

Reading *Clarissa*

The Struggles of Interpretation

WILLIAM BEATTY WARNER



Reading Clarissa The Struggles Of Interpretation

Nancy Armstrong



Reading Clarissa The Struggles Of Interpretation:

Reading Clarissa William Beatty Warner, 1979-01-01

The Daughter's Dilemma Paula Marantz Cohen, 2025-10-01

The Daughter's Dilemma breaks new ground in literary studies through its application of family systems theory to the analysis of nineteenth century domestic novels. Cohen argues for structural correspondences between families and novels as systems seeking closure; they are governed by certain analogous laws. She argues further that the father-daughter dyad is the pivotal structure by which the nuclear family and the domestic novel were able to define themselves as closed systems. The study treats novels by Samuel Richardson, Jane Austen, Emily Brontë, George Eliot, and Henry James and places them in the context of the writers' individual family experiences. Drawing on recent work in literary and feminist criticism, anthropology, history, and psychoanalysis, as well as family systems theory, Cohen seeks to critique the limitations of these theoretical models even as she employs them to illuminate the texts under discussion. The study's approach leads to insights about the contemporary family and about the present state of literature and literary criticism. Cohen concludes by suggesting that the modern period marked the demise of an ideology favoring closed systems. The result has been both a nostalgia for those systems and a redefinition of experience and relationship as open and subject to endless interpretation. Such an ideological reformulation helps explain the present insistence by literary theorists on the inescapability of the text and the reality of representation.

Making Gender, Culture, and the Self in the Fiction of Samuel Richardson Bonnie

Latimer, 2016-05-13. Proposing that Samuel Richardson's novels were crucial for the construction of female individuality in the mid-eighteenth century, Bonnie Latimer shows that Richardson's heroines are uniquely conceived as individuals who embody the agency and self-determination implied by that term. In addition to placing Richardson within the context of his own culture, recouping for contemporary readers the influence of Grandison on later writers including Maria Edgeworth, Sarah Scott, and Mary Wollstonecraft is central to her study. Latimer argues that Grandison has been unfairly marginalised in favor of *Clarissa* and *Pamela* and suggests that a rigorous rereading of the novel not only provides a basis for reassessing significant aspects of Richardson's fictional oeuvre but also has implications for fresh thinking about the eighteenth-century novel. Latimer's study is not a specialist study of Grandison but rather a reconsideration of Richardson's novelistic canon that places Grandison at its centre as Richardson's final word on his re-envisioning of the gendered self.

Graphic Design,

Print Culture, and the Eighteenth-Century Novel Janine Barchas, 2003-06-05. The uniformity of the eighteenth-century novel in today's paperbacks and critical editions no longer conveys the early novel's visual exuberance. Janine Barchas explains how, during the genre's formation in the first half of the eighteenth century, the novel's material embodiment as printed book rivalled its narrative content in diversity and creativity. Innovations in layout, ornamentation, and even punctuation found in, for example, the novels of Richardson, an author who printed his own books, help shape a tradition of early visual ingenuity. From the beginning of the novel's emergence in Britain, prose writers including Daniel Defoe, Jonathan

Swift and Henry and Sarah Fielding experimented with the novel's appearance lavishly illustrated with more than 100 graphic features found in eighteenth century editions this important study aims to recover the visual context in which the eighteenth century novel was produced and read *Rakes, Highwaymen, and Pirates* Erin Mackie, 2009-01-21 Synthesizing the histories of masculinity manners and radicalism *Rakes Highwaymen and Pirates* offers a fresh perspective on the eighteenth century aristocratic male *The English Novel, Vol I* Richard W.F. Kroll, 2014-07-21 *The English Novel Volume I 1700 to Fielding* collects a series of previously published essays on the early eighteenth century novel in a single volume reflecting the proliferation of theoretical approaches since the 1970s The novel has been the object of some of the most exciting and important critical speculations and the eighteenth century novel has been at the centre of new approaches both to the novel and to the period between 1700 and 1750 Richard Kroll's introduction seeks to frame the contributions by reference to the most significant critical discussions These include the question of whether and how we can talk about the rise of the novel the vexed question of what might constitute a novel the relationship between the novel and possibly competing genres such as history or the romance the relationship between early male writers like Defoe and popular novels by women in the early eighteenth century the general ideological role played by novels relative to eighteenth century culture are they means of ideological conscription or liberation poststructuralist analyses of identity and gender and the emergence of sentimental and domestic codes after Richardson Since the modern European novel is often thought to have been formed in this period these debates have clear implications for students of the novel in general as well as for those interested in the early enlightenment Headnotes place each essay within the map of these wider concerns and the volume offers a useful further reading list Taken as a whole this collection encapsulates the state of criticism at the present moment *Desire and Domestic Fiction* Nancy Armstrong, 1987-05-07 *Desire and Domestic Fiction* argues that far from being removed from historical events novels by writers from Richardson to Woolf were themselves agents of the rise of the middle class Drawing on texts that range from 18th century female conduct books and contract theory to modern psychoanalytic case histories and theories of reading Armstrong shows that the emergence of a particular form of female subjectivity capable of reigning over the household paved the way for the establishment of institutions which today are accepted centers of political power Neither passive subjects nor embattled rebels the middle class women who were authors and subjects of the major tradition of British fiction were among the forgers of a new form of power that worked in and through their writing to replace prevailing notions of identity with a gender determined subjectivity Examining the works of such novelists as Samuel Richardson Jane Austen and the Brontës she reveals the ways in which these authors rewrite the domestic practices and sexual relations of the past to create the historical context through which modern institutional power would seem not only natural but also humane and therefore to be desired *The Protestant Whore* Alison Conway, 2010-03-20 After the restoration of the English monarchy in 1660 Protestants worried that King Charles II might favour religious freedom for Roman Catholics and many suspected that

the king was unduly influenced by his Catholic mistresses Nell Gwyn actress and royal mistress stood apart by virtue of her Protestant loyalty In 1681 Gwyn her carriage surrounded by an angry anti Catholic mob famously declared I am the protestant whore Her self branding invites an investigation into the alignment between sex and politics during this period and in this study Alison Conway relates courtesan narrative to cultural and religious anxieties In new readings of canonical works by Aphra Behn Daniel Defoe Henry Fielding and Samuel Richardson Conway argues that authors engaged the same questions about identity nation authority literature and politics as those pursued by Restoration polemicists Her study reveals the recurring connection between sexual impropriety and religious heterodoxy in Restoration thought and Nell Gwyn writ large as the nation's Protestant Whore is shown to be a significant figure of sexual political and religious controversy

Samuel Richardson in Context Peter Sabor, Betty A. Schellenberg, 2017-09-21 Since the publication of his novel Pamela or Virtue Rewarded in 1740 Samuel Richardson's place in the English literary tradition has been secured But how can that place best be described Over the three centuries since embarking on his printing career the divine novelist has been variously understood as moral crusader advocate for women pioneer of the realist novel and print innovator Situating Richardson's work within these social intellectual and material contexts this new volume of essays identifies his centrality to the emergence of the novel the self help book and the idea of the professional author as well as his influence on the development of the modern English language the capitalist economy and gendered medicalized urban and national identities This book enables a fuller understanding and appreciation of Richardson's life work and legacy and points the way for future studies of one of English literature's most celebrated novelists

Unfelt James Noggle, 2020-03-15 Unfelt offers a new account of feeling during the British Enlightenment finding that the passions and sentiments long considered as preoccupations of the era depend on a potent insensibility the secret emergence of pronounced emotions that only become apparent with time Surveying a range of affects including primary sensation love and self love greed happiness and patriotic ardor James Noggle explores literary evocations of imperceptibility and unfeeling that pervade and support the period's understanding of sensibility Each of the four sections of Unfelt on philosophy the novel historiography and political economy charts the development of these idioms from early in the long eighteenth century to their culmination in the age of sensibility From Locke to Eliza Haywood Henry Fielding and Frances Burney and from Dudley North to Hume and Adam Smith Noggle's exploration of the insensible dramatically expands the scope of affect in the period's writing and thought Drawing inspiration from contemporary affect theory Noggle charts how feeling and unfeeling flow and feed back into each other identifying emotional dynamics at their most elusive and powerful the potential the incipient the emergent the virtual Open Access edition funded by the National Endowment for the Humanities

Richardson and the Philosophes James Fowler, 2017-07-05 In mid eighteenth century Europe a taste for sentiment accompanied the rise of the novel and the success of Samuel Richardson 1689 1761 played a vital role in this James Fowler's new study is the first to compare the response of the most

famous philosophes to the Richardson phenomenon Voltaire who claims to despise the novel writes four Richardsonian fictions Diderot's fascination with the English author is expressed in *La Religieuse* Rousseau's in *Julie* the century's bestseller Yet the philosophes' response remains ambivalent On the one hand they admire Richardson's ability to make the reader weep On the other they champion a range of Enlightenment beliefs which he an enthusiast of Milton vehemently opposed In death as in life the English author exacerbates the philosophes' rivalry The eulogy which Diderot writes in 1761 implicitly asks who can write a new *Clarissa* But also whose social philosophical or political ideas will triumph as a result

The Origins of the English Novel, 1600-1740 Michael McKeon, 2002-05-22 The novel emerged McKeon contends as a cultural instrument designed to engage the epistemological and social crises of the age [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

Sir Charles Grandison Sylvia Kasey Marks, 1986 The first book length monograph to examine Samuel Richardson's last and least known work Marks considers this novel a natural outgrowth and culmination of the conduct book form indeed the finest example of the genre

The Work of Fiction Ellen Spolsky, 2017-03-02 The essays gathered here demonstrate and justify the excitement and promise of cognitive historicism providing a lively introduction to this new and quickly growing area of literary studies Written by eight leading critics whose work has done much to establish the new field they display the significant results of a largely unprecedented combination of cultural and cognitive analysis The authors explore both narrative and dramatic genres uncovering the tensions among presumably universal cognitive processes and the local contexts within which complex literary texts are produced Alan Richardson's opening essay evaluates current approaches to the study of literature and cognition locating them on the map of recent literary studies indicating their most compelling developments to date and suggesting the most promising future directions The seven essays that follow provide innovative readings of topics ranging from Shakespeare's *Othello* *Macbeth* *Cymbeline* The Rape of Lucrece through Samuel Richardson's *Clarissa* to contemporary authors Ian McEwan and Gilbert Sorrentino They underscore some of the limitations of new historicist and post structuralist approaches to literary cultural studies while affirming the value of supplementing rather than supplanting them with insights and methods drawn from cognitive and evolutionary theory Together they demonstrate the analytical power of considering these texts in the context of

recent studies of cultural universals theory of mind cognitive categorization and genre and neural materialist theories of language and consciousness This groundbreaking collection holds appeal for a broad audience including students and teachers of literary theory literary history cultural studies and literature and science studies **Narrative Transvestism** Madeleine Kahn, 2018-08-06 Many of the earliest canonical novels including Defoe's *Moll Flanders* and *Roxana* and Richardson's *Pamela* and *Clarissa* were written by men who assumed the first person narrative voice of women What does it mean for a man to write his autobiography as if he were a woman What did early novelists have to gain from it in a period when woman's realm was devalued and woman's voice rarely heard in public How does the male author behind the voice reveal himself to readers and how do our glimpses of him affect our experience of the novel Does it matter if the woman he has created is believable as a woman Why does she inevitably rail against the perfidy of men Kahn maintains that the answers to such questions lie in the nature of narrative transvestism her term for the device through which a male author directs the reader's interpretation by temporarily abandoning himself to a culturally defined female voice and sensibility and then reasserting his male voice In her innovative readings of key eighteenth century English novels Kahn draws upon a range of contemporary critical approaches Lucid and witty *Narrative Transvestism* will serve as a model of analysis for readers interested in issues of gender in narrative including feminist theorists students and scholars of the eighteenth century novel and critics interested in the applications of psychoanalysis to literature Ian Watt Marina MacKay, 2018-11-22 Before his masterpiece *The Rise of the Novel* made him one of the most influential post war British literary critics Ian Watt was a soldier a prisoner of war of the Japanese and a forced labourer on the notorious Burma Thailand Railway Both an intellectual biography and an intellectual history of the mid century this book reconstructs Watt's wartime world these were harrowing years of mass death deprivation and terror but also ones in which communities and institutions were improvised under the starkest of emergency conditions Ian Watt *The Novel and the Wartime Critic* argues that many of our foundational stories about the novel about the novel's origins and development and about the social moral and psychological work that the novel accomplishes can be traced to the crises of the Second World War and its aftermath **Enlightened Absence** Ruth Salvaggio, 1988 *Private Interests* Alison Margaret Conway, 2001-01-01 This study undertakes a new definition of the 18th century novel's investment in visual culture tracing the relationship between the development of the novel and that of the portrait particularly as represented in the novel itself *Actions and Objects from Hobbes to Richardson* Jonathan Kramnick, 2010-08-30 How do minds cause events in the world How does wanting to write a letter cause a person's hands to move across the page or believing something to be true cause a person to make a promise In *Actions and Objects* Jonathan Kramnick examines the literature and philosophy of action during the late seventeenth and early eighteenth centuries when philosophers and novelists poets and scientists were all concerned with the place of the mind in the world These writers asked whether belief desire and emotion were part of nature and thus subject to laws of cause and effect or in a special place

outside the natural order Kramnick puts particular emphasis on those who tried to make actions compatible with external determination and to blur the boundary between mind and matter He follows a long tradition of examining the close relation between literary and philosophical writing during the period but fundamentally revises the terrain Rather than emphasizing psychological depth and interiority or asking how literary works were understood as true or fictional he situates literature alongside philosophy as jointly interested in discovering how minds work

The book delves into Reading Clarissa The Struggles Of Interpretation. Reading Clarissa The Struggles Of Interpretation is a vital topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Reading Clarissa The Struggles Of Interpretation, encompassing both the fundamentals and more intricate discussions.

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