193–208, 210
- Guerard, Albert J., 253 n. 2, 3
 guilt
 in Freud, 78–9
 in *Le Grand Meaulnes*, 133
 in Kierkegaard, 44, 46, 48–9
 in readers, 177
- Guyer, Paul, 232 n. 6, 232–3 n. 7
- harmony, in Kant, 7–8
- Harter, Deborah, 261 n. 7
- Hawthorne, Nathaniel, “Rappaccini’s
 Daughter”, 239 n. 9, 240–1 n. 14
- Hayman, Ronald, 135, 137, 145
- Heart of Darkness* (Conrad), 18–19, 159, 253 n. 1
 and Conrad criticism, 161, 254 n. 5
 and immoralism, 165–6, 175–6, 182–3
 and the inhuman, 175–6
 and irony, 171–2
 and narrative framing, 162–5, 166–75
 and pedagogical exemplarity, 161–2
 and problem of the referent, 160, 253 n. 3
 as quest novel, 172, 254 n. 4
 and threshold-moment, 163
 and tone, 164
 and the uncanny, 162, 163, 170–4
- Hegel, Georg Wilhelm Friedrich
 and aesthetics, 26–9
 and the beautiful soul, 127–8, 129–30
 and dialectic, 3, 93
 and irony, 25, 27–9, 31, 128
 and Kierkegaard, 25, 29, 30, 32, 39, 44, 50
 and Romantic irony, 26–9, 30–1
 writings
Aesthetics, 26–7, 32
The Phenomenology of Spirit, 27, 127–8, 129
- Hegelianism, and Kierkegaard, 25, 45
- Heidegger, Martin, 30, 132, 137
 and Kafka, 155, 230
 and Nietzsche, 92
 writings
 “Letter on Humanism”, 89, 249 n. 7
Sein und Zeit, 249 n. 7
- Heilbrun, Caroline, 190, 258 n. 4

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

Index

283

- Hertz, Neil, 53, 78–9
 Herzfeld, Claude, 115, 245 n. 8
 Hoffman, Anne Golomb, 259 n. 12
 Hoffmann, E. T. A.
 “Der Sandmann”, x, 58, 59–63, 64–75, 77, 79–84
 and intellectual uncertainty, 61–2
 and irony, 29, 35, 58
 and narrative framing, 65
 and the uncanny, ix, 56, 58–63, 64–74, 75, 87, 192
 and unconscious motivation, 65
 Hölderlin, Johann Christian Friedrich, 122, 242 n. 10
 Hollingdale, R. J., 60
 Homer, *The Odyssey*, 221–2
 homosexuality, and Gide, 181–2, 253 n. 3
 Houssaye, Arsène, 102, 109
 Howard, Richard, 177
hubris
 and Freud, 55–6
 and Hoffmann, 70
 and Oedipus myth, 81
 and Woolf, 197–8, 205
 Hugo, Victor, 5, 98, 102, 244 n. 24
 Husson, Claudie, 116
hypotyposis, in Kant, 8
 Hypolite, Jean, 129
- Idealism, German, 121–2
 idolatry, in *Heart of Darkness*, 174–5
 image
 as sign, 14, 233–4 n. 11
 and the sublime, 14–15
 imagination
 imaginative sympathy, 87–91, 111
 and the sublime, 14
 and the uncanny, 69–70
 immanence, literary, 178–9
 immediacy, aesthetic, 40–2
 immoralism
 in Conrad, 165–6, 175–6, 182–3
 in Gide, 165–6, 175–82, 183
L’Immoraliste (Gide), 46, 159, 253 n. 1
 and ethics, 161–2, 163, 165, 176–81
 and immoralism, 165–6, 183
 and literary criticism, 161, 254 n. 5
 and narrative framing, 162, 163–5, 175–82, 183
 and pedagogical exemplarity, 161–2
 and problem of the referent, 160, 253 n. 3
 as quest novel, 160, 254 n. 4
 and threshold-moment, 163
 and tone, 164
 and the uncanny, 162, 163, 176–7
- imperative, categorical, 17, 25
 impersonality
 in Blanchot, 212, 223
 in Woolf, 134, 209–10, 211–12
 incest theme, in Proust, 193
 indifference
 and aesthetics, 46–7, 215, 227–30
 and ethics, 113–14, 131–2, 178
 indirection, in Kant, 10–11
 individuation, in Nietzsche, 94
 inhuman, the
 in Conrad, 175–6
 in Gide, 166, 175
 inside/outside
 in Conrad, 167–70, 172–4
 in Gide, 166, 178–81
 in Hegel, 3
 in Hoffmann, 69–70
 in Kant, 11, 21–2
 in Kierkegaard, 39, 42–3, 237 n. 12
 in Woolf, 199
 intertextuality
 and Freud, 54
 Romantic, 89, 114–28
 and *To the Lighthouse*, 193–207, 258 n. 5
 irony
 and aesthetics, 50, 26, 30–6
 in Conrad, 171–2
 controlled, 35–6
 and ethics, 32–3
 in German Romanticism, ix, 25, 26–9, 58, 63
 in Goethe, 124–5
 in Hegel, 25, 27–9, 31, 128
 ironical distance, 253 n. 1
 in Kafka, 153, 155–6, 226
 in Kierkegaard, 25–6, 29, 30–6, 42, 46, 50, 162
 and negativity, 30
 and pedagogical exemplarity, 162
 poetics of, 32–3
 Socratic, 30, 32
 and the uncanny, 58, 62–3, 70
- Jakobson, Roman, 136, 138, 249 n. 5
 James, Henry, and Modernism, 246 n. 11
 Jameson, Fredric, 255 n. 14
 Jammes, Francis, 256 n. 19
 Jentsch, E., 56–8, 61–3
 Johnson, Barbara, 111, 242–3 n. 17, 243 n. 19
 Jones, Ernest, 76–7
 Joyce, James, 20, 235 n. 17, 258 nn. 4, 5
 and Modernism, 188, 246 n. 11
 writings
Finnegans Wake, 246 n. 11

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

284

Index

Joyce, James (*cont.*)*A Portrait of the Artist as a Young Man*, 245 n. 3,
246 n. 11*Ulysses*, 246 n. 11

Judaism, and Kafka, 227, 262–3 n. 11

judgment

aesthetic, 12–13

and analogy, 9–10

in Gide, 178–9

in Goethe, 125–6

in Kafka, 228

and nature and freedom, 5–6

and understanding and reason, 5

in Woolf, 197

Kafka, Franz

as a bachelor, 46, 147–50

and banality, 64

and Blanchot, x–xi, 212–13, 219–20, 223,
225–8

and Flaubert, 223, 226

and Freud, 146

and Goethe, 223

and irony, 153, 155–6, 226

and Kierkegaard, v, 251 n. 18

and music, 213–20, 261 n. 4

and Proust, xi

and the sublime, x, xi, 214

and the threshold-moment, 134–5, 145–8,
153, 156, 248 n. 1and the uncanny, x, 133–4, 144–56, 158,
212–13

writings

“Die Abweisung” (“The Refusal”), 216

“Der Bau” (“The Burrow”), 226

Brief an den Vater (Letter to His Father),

147–50, 151, 252 nn. 21, 22

The Castle, 150–7, 158, 251 n. 18, 252–3
n. 26“Forschungen eines Hundes”, 226, 261
n. 4

“A Hunger-Artist”, 146

“In the Penal Colony”, 146, 252–3 n. 26

“Josefine, die Sängerin oder das Volk der
Mäuse”, 213–19, 220, 225–8,
229–30

“The Judgment” (“Das Urteil”), 135,

145–6, 156, 157, 219, 226, 228,

248–9 n. 3

“The Metamorphosis” (“Die
Verwandlung”), 66, 219, 226*Tagebücher (Diaries)*, 145, 227–8*The Trial*, 150

Kant, Immanuel

and aesthetics and ethics, ix–x, 6–9, 16–23,
73, 87–8, 128

and the beautiful soul, 122

and borders and limits, 3, 5–6, 13–14, 22

influence of, 122

and Kierkegaard, 34, 235 n. 2

and literary style, 7–8, 19–23

in Nietzsche, 100–1, 106, 111

and the sublime, ix, xi, 6, 12–14, 58,
87, 211

writings

Critique of Pure Reason, 3, 5, 19, 231 n. 1*Groundwork of the Metaphysics of Morals*, 234
n. 12*The Metaphysics of Morals*, 234 n. 12, 235
n. 17see also *Critique of Judgment*; *Critique of Practical
Reason*

Kaplan, Edward, 103, 243 nn. 19–21, 23

Kaufmann, Walter, 96

Kierkegaard, Søren, 24–51

as a bachelor, 46

and ethics and aesthetics, v, ix–x, 24–6,
35–6, 39–40, 45–51, 87, 205

and Hegel, 25, 29, 30, 32, 39, 44, 50

influence of Kant on, 34, 235 n. 2

and irony, 25–6, 29, 30–6, 42, 50, 162

and Kafka, v, 251 n. 18

and literary style, 26, 45

and narrative framing, x, xi, 38–40,
42–4, 45

and paradox, 36, 49–51, 236–7 n. 10

and the uncanny, 39, 58

writings

The Concept of Anxiety, 24*The Concept of Irony*, x, 24–5, 29, 30–6*Fear and Trembling*, 24, 49*Philosophical Fragments*, 24, 36, 49, 51,

236–7 n. 10

Repetition, 24see also *Either/Or*

Kimbrough, Robert, 254 n. 5

Klein, Richard, 243 n. 19

Kleist, Heinrich von, 239–40 n. 10

Klettenberg, Susanna Katharina von, 124–5,
247 nn. 15, 17

Kofman, Sarah, 52–3, 64, 66

Lacan, Jacques, 251 n. 18

Laclos, Pierre Choderlos de, *Les Liaisons
dangereuses*, 17–18Lacoue-Labarthe, Philippe, 241 n. 5, 242–3
n. 17, 247 n. 23

Laforgue, Jules, and Alain-Fournier, 117

language

of philosophy, 89

of poetry, 89

and primal words, 149, 252 n. 23

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

Index

285

- Laurens, Paul-Albert, 160
 Lavater, Johann Kaspar, 124, 247 n. 15
 law, moral, 87
 and Kant, 6, 15, 17–18, 19, 22
 and Kierkegaard, 25
 and pure reason, 17
 as universal, 17–18, 19
 Lee, Hermione, 208, 209, 257 n. 2, 257–8 n. 3,
 258 n. 6
 Leuwers, Daniel, 115, 245 n. 7
 life, ethical, in Kierkegaard, 48
 life, poetic/aesthetic
 in Hegel, 27
 in Hoffmann, 71
 in Kant, 18
 in Kierkegaard, 26, 32–3, 41–2, 48
 Liszt, Franz
 and Baudelaire, 90, 102–9
 Lohengrin et Tannhäuser de Richard Wagner,
 108–9
 and Wagner, 98, 108–10, 112
 literary theory
 and narratology, 134–7
 and Romanticism, 89–91, 112,
 248 n. 23
 literature
 and criticism, 90
 as impersonality, 212
 and indirect discourse, 10
 and the uncanny, 52–3, 56–8,
 64, 211
 love, and ethics, 88
 Lowrie, Walter, 237–8 n. 17
 Lubkoll, Christine, 261 n. 7, 262 n. 10
 Lyotard, Jean-François, 232 n. 6
 Mallarmé, Stéphane, 186
 “Le Démon de l’analogie”, 39
 Mann, Thomas, *Death in Venice*, 113–14, 131,
 242 n. 10
 Marks, Elaine, 161
 Marxism, and Kafka, 145, 251 n. 18
 maxims, 14, 17–19, 21, 197
 memory
 in Kafka, 151–3, 229
 in Proust, 131, 136, 188
 in Woolf, 188
 metaphor
 in Baudelaire, 109
 in Conrad, 167–8
 in Kant, 9–10
 in Kierkegaard, 44–51
 and metonymy, 81, 136–7, 140–1, 144, 157,
 167, 175
 in Nietzsche, 93–4
 in Proust, 138–41, 157
 and synecdoche, 9, 161, 167–8, 175
 in Woolf, 190, 195
 metonymy
 and metaphor, 81, 136–7, 140–1, 144, 157
 and synecdoche, 167–8, 175
 Miller, Christopher L., 255 n. 12
 Miller, J. Hillis, 167–8, 255 n. 14
 Miner, Margaret, 244 n. 26
 mirroring *see Doppelgänger*; doubling
 model, in quest novels, 160, 182–3
 Modernism
 and Romanticism, ix, 5, 121, 131, 133,
 246 n. 11
 and spontaneity, 20
 and the uncanny, ix–x, 53, 133–4, 211–12
 see also Conrad, Joseph; Gide, André; Kafka,
 Franz; Proust, Marcel; Woolf, Virginia
 motivation
 narrative, 120
 unconscious, 65, 67
 Mozart, W. A., *Don Giovanni*, 40–1
 Muir, Willa and Edwin, 217
 Murfin, Ross C., 254 n. 5
 music
 in Blanchot, 220–8
 and immediacy, 41
 in Kafka, 213–20, 261 n. 4
 in Kierkegaard, 40–1
 and narration, 213, 221–3
 in Nietzsche, 91–3, 98
 see also Wagner, Richard
 mythology, in Nietzsche, 93–5, 100, 232 n. 10
 Nancy, Jean-Luc, 248 n. 23
 narcissism, 17–18, 29, 63
 narration, and music, 213
 narrative
 in Blanchot, 219–28
 in Gide, 253 n. 1
 and immediacy, 41
 and literary freedom, 56–8
 and narrative voice, 59, 220, 223–6,
 228, 230
 and repetition, 67, 239 n. 7
 and uncanny openings, 133–58
 unweaving of, 219
 narrative framing *see* framing
 narrative theory, 136
 narratology, 177, 256 n. 18
 and rhetoric, 134–7, 157
 narrator, role, 215–19, 220, 261 n. 7
 nature
 and the aesthetic, 5–6, 15–16, 17, 59, 186
 and artifice, 59–61, 70–3, 81, 84, 202–5, 207
 and ethics, 87
 as purposive, 5–6

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

286

nature (*cont.*)
 and the sublime, 14, 19
 and the uncanny, 59, 71, 72
 Navarre, Marguerite de, *Heptaméron*, 173
 Nazi art, 88
 negativity, and irony, 30
 Neptune motif, in Woolf, 204, 259–60 n. 13
 Nerval, Gérard de, *Sylvie*, 118–19, 120
 Nestroy, Johann, *Der Zerrissene*, 65, 67, 75
 neutrality
 and the aesthetic, 46–7, 178, 212, 223–30
 and Blanchot, xi
 and Kafka, xi
 Nietzsche, Friedrich
 and aesthetics, 92–3, 98
 and Goethe, 99–100, 102, 106, 110, 111
 and immoralism, 165
 and Kant, 100–1, 106, 111
 and language of poetry, 89
 and redemption, 91–101
 and the sublime, 98
 and the thyrsus, x, 90, 92, 94–5, 99, 111
 and Wagner, 90, 91–3, 95–9, 101–2, 111, 241 n. 5
 writings
The Antichrist, 96, 242 n. 16
Beyond Good and Evil, 165
The Birth of Tragedy, 89, 91–5, 100–1, 111
The Case of Wagner, 92, 96, 98–9
The Genealogy of Morals, 165
Nietzsche Contra Wagner, 96–8, 101
Twilight of the Idols, 96, 99–101, 174
Untimely Meditation: Richard Wagner in Bayreuth, 96
 Norris, Margot, 262 n. 8
 Norton, Robert E., 246 n. 12
 nostalgia, in *Le Grand Meaulnes*, 129–30
 Novalis (Friedrich von Hardenberg), 25, 27, 128

The Odyssey (Homer), 221–2
 Oedipus complex, in Freud, 55, 61, 68, 83
 Oedipus figure
 in Freud, 63, 80, 83–4, 87
 in Kafka, 150, 151, 228
 in Proust, 193
 in Sophocles, 80–3
 Olsen, Regine, 30, 46
 opening and closing, in Kafka, 146–7, 149, 151, 153, 156
 Orientalism, 255 n. 12
 ornamentation
 in Kant, 11, 23, 233 n. 9
 in Kierkegaard, 34
 in Woolf, 199–200, 204, 206, 208, 210
 otherness *see* alterity

Index

Painter, George D., 135, 137
 paradox
 in Blanchot, 225
 in Kierkegaard, 36, 45, 49–51, 236–7 n. 10
 particularity and generality
 in Conrad, 160, 162, 172–4
 in Gide, 160, 182
 Pascal, Blaise, 97
 Pater, Walter, 246 n. 11
 Peacock, Thomas Love, *The Four Ages of Poetry*, 88
 perfection, and artifice, 73–4, 125–6, 130, 239–40 n. 10
 Philistinism, in Kierkegaard, 43
 philosophy
 and direct discourse, 10
 and ethics, 89
 language of, 89
 and psychoanalysis, 77
 Socratic, 93, 94–5, 101
 Pietism
 and the beautiful soul, 122, 124
 and Kant, 12
 place, sense of, in Woolf, 190
 place-names, in Proust, 138–44, 157–8
 poetic, the *see* aesthetics; poetry
 poetry
 and ethics, 88–9
 and imaginative sympathy, 87–91
 and literary criticism, 90
 and religion, 33
 Romantic, 27
see also Baudelaire, Charles; thyrsus
 polarity
 Apollonian-Dionysian, 89, 92–5, 98, 101
 in Baudelaire, 105–9
 in Blanchot, 221–2, 224–5
 in Conrad, 171
 in Hoffmann, 59
 in Kafka, 228
 in *Le Grand Meaulnes*, 114
 in Modernism, 211
 in Nietzsche, 96–7
 in Woolf, 196
see also Apollo; Dionysos; inside/outside
 politics, and aesthetics and ethics, 88, 102
 Pound, Ezra, and Modernism, 246 n. 11
 power, and irony, 29
 Proust, Marcel
 and Baudelaire, 250 n. 11
 and incest theme, 193
 and Kafka, xi
 and memory, 131, 136, 188
 and Modernism, 188, 246 n. 11
 and reading theme, 193–4, 195
 and Ruskin, 142, 143, 250 nn. 12, 13

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

Index

287

- and spontaneity, 20
 and the threshold-moment, 134–5, 136,
 137–44, 248 n. 1
 and the uncanny, x, 133–4, 143–4, 158
 and Woolf, 257–8 n. 3
 writings
A la recherche du temps perdu, 119, 131–2,
 136, 137–44, 157–8, 193, 203
La Bible d'Amiens, 141
 “John Ruskin”, 250 n. 12
 “Journées de pèlerinage”, 141, 250 n. 12
 “Sainte-Beuve et Baudelaire”, 250 n. 11
- Psalms, and narrative framing, 183–4
 pseudonyms, and Kierkegaard, 37–8
 psychoanalysis
 and Kafka criticism, 145, 147, 150, 251
 n. 18
 and *Le Grand Meaulnes*, 117
 and philosophy, 77
 and the uncanny, x, 52, 53–8, 61–3, 64–9,
 74–5, 76
- Putnam, James J., 75, 76–9
 Putnam, Walter, 255 n. 11
- quest novel
Heart of Darkness as, 160, 173, 254 n. 4
L'Immoraliste as, 160, 254 n. 4
Le Grand Meaulnes as, 118
- Rabinowitz, Peter J., 253–4 n. 3
 racism, and Conrad, 172, 253–4 n. 3
 rationalism
 and ethics, 88–9
 and irony, 30
- reading
 in Proust, 15, 193–4
 in Woolf, 190, 193–8, 257–8 n. 3
- Realism, Soviet, 88
- reason
 and judgment, 5
 and moral law, 17
 practical, 13, 16–17
 pure, 17, 20–1
 and the sublime, 14
 and the uncanny, 74, 83
- récit*, 159, 212
 and *roman*, 221–3, 224, 225–6, 228, 230,
 253 n. 1, 260 n. 2
 see also *Heart of Darkness*; *L'Immoraliste*;
 narrative
- reconciliation, in religion and poetry, 32–3
 redemption
 aesthetic, 35, 91
 in Baudelaire, 112
 and Dionysos, 94–5, 242 n. 10
 in Kafka, 229
 in Kierkegaard, 24–5, 48–9
 in Nietzsche, 91–101
 in Wagner, 110–11
- referent, in Conrad and Gide, 159, 160
 reflection, in Kierkegaard, 40–3
 relationships, in Woolf, 196–8
- religion
 in Kafka, 145, 251 n. 18
 in Kierkegaard, 24–5, 32–3, 36,
 48–51
 in Nietzsche, 101
 and Oedipus, 80–1
 and paradox, 50–1
 and poetry, 33
- remorse, in *Le Grand Meaulnes*, 118, 120–1,
 129, 133
- repetition compulsion, 52, 55, 58, 67–8, 74,
 78, 83
- rhetoric
 in Conrad, 164
 in Gide, 165, 180–1, 183
 in Hegel, 27, 235 n. 5
 in Kant, x, 7–8, 10, 21–2, 232 n. 4,
 234 n. 12
 in Kierkegaard, 26, 46, 49–50
 and narratology, 134–7
 and the sublime, 15, 234–5 n. 16
 and subtlety, 23
 in Woolf, 199, 204–5
- Rilke, Rainer Maria, 132
 Rimbaud, Arthur, 5, 71
 Rivière, Jacques, 245 n. 8
 Roazen, Paul, 78–9
 Robbe-Grillet, Alain, 81
roman see *récit*
- Romanticism
 and *Critique of Judgment*, 5, 25
 and ethics of the aesthetic, 88, 122
 and intertextuality, 89
 and irony, ix, 25–9, 30–2, 50, 58, 63,
 70, 162
 and Kierkegaard, 25–6, 29, 30–6, 49
 and *Le Grand Meaulnes*, 117–18, 119, 121,
 129–32, 133
 and literary theory, 89–90
 and the sublime, 53
 and the *thyrsus*, 90–1, 101
 and the uncanny, 62–3, 70
- Rousseau, Jean-Jacques, 16
Julie, 37–8, 246 n. 12
- Ruskin, John, 34, 135, 246 n. 11
 and Proust, 142, 143, 250 nn. 12, 13
 writings
Sesame and Lilies, 142
The Stones of Venice, 250 n. 15
- Russia, and Soviet Realism, 88

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

288

Index

- Sackville-West, Vita, 187, 208–9
- Said, Edward, 255 n. 12
- Sainte-Beuve, Charles Augustin, 135
- Sand, George, *François le Champi*, 193, 203
- Sartre, Jean-Paul, 212
- schematism, in Kant, 8
- Schiller, Johann Christoph Friedrich von, 8, 232 n. 5
- and the beautiful soul, 122–4, 126, 128–9
- and Goethe, 125, 247 n. 17
- writings
- “Über Anmut und Würde”, 122–4, 128
- Über die ästhetische Erziehung des Menschen*, 122–4, 126
- Über naive und sentimentalische Dichtung*, 122
- Schlegel, August Wilhelm von, 25, 29, 31–3
- Schlegel, Friedrich von, 25, 27, 29, 31–3, 90
- Schoenberg, Arnold, *Moses and Aaron*, 233–4 n. 11
- Schopenhauer, Arthur, 91, 95
- Schumann, Robert, 35, 237 n. 16
- seduction
- as aesthetic action, 17–18, 23, 234 n. 15
- and irony, 36
- value-free economics of, 40–4
- self-love, 17–18
- self-realization
- in Hegel, 27–8
- in Kierkegaard, 48
- self-referentiality
- and Kafka, 251 n. 18
- in Romanticism, 29, 63
- self-reflectiveness
- in Baudelaire, 102, 242–3 n. 17, 243 n. 19
- in Conrad, 172
- in Gide, 178
- in Kierkegaard, 42–3
- and the threshold-moment, 134–5, 252 n. 25
- sensibility
- and aesthetic judgment, 12–14, 123, 126
- and the moral law, 17
- sentimentality, and Romanticism, 4, 31
- sexuality
- in Freud, 78
- in Woolf, 195–6, 208–9
- Shakespeare, William, 35–6
- and Woolf, 258 n. 5
- writings
- Cymbeline*, 186
- Romeo and Juliet*, 236 n. 7
- Shelley, Percy Bysshe, *A Defence of Poetry*, 88–9
- signifier
- in Conrad, 175–6
- in Kafka, 145, 149, 153, 157–8
- in Proust, 138–42, 144, 157–8
- role of, xi–xii, 232 n. 4
- and the uncanny, 134, 138–42, 144, 145
- Sizeranne, Robert de la, 246 n. 11
- skýld* see guilt
- Smyth, Ethel, 209
- Socrates
- and Apollo, 89, 94–5, 101
- and literary criticism, 106
- Socratic irony, 30, 32, 93
- Solger, Karl Wilhelm Ferdinand, 25, 32
- solipsism
- and Baudelaire, 243 nn. 19, 21
- of *Heart of Darkness*, 173, 175
- of *Le Grand Meaulnes*, 129–30
- Sophocles
- and Nietzsche, 93
- Oedipus the King*, 80–3
- soul, “beautiful”, 246 n. 12
- in Goethe, 124–7, 129–30
- in Hegel, 27, 127–8, 129–30
- in Kant, 122
- in *Le Grand Meaulnes*, x, 120–1, 129–32, 133
- in Schiller, 122–4, 128–9
- speech-act theory, 181, 192
- Spender, Stephen, 209
- spontaneity, in Kant, 20
- Stendhal (Henri Marie Beyle), 256 n. 21
- Stephen, Julia, 187–8
- Stevenson, R. L., and Alain-Fournier, 117
- storytelling
- and Blanchot, 219–28
- in Conrad, 163–4, 166–70, 173
- and Freud, 56–8
- in Gide, 163–4
- Structuralism, 177, 243 n. 18
- style, literary
- and Alain-Fournier, 115
- and Baudelaire, 111–12
- and Conrad, 159, 167, 254 n. 8, 255 n. 14
- and Freud, 67, 68
- and Gide, 159
- and Kafka, 145, 156–7, 219, 226
- and Kant, 7–8, 19–23
- and Kierkegaard, 26, 45
- and Nietzsche, 99
- and Proust, 156–7
- Symbolist, 186, 189
- and Woolf, 185–7, 189
- sublime, the, 11, 232 n. 6, 233 n. 10
- and aesthetics, ix, 12–13, 14–15, 19, 98
- and ethics, ix, 12–15, 19, 22, 87
- in Kafka, ix, 214
- in Kant, ix, xi, 6, 12–14, 58, 87, 211

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

- and reason, 14
and Romanticism, 53
and the uncanny, ix, 53, 58, 211–12
- symbolism
in Conrad, 160, 167–9, 171–2, 254 n. 8
geographical, 171, 179
in Gide, 160, 179
in Kant, 8–10, 18
- Symbolism, French, 5, 186, 189
- sympathy
imaginative, 87–91, 111
and intertextuality, 89
- synecdoche, and metaphor and metonymy, 9, 161, 167–8, 175
- taste
in Kant, 3, 6–7, 12, 16
in Nietzsche, 97–8
- Tausk, Victor, 75, 76–9
- techné*
and aesthetics, 87, 204–5
in Heidegger, 137, 249 n. 7
and nature, 59–61, 70, 81, 202–4
- Tedeschi, Richard, 161
- teleology, and aesthetics, 5–6, 13
- Tennyson, Alfred, 1st Baron, 258 n. 5
- Terdiman, Richard, 243 n. 18
- territory, in Kafka, 150
- Thibaudet, Albert, 249–50 n. 10
- threshold-moment, 134–7, 248 n. 1
and Conrad, 163
and Gide, 163
and Kafka, 133–4, 145–8, 153, 156, 157–8
and Proust, 136, 137–44, 157–8
- thyrsus
and Baudelaire, x, 90, 101–12
definition of, 105, 106–7
and Nietzsche, x, 90, 92, 94–5, 99, 111
and Wagner, x, 90
- Tieck, Johann Ludwig, 25, 29, 30, 32
- time
in Blanchot, 222, 226
in Flaubert, 139, 249–50 n. 10
in Gide, 180
and irony, 32
in Kafka, 248 n. 1
in Proust, 131, 144, 248 n. 1
- To the Lighthouse* (Woolf)
as autobiographical, 187–9
and ethics and aesthetics, 196–8
and “The Fisherman and his Wife”, 193–208, 210
and narrative framing, 192–9
and the uncanny, 210
and Woolf’s *Diary*, 185–93
- tone, in Conrad and Gide, 164
- tragedy, Greek, 93–5
- transfiguration, in Kierkegaard, 33–5
- transformation
in Hoffmann, 71
in Kafka, 148–9
in Kierkegaard, 48
in Mann, 113
- transubstantiation, in Kierkegaard, 33–5, 236 n. 8
- Troyes, Chrétien de, *Perceval*, 118
- uncanny, the
and the aesthetic, ix, 87, 133, 176–7, 211
in Alain-Fournier, 130, 133
and alchemy, 69–70, 71–2
in Blanchot, 47, 212–13
and borders, 53, 71
in Conrad, x, 134, 159, 162, 163, 170–4
and *Doppelgänger*, 56
and ethics, ix, 73–4, 133, 176–7, 211
in Freud, ix, xi, 39, 52–84, 143–4, 192
in Gide, 159, 162, 176–7
in Hoffmann, ix, 56, 58–63, 64–74, 75, 192
and the impersonal, 134, 211–12
as the inhuman, 134
and irony, 58, 62–3, 70
in Kafka, x, 133–4, 144–56, 158, 212–13
in Kierkegaard, 39, 58
and Modernism, ix–x, 53, 133–4, 211–12
and narrative openings, 133–58
and Oedipus, 82–3
in Proust, x, 133–4, 143–4, 158
and Romanticism, 62–3
and the sublime, ix, 53, 58, 211–12
in Woolf, x, xi, 134, 187–90, 192, 205, 207, 209–10, 211
- uncertainty, and the uncanny, 61–2, 134
- unconscious, in *Heart of Darkness*, 160, 172, 253 n. 2
- Unheimlichkeit* see uncanny, the
- Unsel, Joachim, 252 n. 22
- value, moral, in Kierkegaard, 43–51
- Virgil (Publius Vergilius Maro), xii, 160
- Vitzthum, Thomas, 261 n. 7, 262 n. 9
- voix, narrative and narrative*, 224–5, 226, 228, 230
- Wagner, Richard
and Baudelaire, 90, 108–10, 112, 241 n. 5
as Dionysos, 95, 100
and the *Gesamtkunstwerk*, 90, 91, 93

Cambridge University Press

0521806801 - Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny

David Ellison

Index

[More information](#)

290

Index

- Wagner, Richard (*cont.*)
 and Liszt, 98, 108–10, 112
 and Nietzsche, 90, 91–3, 95–9, 101–2, 111,
 241 n. 5
 and the thyrsus, x, 90
Tannhäuser, 110–11, 237 n. 13
- Walsh, Sylvia, 235 nn. 2, 5
- Wapnewski, Peter, 241 n. 7, 242 n. 11
- water, as theme in Woolf, 185, 187, 189–93,
 199–201, 202, 204–5, 209–10, 211
- Watt, Ian, 173, 175, 176, 253–4, n. 3, 254
 nn. 5, 8
- Wieland, Christoph Martin, 122
- Wilde, Oscar, 255 n. 13
- Wing, Nathaniel, 256 n. 22
- wit, and irony, 29
- Woolf, Virginia
 and aesthetics, 186–7, 190, 204–5,
 209–10
 and Ariadne's thread, 190–258 n. 4
 and ethics, 196–8, 205
 and feminism, 195, 207
 and fiction and autobiography, 187–9
 and Freud, 208
 and human relationships, 196–8
 and impersonality, 134, 210, 211–12
 and memory, 188
 and Modernism, 186, 246 n. 11
 and "moments of being", 188
 and narrative framing, 190–9
 and Proust, 257–8 n. 3
 and the uncanny, x, xi, 134, 187–90, 192,
 205, 207, 209–10, 211
 on writing, 191–3, 209–10
- writings
Diary, 185–93
Jacob's Room, 186
Mrs. Dalloway, 186
A Room of One's Own, 195, 260 n. 14
 "Sketch of the Past", 257 n. 2
The Waves, 191
see also To the Lighthouse; water
- Wordsworth, William, "The Excursion", 231
 n. 2
- Yeats, W. B., and Modernism, 246 n. 11
- Zuckerman, Elliott, 241 n. 6