

Sententiousness and the Novel

Laying Down the Law
in Eighteenth-Century French Fiction



Geoffrey Bennington

Sententiousness And The Novel

Tim Whitmarsh



Sententiousness And The Novel:

Sententiousness and the Novel Geoffrey Bennington, 1985-12-12 This challenging study of the eighteenth century French novel engages with recent post structuralist thought to present a more theoretical than historical approach to the genre Dr Bennington's focus of interest is sententiousness maxims aphorisms generalising truth claims of all sorts in texts of narrative fiction He exposes the inadequacy of both traditional and more modern analyses which have attempted to separate sententious elements from fictional contexts thereby underestimating the function of sententiousness to lay down the law in both descriptive and prescriptive senses of the term The author's approach to his chosen texts is pragmatic rather than formal reading the eighteenth century novel of worldliness in the light of the discourse of pedagogy and exploring the relationship of the fictional and political in the work of Rousseau and Sade The upshot of this investigation demonstrates both how the law is laid down in fiction and how fiction undermines the law which attempts to control it **The Sentimental**

Novel in the Eighteenth Century Albert J. Rivero, 2019-03-21 Provides twenty first century readers with a new comprehensive and suggestive account of the sentimental novel in the eighteenth century *Aphorism in the Francophone Novel of the Twentieth Century* Mark Bell, 1997 In this exploration of twentieth century novels written in French Mark Bell defines aphorism as a literary genre and demonstrates how it is used in seven texts that provide a cross section of ideological stances and francophone communities *Novels of Everyday Life* Laurie Langbauer, 2019-05-15 Laurie Langbauer argues that our worldview is shaped not just by great public events but also by the most overlooked and familiar aspects of common life the everyday This sphere of the everyday has always been a crucial component of the novel but has been ignored by many writers and critics and long associated with the writing of women Focusing on the linked series of novels characteristic of later Victorian and early modern fiction such as Margaret Oliphant's *Carlingford Chronicles* or the Sherlock Holmes stories she investigates how authors make use of the everyday as a foundation to support their versions of realism What happens when in the series novel or in contemporary theory the everyday becomes a site of contestation and debate Langbauer pursues this question through the novels of Margaret Oliphant Charlotte Yonge Anthony Trollope and Arthur Conan Doyle and in the writings of Dorothy Richardson Virginia Woolf and John Galsworthy as they reflect on their Victorian predecessors She also explores accounts of the everyday in the works of such theorists as Henri Lefebvre Michel de Certeau and Sigmund Freud as well as materialist critics including George Lukacs Max Horkheimer and Theodor Adorno Her work shows how these writers link the series and the everyday in ways that reveal different approaches to comprehending the obscurity that makes up daily life The Anthology and the Rise of the Novel Leah Price, 2003-07-17 The Anthology and the Rise of the Novel first published in 2000 brings together two traditionally antagonistic fields book history and narrative theory to challenge established theories of the rise of the novel Leah Price shows that far from leveling class or gender distinctions as has long been claimed the novel has consistently located them within its own audience Shedding new light on Richardson and

Radcliffe Scott and George Eliot this book asks why the epistolary novel disappeared how the book review emerged why eighteenth century abridgers designed their books for women while Victorian publishers marketed them to men and how editors reproduction of old texts has shaped authors production of new ones This innovative study will change the way we think not just about the history of reading but about the genealogy of the canon wars the future of intellectual property and the role that anthologies play in our own classrooms *Love and Death in the American Novel* Leslie A. Fiedler,1997 No other study of the American novel has such fascinating and on the whole right things to say Washington Post

Baudelaire and Intertextuality Margery A. Evans,1993-01-07 This 1993 reading of Baudelaire s *Le Spleen de Paris* is a response to Baudelaire s own challenge to read his text as one in which everything is head and tail alternately and reciprocally Margery Evans proposes that *Le Spleen de Paris* serves to question the conventions of prose forms such as the unitary narrator the extended plot and the artifice of beginnings and endings She shows how Baudelaire s text probes the relationship between individuality and conformity to pre existing codes both in literature and in the world and how the giant metropolis provides a symbol of that drama Dr Evans explores the interconnections between the prose poems which make up *Le Spleen de Paris* and their intertextual relations with other mostly prose works and argues that this anomalous hybrid work raises far reaching questions of relevance to narratology and to literary theory as a whole

Leucippe and Clitophon Achilles Tatius,2003 Achilles Tatius *Leucippe and Clitophon* is the most bizarre and risque of the five Greek novels of idealized love between boy and girl that survive from the time of the Roman empire Stretching the capacity of the genre to its limits Achilles narrative covers adultery violence disembowelment pederasty virginity testing and a conveniently happy ending Ingenious and sophisticated in conception *Leucippe and Clitophon* is at once subtle stylish moving brash tasteless and obscene This new translation aims to capture Achilles writing in all its exuberant variety

Desperate Storytelling Roger B. Salomon,2008-07-01 *Desperate Storytelling* demonstrates how writers from Byron to Saul Bellow have embraced Cervantes s vision of the artist as creative exile born to tell tales of valor and nobility yet doomed to recognize the world s banal reality Forced to portray adventure in a reductive voice these writers have immersed heroism in madness and narrative in mockery Their fictions reflect an awareness of life s absurdities yet a refusal to forsake the ideal Reassessing the post Romantic literary consciousness Roger B Salomon explores the many permutations of the mock heroic mode the complex aesthetic instrument brought into being by Cervantes one by which a writer takes on a dual role as both nostalgic creator and ironic critic The mock hero is almost by definition an outdated one aligning his deepest emotional attachments to dead mythologies and forgotten codes of ethics he is an alienated figure in a landscape hostile to the possibility of any kind of attainment Just as Don Quixote s noble madness in an ignoble age invites both sympathy and derision so later incarnations of the mock hero immerse the reader in a dialogue between the real and a faded ideal between the sensible and the admirable Describing a literary mode that joins heroic endeavor with its deflating results *Desperate Storytelling* traces the adventures of literature s

misplaced heroes from Nabokov's Berlin to Saul Bellow's Chicago from James Joyce's Dublin to Mark Twain's Mississippi

Scenes of Instruction in Renaissance Romance Jeff Dolven, 2008-09-15 We take it for granted today that the study of poetry belongs in school but in sixteenth century England making Ovid or Virgil into pillars of the curriculum was a revolution *Scenes of Instruction in Renaissance Romance* explores how poets reacted to the new authority of humanist pedagogy and how they transformed a genre to express their most radical doubts Jeff Dolven investigates what it meant for a book to teach as he traces the rivalry between poet and schoolmaster in the works of John Lyly Philip Sidney Edmund Spenser and John Milton Drawing deeply on the era's pedagogical literature Dolven explores the links between humanist strategies of instruction and romance narrative rethinking such concepts as experience sententiousness example method punishment lessons and endings In scrutinizing this pivotal moment in the ancient intimate contest between art and education *Scenes of Instruction in Renaissance Romance* offers a new view of one of the most unconsidered yet fundamental problems in literary criticism poetry's power to please and instruct **Sententiousness and the Novel in**

Eighteenth-century France Geoffrey Bennington, 1983 **The Greek and the Roman Novel** Michael Paschalis, 2007

Lyric in contemporary literary criticism is a term as elusive as it is suggestive It exists both as an adjective expressing a poetic quality and as a noun denoting a poetic mode and both are notoriously difficult to define It is this protean quality that has allowed lyric to become a powerful creative stimulus for both poets and theorists A foundational period for today's sense of lyric was the end of the eighteenth and beginning of the nineteenth century *Science and Structure in Proust's A la Recherche Du Temps Perdu* Nicola Luckhurst, 2000 Proust is read as a writer of maxims and metaphors of short and long sentences as at once an aesthete and a scientific thinker His *A la recherche du temps perdu* is a hybrid a novel essay an epistemological debate that crosses the boundaries between two cultures art and science *Science and Structure* explores the epistemological alertness and anxiety of Proust's masterpiece and in so doing illuminates the interrelations between modernist art and science **Textual Practice** Lindsay Deputy Editor: Smith, Alan Sinfield, Jean US Associate Editor:

Howard, 2006-02 First published in 1995 Routledge is an imprint of Taylor Francis an informa company **Samuel**

Richardson and the theory of tragedy James Smith, 2015-04-29 Samuel Richardson and the theory of tragedy is a bold new interpretation of one of the greatest European novels Samuel Richardson's *Clarissa* It argues that this text needs to be rethought as a dangerous exploration of the ethics of tragedy on the scale of the great arguments of post Romantic tragic theory from Herderlin to Nietzsche to Benjamin Lacan and beyond Taking the reader through the novel from beginning to end it also acts as a guidebook for newcomers to Richardson's notoriously massive text and situates it alongside Richardson's other works and the epistolary novel form in general Filled with innovative close readings that will provoke scholars students and general readers of the novel alike it will also serve as a jumping off point for anyone interested in the way the theory of tragedy continues to be the privileged meeting point between literature and philosophy **A Companion to the Ancient**

Novel Edmund P. Cueva, Shannon N. Byrne, 2014-03-03 This companion addresses a topic of continuing contemporary relevance both cultural and literary Offers both a wide ranging exploration of the classical novel of antiquity and a wealth of close literary analysis Brings together the most up to date international scholarship on the ancient novel including fresh new academic voices Includes focused chapters on individual classical authors such as Petronius Xenophon and Apuleius as well as a wide ranging thematic analysis Addresses perplexing questions concerning authorial expression and readership of the ancient novel form Provides an accomplished introduction to a genre with a rising profile **Metaphor and the Ancient**

Novel S. J. Harrison, Michael Paschalis, Stavros A. Frangoulidis, 2005 This thematic fourth Supplementum to Ancient Narrative entitled Metaphor and the Ancient Novel is a collection of revised versions of papers originally read at the Second Rethymnon International Conference on the Ancient Novel RICAN 2 under the same title held at the University of Crete Rethymnon on May 19 20 2003 Though research into metaphor has reached staggering proportions over the past twenty five years this is the first volume dedicated entirely to the subject of metaphor in relation to the ancient novel Not every contributor takes into account theoretical discussions of metaphor but the usefulness of every single paper lies in the fact that they explore actual texts while sometimes theorists tend to work out of context **Narrative and Identity in the**

Ancient Greek Novel Tim Whitmarsh, 2011-04-07 The Greek romance was for the Roman period what epic was for the Archaic period or drama for the Classical the central literary vehicle for articulating ideas about the relationship between self and community This book offers a reading of the romance both as a distinctive narrative form using a range of narrative theories and as a paradigmatic expression of identity social sexual and cultural At the same time it emphasises the elasticity of romance narrative and its ability to accommodate both conservative and transformative models of identity This elasticity manifests itself partly in the variation in practice between different romancers some of whom are traditionally Hellenocentric while others are more challenging Ultimately however it is argued that it reflects a tension in all romance narrative which characteristically balances centrifugal against centripetal dynamics This book will interest classicists historians of the novel and students of narrative theory **Sententiousness and the Novel in Eighteenth-century France** Geoffrey

Bennington, 1983 Jane Austen's Erotic Advice Sarah Raff, 2014-01-09 In November 1814 Jane Austen's niece Fanny Knight wrote Austen a letter secretly requesting advice Fanny wanted urgently to know whether she should continue encouraging her most ardent suitor what the future would hold were she to marry him and whether she Fanny was in love with him Fanny evidently wished to turn over her love life to Austen's creative direction and Austen's letters of response cooperate with this desire Today many readers address to Austen's novels their deepest uncertainties about their love lives Consulting Austen themed divination toys for news about the future or applying to their own circumstances the generalizations they have gleaned from Austen's narrator characters or plots they look to Austen not for anonymous instruction but for the custom tailored guidance and magical intervention of an advisor who knows them well This book argues that Austen inspired by her

niece to embrace the most scandalous possibilities of the novel genre sought in her three last published novels to match her readers with real world lovers The fictions that Austen wrote or revised after beginning the advisory correspondence address themselves to Fanny Knight They imagine granting Fanny a happy love life through the thaumaturgic power of literary language even as they retract Austen's epistolary advice and rewrite its results But they also pass along the role of Fanny Knight to Austen's readers who get a chance to be shaped by Austen's creative effort to benefit from Austen's matchmaking prowess and to develop nothing less than a complex love relation with Austen herself

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