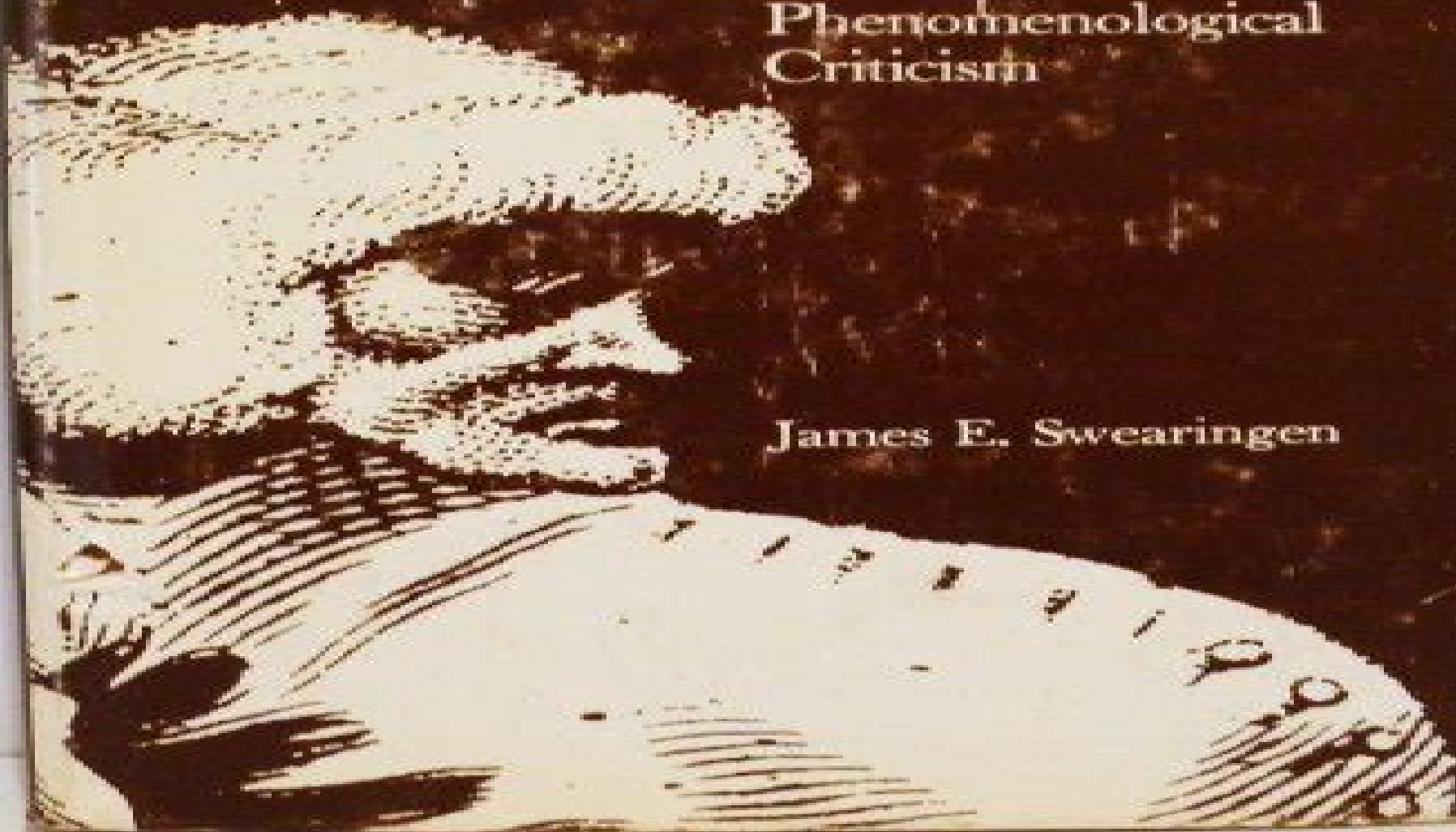


Reflexivity in *Tristram Shandy*

An Essay in
Phenomenological
Criticism

James E. Swearingen



Reflexivity In Tristram Shandy An Essay

**Werner Huber, Martin Middeke, Hubert
Zapf**



Reflexivity In Tristram Shandy An Essay:

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 **Reflexivity in Tristram Shandy** James E. Swearingen, 1977-01-01 *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 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 **Reflexivity in Tristram Shandy** James E. Swearingen, **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. *The Cambridge Companion to Laurence Sterne* Thomas Keymer, 2009-08-20. Best known today for the innovative satire and experimental narrative of *Tristram Shandy* 1759-67, Laurence Sterne was no less famous in his time for *A Sentimental Journey* 1768 and for his controversial sermons. Sterne spent much of his life as an obscure clergyman in rural Yorkshire. But he brilliantly exploited the sensation achieved with the first instalment of *Tristram Shandy* to become by his death in 1768 a fashionable celebrity across Europe. In this *Companion*, specially commissioned essays by leading scholars provide an authoritative and accessible guide to Sterne's writings in their historical and cultural context. Exploring key issues in his work including sentimentalism, national identity, gender, print culture and visual culture, as well as his subsequent influence on a range of important literary movements and modes, the book offers a comprehensive new account of Sterne's life and work. 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 Hohenhausen. H. Breuer. John Keats' Ode To Autumn als Metapoesie. H. Zapf. Structure, Chaos and Self-Reference in Edgar Allan Poe'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 Moor's an arrant thief*. Self-Reflexivity in Nabokov's *Pale Fire*. W. Huber. Why this farce day after day. On Samuel Beckett's *Eleutheria*. L. Volkmann. Explorationen des Ichs. Hanif Kureishi's 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 *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

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