

DOWNLOAD PDF DIE LEIDEN DES JUNGEN WERTHER/THE NEW SORROWS OF YOUNG WERTHER

Chapter 1 : The New Sorrows of Young W. - Ulrich Plenzdorf

Englisch-German / Bilingual Edition The Sorrows of Young Werther (Die Leiden des jungen Werthers) is an epistolary and loosely autobiographical novel by Johann Wolfgang von Goethe, first published in ; a revised edition of the novel was published in

These give an intimate account of his stay in the fictional village of Wahlheim based on Garbenheim, near Wetzlar ,[citation needed] whose peasants have enchanted him with their simple ways. There he meets Charlotte, a beautiful young girl who takes care of her siblings after the death of their mother. Werther falls in love with Charlotte despite knowing beforehand that she is engaged to a man named Albert, eleven years her senior. He suffers great embarrassment when he forgetfully visits a friend and unexpectedly has to face there the weekly gathering of the entire aristocratic set. He is not tolerated and asked to leave since he is not a nobleman. He then returns to Wahlheim, where he suffers still more than before, partly because Charlotte and Albert are now married. Every day becomes a torturing reminder that Charlotte will never be able to requite his love. She, out of pity for her friend and respect for her husband, decides that Werther must not visit her so frequently. He visits her one final time, and they are both overcome with emotion after he recites to her a passage of his own translation of Ossian. Even before that incident, Werther had hinted at the idea that one member of the love triangle – Charlotte, Albert or Werther himself – had to die to resolve the situation. Unable to hurt anyone else or seriously consider murder, Werther sees no other choice but to take his own life. After composing a farewell letter to be found after his death, he writes to Albert asking for his two pistols, on the pretext that he is going "on a journey". Charlotte receives the request with great emotion and sends the pistols. Werther then shoots himself in the head, but does not die until twelve hours later. He is buried under a linden tree that he has mentioned frequently in his letters. The funeral is not attended by any clergy, or by Albert or Charlotte. The book ends with an intimation that Charlotte may die of a broken heart. The novel was published anonymously, and Goethe distanced himself from it in his later years, [2] regretting the fame it had brought him and the consequent attention to his own youthful love of Charlotte Buff , then already engaged to Johann Christian Kestner. He wrote Werther at the age of twenty-four, and yet this was all that some of his visitors in his old age knew him for. He even denounced the Romantic movement as "everything that is sick. Yet, Goethe substantially reworked the book for the edition [2] and acknowledged the great personal and emotional influence that The Sorrows of Young Werther could exert on forlorn young lovers who discovered it. As he commented to his secretary in , "It must be bad, if not everybody was to have a time in his life, when he felt as though Werther had been written exclusively for him. Copycat suicide The Sorrows of Young Werther turned Goethe, previously an unknown author, into a literary celebrity almost overnight. Napoleon Bonaparte considered it one of the great works of European literature, having written a Goethe-inspired soliloquy in his youth and carried Werther with him on his campaigning to Egypt. It also started the phenomenon known as the "Werther Fever", which caused young men throughout Europe to dress in the clothing style described for Werther in the novel. After some initial difficulties, Werther sheds his passionate youthful side and reintegrates himself into society as a respectable citizen. This argument was continued in his collection of short and critical poems, the Xenien , and his play Faust. Alternative versions and appearances[edit] This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. This is taken to be the first Italian epistolary novel. The German film Goethe! Thomas Carlyle , R. The Sufferings of Young Werther, tr. Harry Steinbauer, New York: Elizabeth Mayer, Louise Bogan; poems transl.

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Chapter 2 : German addresses are blocked - blog.quintoapp.com

The Sorrows of Young Werther (German: Die Leiden des jungen Werthers) is a loosely autobiographical epistolary novel by Johann Wolfgang von Goethe, first published in 1774. A revised edition followed in 1786.

She was cutting bread and butter Charlotte, having seen his body Borne before her on a shutter, Like a well-conducted person Went on cutting bread and butter. The Sorrows of Young Werther Die Leiden des jungen Werthers is a novel revised in by Johann Wolfgang von Goethe about an emotional young man named Werther who falls madly in love with an young woman named Lotte, who is engaged to someone else. Werther gradually becomes more emotional and less mentally stable The Sorrows of Young Werther was an immediate best-seller and made Goethe famous virtually overnight. The novel was one of the earliest works of literature to generate a recognizable fandom, creating a dress fashion. It was also one of the first to be blamed, not without cause, to have a negative effect on some of its readers; psychologists therefore continue to debate about the "Werther effect", meaning a work of art encouraging consumers to commit suicide. The "wave of suicides" following the novel was somewhat exaggerated, more recent studies indicate that there may only be about a dozen verifiable cases where the novel played a part. It also was one of the reasons why the novel was condemned not just by the usual moral guardians affiliated with traditional religion, but also by proponents of the Enlightenment. For instance the scientist and aphorist Georg Christoph Lichtenberg acidly quipped: The success soon extended beyond Germany, it was first published in French in 1775 and in English in 1779. At his meeting with Goethe, Emperor Napoleon mentioned that he had read the book seven times. Werther was later adapted into a popular opera written , first performed by the French composer Jules Massenet. Note that some of these tropes seem like they should be in YMMV, but even Goethe straight-out said that most of them applied; he was horrified, for example, that people were killing themselves in imitation of Werther. This work provides examples of: What is the meaning of all this? Have you carefully studied the secret motives of our actions? The manner in which Werther chooses to go. Unfortunately, as sometimes happens in real life, he lingers for several hours after the deed. Apparently Werther is a great artist, but once describes himself as greater than he could ever be when not painting and just observing. With a literal gun. Werther crosses it after the crime of passion. Did Not Get the Girl: Sorry Werther, no Lotte for you. Goethe intended for this work to discourage people from killing themselves over matters of love. Due to the protagonist killing himself because of Unrequited Love. When he feels turmoil, a storm starts. Takes the form of letters by Werther to his friend Wilhelm. In the words of Werther: Late in the book, Charlotte suggests that this is why Werther wants her. I fear, I much fear, that it is only the impossibility of possessing me which makes your desire for me so strong. Even before Hanlon himself codified the modern formulation of this trope, Goethe had some words to say on the matter: Misunderstandings and neglect occasion more mischief in the world than even malice and wickedness. At all events, the two latter are of less frequent occurrence. Werther, that hopeless romantic. Yet his letters are filled with suicidal despair and bemoaning of the ways of the world. The servant who was in love with his mistress gets fired and ends up murdering his replacement. He also never asks how Wilhelm is going. Love Makes You Crazy: Charlotte has 8 siblings. This was normal at the time though. If Werther starts off a letter rhapsodizing how happy he is and how enchanted is the world around him, duck. Authorities were concerned over the "Werther effect" in which people started committing suicides based on the novel. Goethe was not happy it did not help that Goethe hated literary parody in principle. Charlotte became the mother figure to her siblings after their mother passed away. Red Oni, Blue Oni: Literature historians generally see Werther as a work belonging to the Sturm und Drang period, the immediate predecessor of Romanticism. Werther is very Romantic, although the Romantic movement barely existed yet when the book was written. On the meta level, Friedrich Nicolai, the author of The Joys of Young Werther, was a great crusader for the Enlightenment who polemically fought tooth and nail against Sturm und Drang and Romanticism, as he saw them as anti-rational, reactionary movements of dubious literary taste. Lessing was taken aback and criticized

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the narration of the suicide scene in several respects. Like most readers of his time, Goethe did believe it was an example of an immortal folk tradition. The nascent Romantic movement in literature arguably received its greatest impetus out of the aforementioned. Not to mention the fact that Werther is basically the Ur-Example of an Emo Kid. Werther kills himself to achieve this with Charlotte, or so he claims. The servant in love with his mistress at first seems to be a very sweet, undemanding, honourable character. Later he tries to rape her and later yet, he murders the servant who replaced him in his position.

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Chapter 3 : The Sorrows of Young Werther - WikiVisually

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In addition, numerous literary and scientific fragments, more than 10, letters and he was an early participant in the Sturm und Drang literary movement. He also contributed to the planning of Weimars botanical park and the rebuilding of its Ducal Palace and his first major scientific work, the *Metamorphosis of Plants*, was published after he returned from a tour of Italy. During this period, Goethe published his novel, *Wilhelm Meisters Apprenticeship*, the verse epic *Hermann and Dorothea*, and, in Goethes comments and observations form the basis of several biographical works, Goethes father, Johann Caspar Goethe, lived with his family in a large house in Frankfurt, then an Imperial Free City of the Holy Roman Empire. Though he had studied law in Leipzig and had been appointed Imperial Councillor, Johann Caspar married Goethes mother, Catharina Elizabeth Textor at Frankfurt on 20 August , when he was 38 and she was All their children, with the exception of Johann Wolfgang and his sister, Cornelia Friederica Christiana and his father and private tutors gave Goethe lessons in all the common subjects of their time, especially languages. Goethe also received lessons in dancing, riding and fencing, Johann Caspar, feeling frustrated in his own ambitions, was determined that his children should have all those advantages that he had not. Although Goethes great passion was drawing, he became interested in literature, Friedrich Gottlieb Klopstock. He also took pleasure in reading works on history and religion. He writes about this period, Goethe became also acquainted with Frankfurt actors, among early literary attempts, he was infatuated with Gretchen, who would later reappear in his *Faust* and the adventures with whom he would concisely describe in *Dichtung und Wahrheit*. He adored Caritas Meixner, a wealthy Worms traders daughter and friend of his sister, Goethe studied law at Leipzig University from to His uncritical admiration for many contemporary poets vanished as he became interested in Gotthold Ephraim Lessing, already at this time, Goethe wrote a good deal, but he threw away nearly all of these works, except for the comedy *Die Mitschuldigen*. The restaurant Auerbachs Keller and its legend of Fausts barrel ride impressed him so much that Auerbachs Keller became the real place in his closet drama *Faust Part One*. As his studies did not progress, Goethe was forced to return to Frankfurt at the close of August , Goethe became severely ill in Frankfurt. During the year and a half that followed, because of several relapses, during convalescence, Goethe was nursed by his mother and sister 2. German literature â€” German literature comprises those literary texts written in the German language. This includes literature written in Germany, Austria, the German parts of Belgium and Switzerland, Liechtenstein, South Tyrol in Italy and to a lesser extent works of the German diaspora. German literature of the period is mostly in Standard German. The Old High German period is reckoned to run until about the midth century, the most famous works are the *Hildebrandslied*, Middle High German starts in the 12th century, the key works include *The Ring* and the poems of Oswald von Wolkenstein and Johannes von Tepl. The Baroque period was one of the most fertile times in German literature, modern literature in German begins with the authors of the Enlightenment. German Romanticism was the dominant movement of the late 18th and early 19th centuries. Biedermeier refers to the literature, music, the visual arts, under the Nazi regime, some authors went into exile and others submitted to censorship. Periodization is not a science but the following list contains movements or time periods typically used in discussing German literature. The closer one nears the present, the more debated the periodizations become, the Old High German period is reckoned to run until about the midth century, though the boundary to Early Middle High German is not clear-cut. The most famous work in OHG is the *Hildebrandslied*, a piece of Germanic alliterative heroic verse which besides the *Muspilli* is the sole survivor of what must have been a vast oral tradition. Another important work, in the dialect of Old Saxon, is a life of Christ in the style of a heroic epic known as the *Heliand*. This was the period of the blossoming of MHG lyric poetry, one of the most important of these poets was Walther von der Vogelweide. These high medieval heroic

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epics are written in rhymed strophes, not the verse of Germanic prehistory. Therefore, the literature of the late 14th and the early 15th century falls, as it were, the Volksbuch tradition which would flourish in the 16th century also finds its origin in the second half of the 15th century. Sebastian Brant Thomas Murner Philipp Melanchthon Sebastian Franck The Baroque period was one of the most fertile times in German literature, many writers reflected the horrible experiences of the Thirty Years War, in poetry and prose. Romanticism

Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. It was embodied most strongly in the arts, music, and literature, but had a major impact on historiography, education. It elevated folk art and ancient custom to something noble, Romanticism assigned a high value to the achievements of heroic individualists and artists, whose examples, it maintained, would raise the quality of society. It also promoted the individual imagination as a critical authority allowed of freedom from classical notions of form in art, there was a strong recourse to historical and natural inevitability, a *Zeitgeist*, in the representation of its ideas. In the second half of the 19th century, Realism was offered as a polar opposite to Romanticism, the decline of Romanticism during this time was associated with multiple processes, including social and political changes and the spread of nationalism. Defining the nature of Romanticism may be approached from the point of the primary importance of the free expression of the feelings of the artist. The importance the Romantics placed on emotion is summed up in the remark of the German painter Caspar David Friedrich that the feeling is his law. Samuel Taylor Coleridge and others believed there were laws that the imagination

at least of a good creative artist would unconsciously follow through artistic inspiration if left alone. As well as rules, the influence of models from other works was considered to impede the creators own imagination, so that originality was essential. The concept of the genius, or artist who was able to produce his own work through this process of creation from nothingness, is key to Romanticism. This idea is called romantic originality. Not essential to Romanticism, but so widespread as to be normative, was a strong belief, however, this is particularly in the effect of nature upon the artist when he is surrounded by it, preferably alone. Romantic art addressed its audiences with what was intended to be felt as the voice of the artist. So, in literature, much of romantic poetry invited the reader to identify the protagonists with the poets themselves. In both French and German the closeness of the adjective to roman, meaning the new literary form of the novel, had some effect on the sense of the word in those languages. It is only from the s that Romanticism certainly knew itself by its name, the period typically called Romantic varies greatly between different countries and different artistic media or areas of thought. Margaret Drabble described it in literature as taking place roughly between and , 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 , however, in most fields the Romantic Period is said to be over by about , or earlier

4. Weimar

Weimar is a city in the federal state of Thuringia, Germany. It is located between Erfurt in the west and Jena in the east, approximately 80 kilometres southwest of Leipzig, kilometres north of Nuremberg and kilometres west of Dresden. Together with the neighbour-cities Erfurt and Jena it forms the metropolitan area of Thuringia with approximately , inhabitants. Weimar is well known because of its cultural heritage and its importance in German history. The city was a point of the German Enlightenment and home of the leading characters of the literary genre of Weimar Classicism. Archaeological finds dating back to the Thuringii epoch show that the Weimar part of the Ilm valley was settled early, the oldest records regarding Weimar date to The Weimar settlement emerged around the wooden castle and two small churches dedicated to St Peter, and to St James. In , the count founded the monastery in Oberweimar. Soon after, the counts of Weimar founded the town, which was an independent parish since , from the citizens used their own seal. Nevertheless, the influence of the Weimar counts was declining as the influence of the Wettins in Thuringia increased. Hence, the new town was relatively marginal in a regional context. The settlement around St James Church developed into a suburb during the 13th century, after becoming part of the Wettins territory in , urban development improved. Weimar acquired woad trade privileges in , the castle and the walls were finished in the 16th century, making Weimar into a full city

5. Grand Tour

The custom flourished from about , until

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the advent of large-scale rail transport in the 19th century, and was associated with a standard itinerary. It served as a rite of passage. With nearly unlimited funds, aristocratic connections and months to roam, they commissioned paintings, perfected their language skills, in addition, it provided the only opportunity to view specific works of art, and possibly the only chance to hear certain music. A Grand Tour could last from months to several years. It was commonly undertaken in the company of a Cicerone, a guide or tutor. The legacy of the Grand Tour lives on to the day and is still evident in works of travel. In essence, the Grand Tour was neither a scholars pilgrimage nor a one, though a pleasurable stay in Venice. Catholic Grand Tourists followed the routes as Protestant Whigs. Pompeo Batoni made a career of painting English milordi posed with graceful ease among Roman antiquities, many continued on to Naples, where they viewed Herculaneum and Pompeii, but few ventured far into southern Italy or Malta, and fewer still to Greece, still under Turkish rule. Rome for many centuries had been the goal of pilgrims, especially during Jubilee when they visited the Seven Pilgrim Churches of Rome. This is partly because he asked Inigo Jones, not yet established as an architect but already known as a traveller and masque designer. The idea of travelling for the sake of curiosity and learning was an idea in the 17th century. Thus, one could use up the environment, taking from it all it offers, travel, therefore, was necessary for one to develop the mind and expand knowledge of the world. Consciously adapted for intellectual self-improvement, Gibbon was revisiting the Continent on a larger and more liberal plan, the typical 18th-century sentiment was that of the studious observer travelling through foreign lands reporting his findings on human nature for those unfortunate enough to have stayed home. Recounting ones observations to society at large to increase its welfare was considered an obligation, the Grand Tour offered a liberal education, and the opportunity to acquire things otherwise unavailable at home, lending an air of accomplishment and prestige to the traveller. The trappings of the Grand Tour, especially portraits of the traveller painted in iconic continental settings, became the obligatory emblems of worldliness, gravitas, the less well-off could return with an album of Piranesi etchings. The perhaps in Gibbons opening remark cast a shadow over his resounding statement 6. Wetzlar

“The city of Wetzlar, located in the state of Hesse, Germany, is a former Free imperial city that owed much of its fame to being the seat of the Imperial Supreme Court of the Holy Roman Empire. The city is known for its ancient town and its medieval cathedral, notable architectural features include the Eisenmarkt and the steep gradients and tightly packed street layout of a medieval town. The sandstone cathedral of St. Mary was commenced in the 12th century as a Romanesque building, in the later Middle Ages the construction was continued under a master plan in Gothic style. The church was never finished, as one still remains uncompleted. The cathedral suffered damage in the Second World War from aerial bombing. On the outskirts of town the ruins of stone towers are to be found. In 1997, the city hosted the 15th Hessentag state festival. Wetzlar lies in the Lahn-Dill area in Middle Hesse on the river Lahn, the highest point within town limits is the Stoppelberg at 417 m above sea level. Along the valleys of the Lahn and Dill are heavily built-up neighbouring communities, the low mountain ranges around Wetzlar to the northwest, northeast and south, on the other hand, are heavily wooded and very thinly populated. Niedergirmes is with over 6, inhabitants the largest municipality, furthermore, there are 8 districts outside the core area. These are east of the towns of Naunheim, Garbenheim. Nauborn is located south of the area and Steindorf follows on from the west central area. North of the area are Blasbach and Hermannstein. Wetzlar has a temperate seasonal climate of the middle latitudes. Ossian

Ossian is the narrator and purported author of a cycle of epic poems published by the Scottish poet James Macpherson from 1762. Contemporary critics were divided in their view of the works authenticity, the work was internationally popular, translated into all the literary languages of Europe and was highly influential both in the development of the Romantic movement and the Gaelic revival. Macphersons fame was crowned by his burial among the giants in Westminster Abbey. Ker, in the Cambridge History of English Literature, observes that all Macphersons craft as a philological impostor would have been nothing without his literary skill. In 1763 Macpherson published the English-language text Fragments of ancient poetry, collected in the Highlands of Scotland, later that year, he claimed to have obtained further manuscripts and in 1764 he claimed to have found an epic on the subject of the hero Fingal, written by Ossian.

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Chapter 4 : The Sorrows of Young Werther / Die Leiden Des Jungen Werther by Johann Wolfgang von Go

The Sorrows of Young Werther, novel by J.W. von Goethe, published in German as Die Leiden des jungen Werthers in It was the first novel of the Sturm und Drang movement. The novel is the story of a sensitive, artistic young man who demonstrates the fatal effects of a predilection for absolutes—whether those of love, art, society, or thought.

My friends esteem me; I often contribute to their happiness, and my heart seems as if it could not beat without them; and yet—“if I were to die, if I were to be summoned from the midst of this circle, would they feel—or how long would they feel—the void which my loss would make in their existence? Yes, such is the frailty of man, that even there, where he has the greatest consciousness of his own being, where he makes the strongest and most forcible impression, even in the memory, in the heart of his beloved, there also he must perish,—“vanish,—“and that quickly. I could tear open my bosom with vexation to think how little we are capable of influencing the feelings of each other. No one can communicate to me those sensations of love, joy, rapture, and delight which I do not naturally possess; and though my heart may glow with the most lively affection, I cannot make the happiness of one in whom the same warmth is not inherent. I possess so much, but my love for her absorbs it all. I possess so much, but without her I have nothing. One hundred times have I been on the point of embracing her. And laying hold is the most natural of human instincts. Do not children touch everything they see? Witness, Heaven, how often I lie down in my bed with a wish, and even a hope, that I may never awaken again! And in the morning, when I open my eyes, I behold the sun once more, and am wretched. If I were whimsical, I might blame the weather, or an acquaintance, or some personal disappointment, for my discontented mind; and then this insupportable load of trouble would not rest entirely upon myself. I feel it too sadly; I am alone the cause of my own woe, am I not? Truly, my own bosom contains the source of all my pleasure. Am I not the same being who once enjoyed an excess of happiness, who at every step saw paradise open before him, and whose heart was ever expanded towards the whole world? And this heart is now dead; no sentiment can revive it. My eyes are dry; and my senses, no more refreshed by the influence of soft tears, wither and consume my brain. I suffer much, for I have lost the only charm of life: When I look from my window at the distant hills, and behold the morning sun breaking through the mists, and illuminating the country around, which is still wrapped in silence, whilst the soft stream winds gently through the willows, which have shed their leaves; when glorious Nature displays all her beauties before me, and her wondrous prospects are ineffectual to extract one tear of joy from my withered heart,—“I feel that in such a moment I stand like a reprobate before heaven, hardened, insensible, and unmoved. Oftentimes do I then bend my knee to the earth, and implore God for the blessing of tears, as the desponding labourer in some scorching climate prays for the dews of heaven to moisten his parched corn.

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Chapter 5 : The Sorrows of Young Werther | Revolv

Die Leiden des jungen Werther first published in This translation first published under the title *The Sufferings of Young Werther* by John Calder (Publishers) Ltd in

Die Leiden des jungen Werthers is a loosely autobiographical epistolary novel by Johann Wolfgang von Goethe , first published in A revised edition followed in It was one of the most important novels in the Sturm und Drang period in German literature , and influenced the later Romantic movement. Goethe, aged 24 at the time, finished *Werther* in five-and-a-half weeks of intensive writing in January–March These give an intimate account of his stay in the fictional village of Wahlheim based on Garbenheim, near Wetzlar , whose peasants have enchanted him with their simple ways. There he meets Charlotte, a beautiful young girl who takes care of her siblings after the death of their mother. Werther falls in love with Charlotte despite knowing beforehand that she is engaged to a man named Albert, eleven years her senior. He suffers great embarrassment when he forgetfully visits a friend and unexpectedly has to face there the weekly gathering of the entire aristocratic set. He is not tolerated and asked to leave since he is not a nobleman. He then returns to Wahlheim, where he suffers still more than before, partly because Charlotte and Albert are now married. Every day becomes a torturing reminder that Charlotte will never be able to requite his love. She, out of pity for her friend and respect for her husband, decides that Werther must not visit her so frequently. He visits her one final time, and they are both overcome with emotion after he recites to her a passage of his own translation of Ossian. Even before that incident, Werther had hinted at the idea that one member of the love triangle – Charlotte, Albert or Werther himself – had to die to resolve the situation. Unable to hurt anyone else or seriously consider murder, Werther sees no other choice but to take his own life. After composing a farewell letter to be found after his death, he writes to Albert asking for his two pistols, on the pretext that he is going "on a journey". Charlotte receives the request with great emotion and sends the pistols. Werther then shoots himself in the head, but does not die until twelve hours later. He is buried under a linden tree that he has mentioned frequently in his letters. The funeral is not attended by any clergy, or by Albert or Charlotte. The book ends with an intimation that Charlotte may die of a broken heart. The novel was published anonymously, and Goethe distanced himself from it in his later years,[2] regretting the fame it had brought him and the consequent attention to his own youthful love of Charlotte Buff , then already engaged to Johann Christian Kestner. He wrote *Werther* at the age of twenty-four, and yet this was all that some of his visitors in his old age knew him for. He even denounced the Romantic movement as "everything that is sick. Yet, Goethe substantially reworked the book for the edition[2] and acknowledged the great personal and emotional influence that *The Sorrows of Young Werther* could exert on forlorn young lovers who discovered it. As he commented to his secretary in , "It must be bad, if not everybody was to have a time in his life, when he felt as though *Werther* had been written exclusively for him. Napoleon Bonaparte considered it one of the great works of European literature, having written a Goethe-inspired soliloquy in his youth and carried *Werther* with him on his campaigning to Egypt. It also started the phenomenon known as the "Werther Fever", which caused young men throughout Europe to dress in the clothing style described for Werther in the novel. After some initial difficulties, Werther sheds his passionate youthful side and reintegrates himself into society as a respectable citizen. This argument was continued in his collection of short and critical poems, the *Xenien* , and his play *Faust*. This is taken to be the first Italian epistolary novel. The German film *Goethe!* Thomas Carlyle , R. *The Sufferings of Young Werther*, tr. Harry Steinbauer, New York: Elizabeth Mayer, Louise Bogan; poems transl. See also William Render References.

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Chapter 6 : The Sorrows of Young Werther Die Leiden Des Jungenâ€ -

The young and rebellious Werther is passionately, but hopelessly, in love with Lotte. Although he knows that she is married to somebody who can offer her a secure future, Werther tries to be near her.

Jonathan McAloon From the Reviews: The result is a dissonant composite of slang Similarly the illustrative quotes chosen here are merely those the complete review subjectively believes represent the tenor and judgment of the review as a whole. We acknowledge and remind and warn you that they may, in fact, be entirely unrepresentative of the actual reviews by any other measure. Edgar shows little respect for the masterwork, describing coming across it for the first time in a dark outhouse, tearing off the identifying cover and title page of the well-known Reclam paperback, and then the last ones, to use as toilet paper. His first attempt at reading it leads him to chuck it across the room after two pages -- but he picks it up again, and reads it straight through. Hearts and souls and joy and tears all over the shop. The whole thing was made up of all these letters from this loon Werther to his mate back home. It was probably meant to seem super-original or spontaneous or realistic or something. That bloke that wrote it should have a read of Salinger. But Edgar doth protest too much, as teens are wont to do. He does have to admit: The New Sorrows of Young W. Only then does Edgar break into the narrative, the dead teen commenting on this and then later conversations, and giving his side of the story. Edgar is from the backwater of Mittenberg but itches for more. He makes no excuses, emphatic that: He scraped by as a house painter in Berlin, had some fun, had Charlotte and nearly came up with a great invention, because he wanted to! Edgar goes to her building, looking for Mrs Schmidt -- and finds her: Edgar sent some tapes back to Mittenberg, like letters. And that you have black eyes. Why are you crying? I got the name out of that stupid book. Of course he did. Charlotte, Charlie, is as much projection as real love-object. As to the time-specific bits, even his enthusiasm about blue jeans and his interest in music holds up fairly well. Plenzdorf also worked in film, and this story was also conceived of as screenplay and theater-text; those influences clearly show here. Indeed, the subversive use of Goethe -- Edgar literally wipes his ass with him using the title page of the unnamed book when he first finds it and constantly makes fun of this classic, yet he comes to practically inhabit the old story -- is a brilliant example of and commentary on the eternal interplay of the revolutionary and the reactionary. Impressively, too, the story is also a touching and convincing love story, the more mature Charlotte a fully realized character indeed, more fully than Edgar consciously realizes -- well done by Plenzdorf. A very fine work -- and one all readers interested in modern German fiction should be familiar with. Orthofer, 4 December

Chapter 7 : Die Leiden des jungen Werthers (The Sorrows of Young Werther) () - Rotten Tomatoes

The Sorrows of Young Werther / Die Leiden Des Jungen Werther has 61, ratings and 3, reviews. Hans said: This is a dangerous book. For anyone who ha.

Chapter 8 : The Sorrows of Young Werther - Wikipedia

The Sorrows of Young Werther Questions and Answers. The Question and Answer section for The Sorrows of Young Werther is a great resource to ask questions, find answers, and discuss the novel.

Chapter 9 : The Sorrows of Young Werther | novel by Goethe | blog.quintoapp.com

The Sorrows of Young Werther Quotes (showing of) "The human race is a monotonous affair. Most people spend the greatest part of their time working in order to live, and what little freedom remains so fills them with fear that they seek out any and every means to be rid of it."