



'Seeing' speech:
illusion and the transformation of
dramatic writing in Diderot and Lessing

ROMIRA M. WORVILL

VOLTAIRE FOUNDATION
OXFORD

Seeing Speech Diderot And Lessing Svec 2005 9

Roman Wölfel



Seeing Speech Diderot And Lessing Svec 2005 9:

Sensibility, Reading and Illustration Ann Lewis, 2017-12-02 Eighteenth century sensibility has always been controversial. In fact the term itself refers to complex forms of physical and emotional responsiveness and Lewis's study investigates the fictional exploration of various key problems of sentimental response that were at the heart of eighteenth century moral, epistemological and aesthetic debates. These are analysed in conjunction with some of the actual, often emotional responses that the term, its fictions and images have provoked through time, including an indispensable survey of the varying construction of sensibility as an object of study and the polemics subtending its definition. The verbal evocation of the visual in the form of spectacles and signs was understood in the eighteenth century as having an especially powerful impact. Lewis provides a new reading of the theme of sensibility by analysing the textual images in three best-selling novels from the mid-century: Graffigny's *Lettres d'une Péruvienne*, Marivaux's *La Vie de Marianne* and Rousseau's *Julie*. The examination of a largely neglected corpus of illustrations, understood as readings of each text, provides striking new evidence of the complexity, thematic richness and duplicity of these spectacles, whose power to provoke different reactions is perhaps their most interesting characteristic. Jahrbuch für internationale Germanistik, 2005 *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures*, 2006 'Seeing' Speech Romira M. Worvill, 2005 This book explores the relationship between Diderot's dramatic theory and plays of the late 1750s and the dramatic practice of G. E. Lessing. It proposes a new way of looking at how Diderot's theatrical writings influenced other dramatists by situating his theory in the context of the contemporary discourse concerning painting, with its emphasis on the creation of illusion as the goal of visual art and of the debates about prose drama. One manifestation of the transposition of the arguments about painting into the realm of writing: Diderot's dramatic theory is shown to transform neoclassical ways of thinking about how plays communicate with their audience by urging the exploitation of artistic signs that are in terms of eighteenth-century semiotics, natural. This approach has profound implications for the form taken by dramatic language, which in Diderot's view must create an illusion for the ear of the beholder just as the visual signs should create one for the eye. The changes that characterise Lessing's mature dramatic style are a striking illustration of how the move to the use of natural theatrical signs can transform the writing of plays. In particular, the evolution that occurs in Lessing's capacity to create effective dramatic dialogue before and after 1760, the year when his translation of Diderot's theatrical writings was first published, provides a fascinating case study of how the new thinking about illusion as an effect resulting from the deployment of natural artistic signs generated a radically different kind of dramatic speech. This study also shows how this seismic shift in aesthetic values brought about a reorientation of the creative stance of the dramatic writer. Playwrights cease to think of themselves as rhetoricians and poets addressing an audience and begin to align themselves instead with the painter positioned before his subject and his canvas.

Bibliographie de la littérature française, XVIe-XXe siècles Bibliothèque nationale de France, 2006

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Table of Contents Seeing Speech Diderot And Lessing Svec 2005 9

1. Understanding the eBook Seeing Speech Diderot And Lessing Svec 2005 9
 - The Rise of Digital Reading Seeing Speech Diderot And Lessing Svec 2005 9
 - Advantages of eBooks Over Traditional Books
2. Identifying Seeing Speech Diderot And Lessing Svec 2005 9
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Seeing Speech Diderot And Lessing Svec 2005 9
 - User-Friendly Interface
4. Exploring eBook Recommendations from Seeing Speech Diderot And Lessing Svec 2005 9
 - Personalized Recommendations
 - Seeing Speech Diderot And Lessing Svec 2005 9 User Reviews and Ratings
 - Seeing Speech Diderot And Lessing Svec 2005 9 and Bestseller Lists
5. Accessing Seeing Speech Diderot And Lessing Svec 2005 9 Free and Paid eBooks
 - Seeing Speech Diderot And Lessing Svec 2005 9 Public Domain eBooks
 - Seeing Speech Diderot And Lessing Svec 2005 9 eBook Subscription Services

- Seeing Speech Diderot And Lessing Svec 2005 9 Budget-Friendly Options
- 6. Navigating Seeing Speech Diderot And Lessing Svec 2005 9 eBook Formats
 - ePub, PDF, MOBI, and More
 - Seeing Speech Diderot And Lessing Svec 2005 9 Compatibility with Devices
 - Seeing Speech Diderot And Lessing Svec 2005 9 Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Seeing Speech Diderot And Lessing Svec 2005 9
 - Highlighting and Note-Taking Seeing Speech Diderot And Lessing Svec 2005 9
 - Interactive Elements Seeing Speech Diderot And Lessing Svec 2005 9
- 8. Staying Engaged with Seeing Speech Diderot And Lessing Svec 2005 9
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Seeing Speech Diderot And Lessing Svec 2005 9
- 9. Balancing eBooks and Physical Books Seeing Speech Diderot And Lessing Svec 2005 9
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Seeing Speech Diderot And Lessing Svec 2005 9
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Seeing Speech Diderot And Lessing Svec 2005 9
 - Setting Reading Goals Seeing Speech Diderot And Lessing Svec 2005 9
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Seeing Speech Diderot And Lessing Svec 2005 9
 - Fact-Checking eBook Content of Seeing Speech Diderot And Lessing Svec 2005 9
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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