Contents

Acknowledgments 9

Introduction 13

The Question of Genre 14

Writing, Psychoanalysis, and the Problem of the Subject 21

From Wordsworth to Barthes: The Historical Argument 32

ONE The Wavering Balance: Wordsworth's Journey through *The Prelude* 39

The Philosophical Moment: Hegel and the Aesthetics of Self-Creation 42

The Theory of *The Prelude* 46 The Composition of *The Prelude* 59

TWO Something Evermore About to Be: "Wordsworth" and the Poetics of Revision 73 Repetition, Recollection, and the Art of Forgetting 74 From Blindness to Insight 83 [8] Carlyle and Nietzsche: The Subject Retailored 92 THREE Sartor Resartus and the Mystification of Autobiography 94 History as Dramatic Narrative 108 A Portrait of the Artist as a Young Man: FOUR The Art of Fictional Self-Representation 115 Self-Representation and the Limits of Narrative 141 FIVE Joyce and Proust: The Theory of Fictional Autobiography 142 The Education of Henry Adams: Multiplicity, Chaos, and the Self-Reflexive Experiment 153 SIX A Strange Mimesis: The Discourse of Fragmentation 161 Paul Valéry's Moi: Self-Representation as Auto-philosophy 163 T. S. Eliot's Four Quartets: Retrospection and the Poetry of Deferral 168 Roland Barthes's Roland Barthes: Disorder and the Destinv of the Subject 174

CONTENTS

Index 185