

Contents

Acknowledgments	9
Introduction	11
n Romanticisms – n 1	11
Postmodernist Romanticism or Romantic Postmodernism?	21
Delimiting	27
1. Boundaries	31
Three Romantic examples	31
Dyadic approaches	34
Towards triadic models: Foucault, Deleuze and Guattari, and Peirce	39
2. Magic Words? The Semiotics of Romanticism	53
Searching for magic signs	53
Inspiration from the enemy: Locke, Condillac, Herder	57
<i>Locke's arbitrary sign – Condillac: colliding models of language origin – Herder:</i> <i>towards Romantic theories of language origin</i>	
Natural wonders or wild language games	69
<i>August Wilhelm Schlegel: poetic language origins – Blake's poetry as theory of</i> <i>language origin – Novalis: between iconicity and arbitrariness – Coleridge: natu-</i> <i>ral language as creative language – Shelley: the unacknowledged legislator as so-</i> <i>lution? – Emerson: the dissolution of the poet</i>	
Romantic tensions today: between signification and subjectification	94
3. Semiotic Boundaries	105
Expressions of semiotic a-limitation	105
<i>Moby-Dick: signs on men and whales</i>	106
<i>Queequeg – Ahab and Ishmael – The whale – Naming and reading: Adamic lan-</i> <i>guage and "The Doubloon"</i>	

Uncanny ekphrasis: pictures of whales and demons	118
Moby-Dick: <i>dark paintings</i> – Melmoth: <i>the portrait becomes alive</i> – Das Marmorbild: <i>becoming-sign</i>	
Transgressive intertexts	130
Moby-Dick: <i>introducing the whale as intertextual fragment</i> – Das Marmorbild: <i>Venus as intertext</i> – Moby-Dick: <i>Ahab as assemblage</i> – Melmoth: <i>Gothic intertexts and the devil</i>	
Schizonarration: Ishmael and the boundaries of narration	139
The retreat of the signified: embedded narratives.....	145
Moby-Dick: <i>the Town-Ho-story as problem of narration</i> – Melmoth: <i>searching for the devil</i>	
Whose world is this? From story to discourse and back	154
Moby-Dick: <i>Ishmael between the worlds</i> – Der goldne Topf: <i>Dresden or Atlantis?</i>	
Summary and Ishmael's rhizomatic book	163
 4. Theory Plateau on Semiotic A-limitation	 169
Single signs: Eichendorff's "Mondnacht"	169
Intertextuality	171
Ekphrasis as intermedial phenomenon	174
Narrative I: possible worlds	177
Narrative II: the discourse level	180
 5. Subject Boundaries	 183
Becoming-sign: the effects of liminal semiotics on the subject	183
The transgressive subject in Poe: lost in the crowd and afraid of the merge	185
<i>The narrator at the boundary</i> – <i>The face in the crowd</i> – <i>The desire to merge with the "man of the crowd"</i>	
The transcendent subject: becoming-woman, becoming-plant, becoming-poet ...	192
<i>Heinrich von Ofterdingen's point of access</i> – <i>A glimpse of becoming-woman: Heinrich's dream of the blue flower</i> – <i>Heinrich's journey towards becoming</i> – <i>A semiotic union of desire: Heinrich and Mathilde</i> – <i>Heinrich's becoming-animal, -flower, -stone, -star</i>	
The dissolved but unified subject: becoming-Jerusalem	208
<i>Between transcendence and transgression</i> – <i>Between death and life: Albion</i> – <i>Between spectres and emanations: the anti-Oedipal family</i> – <i>Between selfhood and self-annihilation</i>	
Between Poe, Novalis, and Blake	223

6. Theory Plateau on Subject A-limitation	227
What is a subject? An introduction through Walt Whitman	227
The subject as part of larger systems: myth and nature in “Mondnacht”	230
Creating the self in Idealism	233
The Romantic subject and its becomings	236
Becoming-sign and becoming-posthuman	241
7. Spatial Boundaries	245
From sign to subject to space: Jerusalem’s journey	245
<i>Entering the book – Blake’s mode of production and the poetics of Jerusalem –</i> <i>Blake and Deleuze: radicle- and rhizome-books</i>	
Changing spaces: the Taugenichts on the threshold	252
<i>The Taugenichts as settler, migrant, and nomad – The Taugenichts between</i> <i>smooth and striated space – The Taugenichts’s strategies of re-imparting smooth</i> <i>space</i>	
Approaching limits: Charlotte Smith’s visions of the sea	265
<i>Land and sea as ambiguous spaces – Excursion to the former margins of the Ro-</i> <i>mantic canon: another perspective on becoming-woman – Death, sea, and woman</i> <i>– The sea as striated space of tourism and smooth space of poetry</i>	
Multiplicity as the final frontier: Walt Whitman’s American landscape	287
<i>The cosmos as smooth space: Barbauld and Whitman – Whitman’s merging with</i> <i>the sea – Whitman’s prairie as conceptual smooth space – Death, the city, and</i> <i>multiplicity – The a-signifying semiotics of Leaves of Grass</i>	
8. Theory Plateau on Spatial A-limitation	313
Binary boundaries and the limit	313
Transgression and heterotopia	316
Rhizomes	318
The smooth and the striated	321
9. In Place of a Conclusion	329
Fragmented and convulsive: Whitman, Deleuze, and the limit	329
Following Whitman into Modernism	334
<i>House of Leaves as an example of Postmodernist a-limitation</i>	<i>338</i>
Bibliography	343