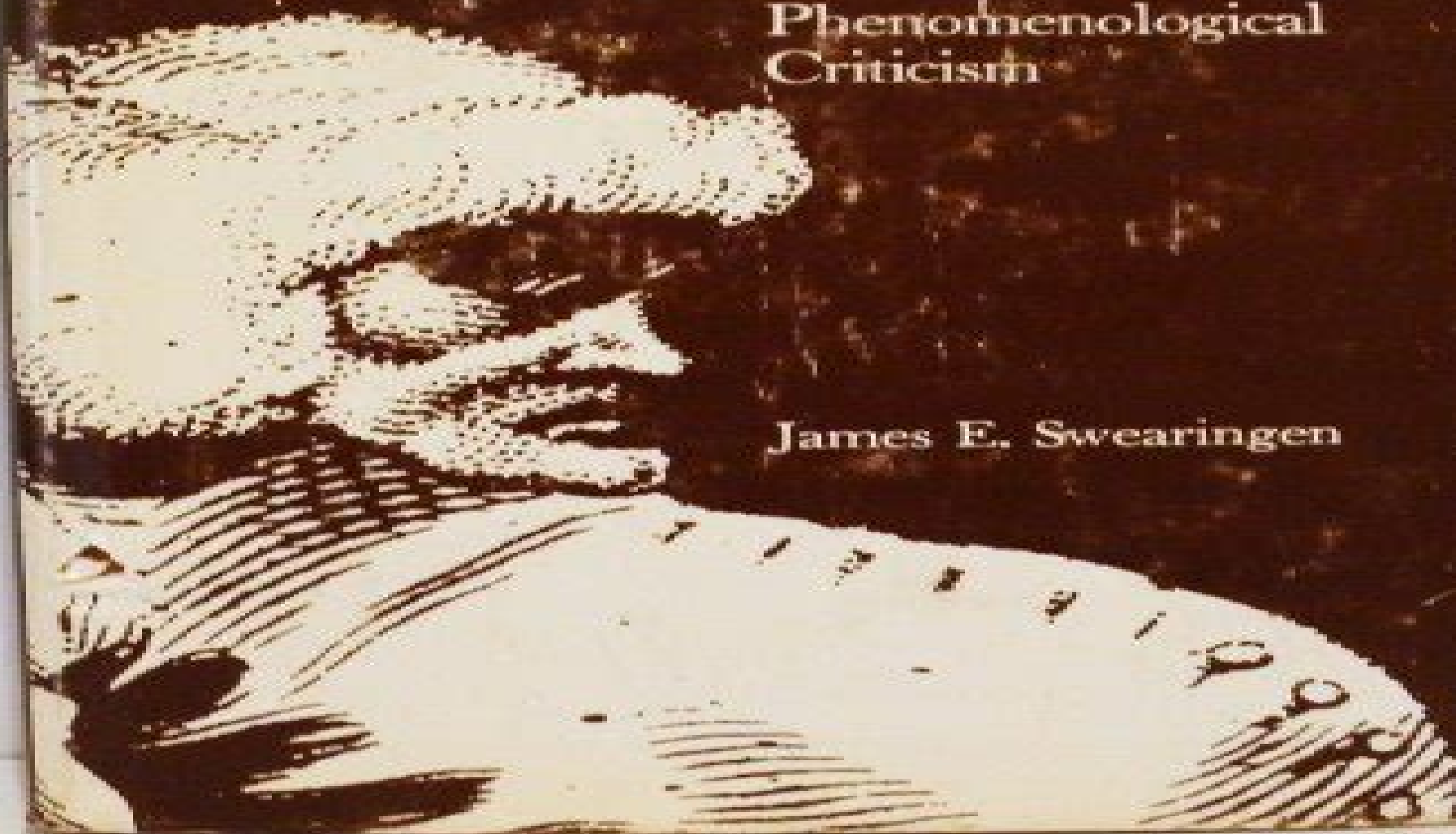


Reflexivity in *Tristram Shandy*

An Essay in
Phenomenological
Criticism

James E. Swearingen



Reflexivity In Tristram Shandy An Essay

**A. Ingram, S. Sim, C. Lawlor, R. Terry, J.
Baker, Leigh Wetherall Dickson**

Reflexivity In Tristram Shandy An Essay:

Reflexivity in Tristram Shandy James E. Swearingen, 1977-01-01 The Reflexive Thesis Malcolm Ashmore, 1989-08-02

This unusually innovative book treats reflexivity not as a philosophical conundrum but as a practical issue that arises in the course of scholarly research and argument In order to demonstrate the concrete and consequential nature of reflexivity Malcolm Ashmore concentrates on an area in which reflexive problems are acute the sociology of scientific knowledge At the forefront of recent radical changes in our understanding of science this increasingly influential mode of analysis specializes in rigorous deconstructions of the research practices and textual products of the scientific enterprise Through a series of detailed examinations of the practices and products of the sociology of scientific knowledge Ashmore turns its own claims and findings back onto itself and opens up a whole new era of exploration beyond the common fear of reflexive self destruction Laurence Sterne in Modernism and Postmodernism David Pierce, Peter de Voogd, 2023-04-17 Laurence Sterne's *Tristram Shandy* is the most wayward and in some respects the most powerful critique of Locke's theory of knowledge while his interest in the gulf between biological and clock time makes him a contemporary of Proust and Bergson In obscuring the fine line between autobiography and fiction Sterne belongs to the generation of modern writers that includes Joyce and Nabokov In his deliberate refusal to construct a go-ahead plot Sterne commends himself to contemporary narratologists In his concern with personal identity he anticipates the Derridean stress on trace In his promiscuous borrowings from past authors he offers himself as a suitably perverse model for the school of postmodern theory In his attention to matters of typography and to a visual language he provides a running commentary on almost every aspect of the relationship between word and image Himself influenced by Rabelais Montaigne Cervantes and Burton Sterne has influenced writers as diverse as Cabrera Infante Kundera Marquez Rushdie and Beckett And James Joyce These influences are traced here by sixteen scholars from Europe and the USA proof if any were needed that Laurence Sterne today is as rewardingly puzzling as he was in his own century *The Age of Reasons* Wendy Motooka, 2013-05-13 Wendy Motooka contends that the Age of Reason was actually an Age of Reasons Joining imaginative literature moral philosophy and the emerging discourse of the new science she seeks to historicise the meaning of eighteenth century reason and its supposed opposites quixotism and sentimentalism Reading novels by the Fieldings Lennox and Sterne alongside the works of Adam Smith Motooka argues that the legacy of sentimentalism is the social sciences This book raises our understanding of eighteenth century British culture and its relation to the rational culture of economics that is growing ever more pervasive today **Laurence Sterne and the Visual Imagination** W.B. Gerard, 2016-12-05 The first full length and comprehensive study of the illustrations of Sterne's work this book explores the ability of Sterne's texts to inspire the visual imagination It helps to explain why scores of editions of his fiction have been illustrated some profusely to fulfill the reader's desire as well as the artist's compulsion to visualize Sterne's words Gerard places his subject in a clear and innovative theoretical framework which opens the field to general

word and image studies The author begins by examining the distinct varieties of pictorialism in Sterne's texts The remainder of the study takes into account three remarkable series of illustrations representing Trim reading the sermon didactic sentimentalism in *A Sentimental Journey* and Henry Mackenzie's *Man of Feeling* and the many and diverse portrayals of poor Maria to demonstrate the ways in which culture projects these texts differently through the various artists *Reflexivity in Tristram Shandy* James E. Swearingen, *The Cambridge Companion to Laurence Sterne* Thomas Keymer, 2009-08-20 This Companion provides essays on the author of *Tristram Shandy* his eighteenth century context his oeuvre and its reception

Theory and the Novel Jeffrey Williams, 1998-12-03 Narrative features such as frames digressions or authorial intrusions have traditionally been viewed as distractions from or anomalies in the narrative proper In *Theory and the Novel* Jeffrey Williams exposes these elements as more than simple disruptions analysing them as registers of narrative reflexivity that is moments that represent and advertise the functioning of narrative itself Williams argues that narrative encodes and advertises its own functioning and modal form He takes a range of novels from the English canon *Tristram Shandy* Joseph Andrews *The Turn of the Screw* *Wuthering Heights* *Lord Jim* and *Heart of Darkness* are amongst the novels examined and shows how narrative technique is never beyond or outside plot He poses a series of theoretical questions such as about reflexivity imitation and fictionality to offer a striking and original contribution to readings of the English novel as well as to discussions of theory in general Self-reflexivity in Literature Werner Huber, Martin Middeke, Hubert Zapf, 2005

Introduction C Henke Self Reflexivity and Common Sense in *A Tale of a Tub* and *Tristram Shandy* Eighteenth Century Satire and the Novel C Goer Wie Tyrann Amor seine Meisterin fand Die Geburt des Individuums aus dem Geist der Musik in Wilhelm Heineses Musikroman Hildegard von Hohenthal H Breuer John Keats Ode To Autumn als Metapoesie H Zapf Structure Chaos and Self Reference in Edgar Allan Poe U B ker A raid on the inarticulate Hawthorne Hopkins Hofmannsthal T Fischer Seidel Archetypal Structures and Literature in Joyce's *Ulysses* Aristotle Frye and the Plot of *Ulysses* P Freese Trouble in the House of Fiction Bernard Malamud's *The Tenants* B Hesse *The moo's an arrant thief* Self Reflexivity in Nabokov's *Pale Fire* W Huber Why this farce day after day On Samuel Beckett's *Eleuthéria* L Volkmann Explorationen des Ichs Hanif Kureishis post ethnische Kurzgeschichten P Lenz Talking Cures oder Tall Stories The Dis Establishing of Reality in Conor McPherson's *The Weir* A Merbitz The Art of Listing Selbstreflexive Elemente in Nick Hornbys *High Fidelity* A N nning Fictional Metabiographies and Metaautobiographies Towards a Definition Typology and Analysis of Self Reflexive Hybrid Metagenres M Middeke Self Reflexivity Trans Intertextuality and Hermeneutic Deep Structure in Contemporary British Fiction A H K mmel *Mighty Matryoshka* Zum Konzept der fraktalen Person M Markus Tu put it shortly Abk rzungen reflektiert am Beispiel englischer und deutscher Eigennamen R Weskamp Selbstreflexion und Fremdsprachenerwerb **The Cambridge**

Companion to the Eighteenth-Century Novel John Richetti, 1996-09-05 In the past twenty years our understanding of the novel's emergence in eighteenth century Britain has drastically changed Drawing on new research in social and political

history the twelve contributors to this Companion challenge and refine the traditional view of the novel's origins and purposes. In various ways each seeks to show that the novel is not defined primarily by its realism of representation but by the new ideological and cultural functions it serves in the emerging modern world of print culture. Sentimental and Gothic fiction and fiction by women are discussed alongside detailed readings of work by Defoe, Swift, Richardson, Henry Fielding, Sterne, Smollett, and Burney. This multifaceted picture of the novel in its formative decades provides a comprehensive and indispensable guide for students of the eighteenth-century British novel and its place within the culture of its time.

Gothic Reflections Peter Garrett, 2018-08-06 The Gothic has long been seen as offering a subversive challenge to the norms of realism. Locating both Gothic and mainstream Victorian fiction in a larger literary and cultural field, Peter K. Garrett argues that the oppositions usually posed between them are actually at work within both. He further shows how, by offering alternative versions of its stories, nineteenth-century Gothic fiction repeatedly reflects on narrative force, the power exerted by both writers and readers. Beginning with Poe's theory and practice of the Gothic tale as an exercise or fantasy of authorial power, Garrett then reads earlier eighteenth-century and Romantic Gothic fiction for comparable reflexive implications. Throughout he stresses the ways authors doubled both characters and narrative perspectives to raise issues of power and authority in the tension between central deviant figures and social norms. Garrett then shows how the great nineteenth-century monster stories, *Frankenstein*, *Dr. Jekyll and Mr. Hyde*, and *Dracula*, self-consciously link the extremity and isolation of their deviant figures with the social groups they confront. These narratives, he argues, move from a Romantic concern with individual creation and responsibility to a Victorian affirmation of social solidarity that also reveals its dependence on the binding force of exclusionary violence. The final section of the book extends its investigation of Gothic reflections on narrative force into the more realistic social and psychological fiction of Dickens, Eliot, and James. *Laurence Sterne* Manfred Pfister, 2001 Despite the immense popularity of Laurence Sterne's work during his lifetime, his contribution to the novel form and experimentalism has only been acknowledged since his death. His contemporaries Richardson and Goldsmith denounced his archaic methods and took offence at his playful irreverence, but his oddity is never accidental nor perverse: it is the strategy of an inventive, thoughtful comic talent. *Tristram Shandy*, perhaps his best-loved work, defies convention at every turn, distributing narrative content across a bafflingly idiosyncratic time scheme interrupted by digressions, authorial comments, and interferences with the printed fabric of the book. This comically fragmented story line is a reaction against the linear narratives of Fielding and Richardson, aiming instead at a realistic impressionism, a shape determined by the association of ideas. This study critiques Sterne's work in the light of modern literary theory, questioning whether he was an artist before his time. *Philosophical Conceptualization and Literary Art* Phillip Stambovsky, 2004 In sum, this original inquiry uniquely respects the cognitive diversity that distinguishes the revelatory poetic spirit from the discursively speculative spirit, even as it demonstrates their deep affinities and mutual implications in the life of the imaginative intelligence. BOOK JACKET

Laurence Sterne and the Eighteenth-Century Book Helen Williams, 2021-04-01 Scrutinising Sterne's fiction through a book history lens Helen Williams creates novel readings of his work based on meticulous examination of its material and bibliographical conditions Alongside multiple editions and manuscripts of Sterne's own letters and works a panorama of interdisciplinary sources are explored including dance manuals letter writing handbooks newspaper advertisements medical pamphlets and disposable packaging For the first time this wealth of previously overlooked material is critically analysed in relation to the design history of Tristram Shandy conceptualising the eighteenth century novel as an artefact that developed in close conjunction with other media In examining the complex interrelation between a period's literature and the print matter of everyday life this study sheds new light on Sterne and eighteenth century literature by re-defining the origins of his work and of the eighteenth century novel more broadly whilst introducing readers to diverse print cultural forms and their production histories

Comparative Criticism: Volume 10, Comedy, Irony, Parody E. S. Shaffer, 1989-11-09 Volume 10 dedicated to Comedy Irony Parody celebrates the first decade of Comparative Criticism in a light hearted vein Michael Silk opens with a wide ranging essay asserting the primacy of comedy and declaring its independence of tragedy T L S Sprigge explores philosophers who dared to write on laughter Schopenhauer and Bergson Bernard Harrison looks at the twentieth century's favourite comic novel Tristram Shandy in the light of Locke's views on the particular Peter Brand pursues the theatrical arts of disguises masking and gender swapping through Renaissance Europe from Ariosto to Shakespeare Jane H M Taylor traces the danse macabre in modern black humour Christine Brooke Rose distinguished novelist and critic reads from and comments on her own witty fictions Michael Wood describes how Lolita outwitted her seducer

Reading Narrative Discourse Andrew Gibson, 1990-02-19 **Creativity and the Imagination** Mark Amsler, 1987 Seming and being Glenn W Most History technical style and Chaucer's Treatise on the astrolabe George Ovitt Jr Creation and responsibility in science Leonard Isaacs History and geology as ways of studying the past Stephen Brush Science's fictions Stuart Peterfreund Creative problem solving in physics philosophy and painting Donald A Crosby and Ron G Williams

Melancholy Experience in Literature of the Long Eighteenth Century A. Ingram, S. Sim, C. Lawlor, R. Terry, J. Baker, Leigh Wetherall Dickson, 2011-04-12 Arising from a research project on depression in the eighteenth century this book discusses the experience of depressive states both in terms of existing modes of thought and expression and of attempts to describe and live with suffering It also asks what present day society can learn about depression from the eighteenth century experience

Richardson's 'Clarissa' and the Eighteenth-Century Reader Tom Keymer, Thomas Keymer, 2004-06-24 Whilst drawing to some extent on recent theoretical studies this book restores Clarissa to its largely neglected eighteenth century context

Laurence Sterne Marcus Walsh, 2014-06-11 The eighteenth century was a period when the modern Novel emerged through the work of writers such as Laurence Sterne 1713-68 Richardson Defoe Fielding and Johnson However the writing of Sterne is recognised as influencing modern writing from Joyce and Woolf onwards more than any of the other

eighteenth century novelists In the last twenty years Sterne's work has become a focus for a flourishing body of work and significant debates in many new and developing areas of literary theory which include gender sexuality postmodernism and deconstruction Sterne's major novel *Tristram Shandy* is regarded as deploying a range of post modern literary devices expected to be found in late twentieth century work rather than in work written in the 1700s This volume combines the most interesting and stimulating recent critical thinking about Sterne and represents recent theoretical and critical debates surrounding Sterne's writing

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