

# The Cult of the Ego



The Self in Modern Literature  
Eugene Goodheart

*With a new introduction by the author*

# The Cult Of The Ego The Self In Modern Literature

**Wayne C. Booth**



## **The Cult Of The Ego The Self In Modern Literature:**

**The Cult of the Ego** , Goethe once remarked that every emancipation of the spirit is pernicious unless there is a corresponding growth of control This remark may be taken as a motto for Eugene Goodheart s study of an aspect of the cultural history of the past two hundred years In separate chapters on Rousseau Stendhal Goethe and Carlyle Dostoevsky Whitman Lawrence and Joyce Goodheart discovers a community of concern which he calls the cult of the ego All these writers examined here in one way or another deal with the emancipation of the spirit with all its promise and danger The characteristic attempt is to extend the boundaries of the self by going beyond the area of safety and thereby risking even the destruction of the self They advance the claims of the self at the same time seeking the controls that will secure these claims The artist hero becomes the central figure in Goodheart s volume since it is he who comes to exemplify the possibilities of the cult of the ego Their efforts Goodheart argues have ambiguous results The seeds of contemporary nihilism are in the failures of these writers to master the chaos of egoism which they helped engender But their heroism was partly in the effort of resistance moral religious aesthetic In a large portion of modern literature resistance has been abandoned either out of exhaustion or out of fascination with the destructive tendency of modern life in Beckett s phrase a world endlessly collapsing In his introduction to this first paperback edition Goodheart discusses the book s origin in relation to the counter cultural unrest of 1968 when it was first published and weighs its theme of the emancipated self against current postmodern assertions of the death of the author *The Cult of the Ego* is written with admirable clarity and economy Its interests are literary moral and political Moving freely and knowledgeably among various national literatures Goodheart has made an original and valuable contribution to the field of comparative literature Eugene Goodheart is Edytha Macy Gross Professor of Humanities Emeritus at Brandeis University Among his books are *Novel Practices* *Classic Modern Fiction* *Modernism and the Critical Spirit* *Culture and the Radical Conscience* and *Confessions of a Secular Jew A Memoir* all available from Transaction

*The Cult of the Ego* ,2017 Goethe once remarked that every emancipation of the spirit is pernicious unless there is a corresponding growth of control This remark may be taken as a motto for Eugene Goodheart s study of an aspect of the cultural history of the past two hundred years In separate chapters on Rousseau Stendhal Goethe and Carlyle Dostoevsky Whitman Lawrence and Joyce Goodheart discovers a community of concern which he calls the cult of the ego All these writers examined here in one way or another deal with the emancipation of the spirit with all its promise and danger The characteristic attempt is to extend the boundaries of the self by going beyond the area of safety and thereby risking even the destruction of the self They advance the claims of the self at the same time seeking the controls that will secure these claims The artist hero becomes the central figure in Goodheart s volume since it is he who comes to exemplify the possibilities of the cult of the ego Their efforts Goodheart argues have ambiguous results The seeds of contemporary nihilism are in the failures of these writers to master the chaos of egoism which they helped engender But their heroism was partly in the effort of

resistance moral religious aesthetic In a large portion of modern literature resistance has been abandoned either out of exhaustion or out of fascination with the destructive tendency of modern life in Beckett's phrase a world endlessly collapsing In his introduction to this first paperback edition Goodheart discusses the book's origin in relation to the counter cultural unrest of 1968 when it was first published and weighs its theme of the emancipated self against current postmodern assertions of the death of the author The Cult of the Ego is written with admirable clarity and economy Its interests are literary moral and political Moving freely and knowledgeably among various national literatures Goodheart has made an original and valuable contribution to the field of comparative literature Eugene Goodheart is Edytha Macy Gross Professor of Humanities Emeritus at Brandeis University Among his books are Novel Practices Classic Modern Fiction Modernism and the Critical Spirit Culture and the Radical Conscience and Confessions of a Secular Jew A Memoir all available from Transaction Provided by publisher

**Solitude and its Ambiguities in Modernist Fiction** E. Engelberg, 2016-04-30 In this study of solitude in high modernist writing Edward Engelberg explores the ways in which solitude functions thematically to shape meaning in literary works as well as what solitude as a condition has contributed to the making of a trope Selected novels are analyzed for the ambiguities that solitude injects into their meanings The freedom of solitude also becomes a burden from which the protagonists seek liberation Although such ambiguities about solitude exist from the Bible and the Ancients through the centuries following they change within the context of time The story of solitude in the twentieth century moves from the self's removal from society and retreat into nature to an extra social position within which the self confronts itself A chapter is devoted to the synoptic analysis of solitude in the West with emphasis on the Renaissance to the twentieth century and another chapter analyzes the ambiguities that set the stage for modernism Defoe's Robinson Crusoe Selected works by Woolf Mann Camus Sartre and Beckett highlight particular modernist issues of solitude and how their authors sought to resolve them

The Modern Satiric Grotesque and Its Traditions John R. Clark, 2021-05-11 Thomas Mann predicted that no manner or mode in literature would be so typical or so pervasive in the twentieth century as the grotesque Assuredly he was correct The subjects and methods of our comic literature and much of our other literature are regularly disturbing and often repulsive no laughing matter In this ambitious study John R. Clark seeks to elucidate the major tactics and topics deployed in modern literary dark humor In Part I he explores the satiric strategies of authors of the grotesque strategies that undercut conventional usage and form the de basement of heroes the denigration of language and style the disruption of normative narrative technique and even the debunking of authors themselves Part II surveys major recurrent themes of grotesquerie tedium scatology cannibalism dystopia and Armageddon or the end of the world Clearly the literature of the grotesque is obtrusive and ugly its effect morbid and disquieting and deliberately meant to be so Grotesque literature may be unpleasant but it is patently insightful Indeed as Clark shows all of the strategies and topics employed by this literature stem from age old and spirited traditions Critics have complained about this grim satiric literature asserting that it is dank cheerless

unsavory and negative But such an interpretation is far too simplistic On the contrary as Clark demonstrates such grotesque writing in its power and its prevalence in the past and present is in fact conventional controlled imaginative and vigorous no mean achievements for any body of art     *Modern Dogma and the Rhetoric of Assent* Wayne C. Booth,1974-10-15 When should I change my mind What can I believe and what must I doubt In this new philosophy of good reasons Wayne C Booth exposes five dogmas of modernism that have too often inhibited efforts to answer these questions Modern dogmas teach that you cannot reason about values and that the job of thought is to doubt whatever can be doubted and they leave those who accept them crippled in their efforts to think and talk together about whatever concerns them most They have willed upon us a befouled rhetorical climate in which people are driven to two self destructive extremes defenders of reason becoming confined to ever narrower notions of logical or experimental proof and defenders of values becoming more and more irresponsible in trying to defend the heart the gut or the gonads Booth traces the consequences of modernist assumptions through a wide range of inquiry and action in politics art music literature and in personal efforts to find identity or a self In casting doubt on systematic doubt the author finds that the dogmas are being questioned in almost every modern discipline Suggesting that they be replaced with a rhetoric of systematic assent Booth discovers a vast neglected reservoir of good reasons many of them known to classical students of rhetoric some still to be explored These good reasons are here restored to intellectual respectability suggesting the possibility of widespread new inquiry in all fields into the question When should I change my mind     **Realism and Myth in Modern Narrative** Gregory L. Lucente,1979     *The Literary Criticism of D.H. Lawrence* Tajindar Singh,1984     **The Book of Marriage** Hermann Graf von Keyserling,1931     **Realism, Reality, and the Fictional Theory of Alain Robbe-Grillet and Anais Nin** Patricia A. Deduck,1982     *The Search for Selfhood in Modern Literature* M. Roston,2001-09-05 The scientific achievements of the modern world failed to impress the leading writers of this century leaving them instead profoundly disturbed by a sense of lost values and of the insignificance of the individual in a universe seemingly indifferent to human concerns In *The Search for Selfhood in Modern Literature* Roston explores the strategies adopted by such mid century authors as Greene Salinger Osborne Baldwin and others in their attempt to cope with the spiritual vacuity strategies including the emergence of the anti hero and of literary existentialism and offer in the course of the investigation fascinatingly new insights into their work     *Thalia* ,1984     *Postmodernism in American Literature* Manfred Pütz,Peter Freese,1984     **Dostoevsky's Greatest Characters** Bernard J. Paris,2008-01-15 Addressed to all readers of Dostoevsky as well as to teachers students and specialists this lucidly written study approaches the underground man Raskolnikov and Ivan and Alyosha Karamazov as imagined human beings whose feelings behaviors and ideas are expressions of their personalities and experience While asserting the autonomy of Dostoevsky s characters Paris shows that there is a tension between them and the author s rhetoric and demonstrates that the characters often escape their illustrative roles By paying close attention to mimetic detail this book seeks to recover Dostoevsky s psychological

intuitions and fully to appreciate his brilliance in characterization      The Story of Identity Manfred Pütz,1979 Das W  
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**(Heidelberg, Germany)** Manfred Pütz,1979      **Dreyfus and the Literature of the Third Republic** Evlyn  
 Gould,2012-10-26 Captain Alfred Dreyfus a French Jewish army officer spent twelve years from 1894 to 1906 in solitary  
 confinement for a crime he did not commit Amidst the dramatic and shifting revelations of what would come to be known  
 throughout the world as the Dreyfus Affair four influential authors reassessed their moral convictions on the civic questions  
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 democratic cultures of Europe today Moreover as this critical study illuminates the writers in effect were teaching readers to  
 negotiate individual desires and collective purpose and to assess their own values as the effects of Dreyfus continued to  
 ripple through society      **The Twentieth-century English Novel** A. F. Cassis,1977 An annotated guide to reference  
 sources about twentieth century English fiction      *The New Cambridge Bibliography of English Literature: 1900-1950*  
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