

Sex, Sensibility and Sociability: Illustrating Marivaux's *La Vie de Marianne* in the Eighteenth Century*

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Very little critical work has been devoted to the illustrations to Marivaux's *La Vie de Marianne*, and, to date, there is no comprehensive study of its numerous illustrated editions. This is surprising given the eighteenth-century popularity of the novel (in both France and England),² and the rapidity with which illustrated editions appeared (the Dutch publisher Néaulme started including illustrations as early as 1736, even as Marivaux was still writing later instalments of the text). It is also surprising given the considerable critical interest in the illustrations to works such as Prévost's *Manon Lescaut* and Rousseau's *Julie*, and, indeed, the increasing interest in the question of eighteenth-century novel illustration in general, in recent years.³ This neglect may in part be explained by the fact that critics have found no evidence to suggest that Marivaux was directly involved in the commission or direction of the images although he may have had the possibility of illustration in mind.⁴ Unlike those of Gravelot for *Julie*, therefore, the images can not be considered 'an intrinsic part of the narrative', to use Nicholas Cronk's recent phrase.⁵

However, from the perspective of reception, different illustrated editions that are not controlled by the author provide a particularly interesting form of evidence of how a novel's themes are perceived at the different moments of its successive publication. Illustrations, like the material books within which they appear, mediate between the author's text and its readers. The selection of episodes for illustration and the manner of representing them both engage with the reader's expectations and aesthetic preferences, and, by differently configuring the material book, condition their reading experience. As Genette remarks more generally, in relation to the *paratexte* and its function vis-à-vis the 'text proper': 'elles [ces productions] l'entourent et le prolongent pour le présenter [...] pour le rendre présent, pour assurer sa présence au monde, sa "réception" et sa consommation, sous la forme, aujourd'hui au moins, d'un livre'⁶ ('[These paratextual elements] surround and extend the text, in order to present it, [...] make it present, to ensure the text's presence in the world, its 'reception' and its consumption in the form (nowadays, at least) of a book').

In the case of *La Vie de Marianne*, which explores contemporary social values, different forms of sociability, and especially the functioning of high society, the vector of its 'presentation' to different groups of readers (at

Marivaux A Study In Sensibility

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Marivaux A Study In Sensibility:

Marivaux A Study In Sensibility Book Review: Unveiling the Power of Words

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Table of Contents Marivaux A Study In Sensibility

1. Understanding the eBook Marivaux A Study In Sensibility
 - The Rise of Digital Reading Marivaux A Study In Sensibility
 - Advantages of eBooks Over Traditional Books
2. Identifying Marivaux A Study In Sensibility
 - 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 Marivaux A Study In Sensibility
 - User-Friendly Interface
4. Exploring eBook Recommendations from Marivaux A Study In Sensibility
 - Personalized Recommendations
 - Marivaux A Study In Sensibility User Reviews and Ratings
 - Marivaux A Study In Sensibility and Bestseller Lists
5. Accessing Marivaux A Study In Sensibility Free and Paid eBooks

- Marivaux A Study In Sensibility Public Domain eBooks
- Marivaux A Study In Sensibility eBook Subscription Services
- Marivaux A Study In Sensibility Budget-Friendly Options
- 6. Navigating Marivaux A Study In Sensibility eBook Formats
 - ePub, PDF, MOBI, and More
 - Marivaux A Study In Sensibility Compatibility with Devices
 - Marivaux A Study In Sensibility Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Marivaux A Study In Sensibility
 - Highlighting and Note-Taking Marivaux A Study In Sensibility
 - Interactive Elements Marivaux A Study In Sensibility
- 8. Staying Engaged with Marivaux A Study In Sensibility
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Marivaux A Study In Sensibility
- 9. Balancing eBooks and Physical Books Marivaux A Study In Sensibility
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Marivaux A Study In Sensibility
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Marivaux A Study In Sensibility
 - Setting Reading Goals Marivaux A Study In Sensibility
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Marivaux A Study In Sensibility
 - Fact-Checking eBook Content of Marivaux A Study In Sensibility
 - 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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