

Cambridge Studies in French

Ann Jefferson

**READING REALISM
IN STENDHAL**



Reading Realism In Stendhal

Karen L. Taylor



Reading Realism In Stendhal:

Reading Realism in Stendhal Ann Jefferson, Fellow and Tutor in French Ann Jefferson, 1988-03-10 This book poses the question what happens when reading enters the realist process and answers it by way of a critical study of Stendhal's writing Ann Jefferson argues that a recognition of the role of reading in representation is particularly crucial to an understanding of Stendhal's realism and her account includes substantial discussions of *De l'Amour Le Rouge et le Noir* the *Vie de Henry Brulard* and *La Chartreuse de Parme* Her study also draws a number of illuminating parallels between Stendhal and aspects of modern critical theory and uses them in order to reveal the high degree of sophistication and self-consciousness in Stendhal's writing qualities which are attributed here to the intensity of his preoccupation with his readers By focusing on the issue of reading in Stendhal this book not only proposes a reassessment of Stendhal's own work but also opens up lines of enquiry on the critical problem that is realism

Stendhal Roger Pearson, 2014-09-11 Both critic and writer Stendhal has now become established as one of realism's founding fathers Dr Pearson's book maps out for the first time the critical reception of Stendhal's two most widely read novels *The Red and the Black* and *The Charterhouse of Parma* since their publication in 1830 and 1839 respectively In part one he provides generous samples of the most important nineteenth century responses to the novels almost all of them translated into English for the first time Part two presents a full range of the most authoritative and influential readings since 1945 which illustrate a wide variety of critical approaches

Empathy and the Strangeness of Fiction Maria C. Scott, 2020-03-02 Explores how and why narrative fiction engages empathy including Theory of Mind Offers a broad overview of current scientific work on the effects of fiction reading on empathy including Theory of Mind Provides an original intervention in the field of literary theory centring on the reflexive properties of the fictional stranger Includes stand alone close readings of three novels by important French authors This book studies recent psychological findings which suggest that reading fiction cultivates empathy encouraging us to be critically reflective suspicious readers as well as participatory nave readers Scott draws on literary theory and close readings to argue that engagement with fictional stories also teaches us to resist uncritical forms of empathy and reminds us of the limitations of our ability to understand other people The book treats figures of the stranger in Balzac's *La Fille aux yeux d'or* Stendhal's *Le Rouge et le Noir* and Sand's *Indiana* as emblematic of the strangeness of narrative fiction both drawing us in and keeping us at a distance

The Facts on File Companion to the French Novel Karen L. Taylor, 2006 French novels such as *Madame Bovary* and *The Stranger* are staples of high school and college literature courses This work provides coverage of the French novel since its origins in the 16th century with an emphasis on novels most commonly studied in high school and college courses in world literature and in French culture and civilization

Stendhal Francesco Manzini, 2019-10-15 This is a book about the life and work of a singular writer an author well known for his biographies and travel writing but most famous for his novels *The Red and the Black* and *The Charterhouse of Parma* As a child Stendhal witnessed the unfolding of the French

Revolution as a young man he served Napoleon first as a soldier and then as an administrator and as a middle aged man he made it his task not to pursue his career but instead to take as much paid leave as possible in order to be free and to be happy and to write Stendhal's works often take the form of conversations with his readers the Happy Few as he called them about the things that matter most He once claimed that he spent the majority of his life carefully considering five or six main ideas This book makes clear what those main ideas were why they mattered to Stendhal and why they continue to matter to all of us

Realist Fiction and the Strolling Spectator (Routledge Revivals) John Rignall, 2016-01-29 The classic realist text has long been derided by post structuralist critics as an unsophisticated and reactionary form In this study first published in 1992 John Rignall makes a powerful case for the rehabilitation of realism as a self aware and reflexive genre Using the novels of Scott Balzac Dickens George Eliot Flaubert James Ford and Conrad Rignall argues for an understanding of realism through the recurrent figure of the fl neur The fl neur is the strolling spectator whose problematic vision both of and in the novel makes him the representative figure of the realist text A significant contribution to the field this title will be of particular view to students of realism literary theory and comparative literature

The Habit of Lying John Vignaux Smyth, 2002-03-18 An investigation of deceit and concealment that proposes a new theory of fiction both as a new genre of literature and as a strategy in the social world

Comparative Criticism: Volume 12, Representations of the Self E. S. Shaffer, 1990-09-27 This volume explores a theme that has become central in our time as the death of God is widely seen to be succeeded by the death of Man Our contributors set forth its urgency in a variety of contexts Among these Peter Stern gives the paradigmatic history of the bereft damaged and repudiated self in German philosophy and literature from Kleist to Ernst Jilnger In Not I Michael Edwards pursues the theological and psychological consequences of a self without substance Peter France supplies a witty account of the marriage of self and commerce more at home in the eighteenth century tradition of British empiricism and the challenge of Rousseau's refusal of the terms of commerce Raman Selden explores views of the self from the Romantics to the poststructuralists Roger Cardinal probes the secret diary is the genre a contradiction in terms Stephen Bann explores the representations of Narcissus in recent psychoanalytic theory Other contributors include Pierre Dupuy David James Julie Scott Meisami Gregory Blue Mark Ogden and A D Nuttall

Stendhal's Parallel Lives Francesco Manzini, 2004 This book deals with the important and hitherto neglected relationship between the works of Stendhal and Plutarch's Parallel Lives Stendhal's readings of Plutarch are shown to inform his literary representations of Revolution and Empire Restoration and Orleanism as well as his theorizations of Romanticism In particular the Plutarchan concept of Parallel Lives is used to analyse one of the major themes of Stendhal's writing the self construction of individual identity whether auto biographical or fictional by means of the emulation as distinct from the imitation of heroic exemplars As a consequence the balance between irony and idealism often identified by critics in Stendhal's work is shown rather to be an imbalance weighted in favour of an idealism derived from Plutarchan conceptions of heroism particularly as they are

represented in the Lives of Julius Caesar and Marcus Brutus Stendhal's Less-Loved Heroines Maria C. Scott,2017-12-02

Stendhal's most independent heroines are usually disliked or marginalized by critics. However, when gender-neutral criteria are applied, Mina de Vanghel, Vanina, Mathilde de La Mole, and Lamie can all be shown to enact extraordinary experiments in freedom. These experiments are all the more remarkable in view of the gender of their agents, the historical situation of the author (1783-1842), and the conventions of the literary movement that his fiction helped to found. Realism, Simone de Beauvoir's 1949 study of Stendhal's heroines gives preference to the reserved females over his Amazons. But existentialism as a philosophy of freedom also enables a reading of the self-determining heroines that acknowledges the superiority of their choices, their resistance, and counterplots, their paradoxical authenticity, their rejection of seriousness, and their assumption of responsibility for the routes they plot. *The Oxford Handbook of Global Realisms* Vaysman,2025-11-04

Realism is an artistic practice that aims to faithfully represent reality. Historically, it has been practiced across different media, from early pictorial art and epic oral narratives through literature and visual arts to film, music, and digital media. However, an understanding of what it means to faithfully represent reality is not universal; rather, it varies from culture to culture. *The Oxford Handbook of Global Realisms* approaches realism as a transnational, transhistorical, and intermedial global phenomenon. It brings the diversity of global realisms to the fore, showcasing previously underrepresented and marginalized theories, practices, forms, and media of realist cultural production. The Oxford Handbook of European Romanticism Paul Hamilton,2016

The Oxford Handbook of European Romanticism focuses on the period beginning with the French Revolution and extending to the uprisings of 1848 across Europe. It brings together leading scholars in the field to examine the intellectual, literary, philosophical, and political elements of European Romanticism. The volume begins with a series of chapters examining key texts written by major writers in languages including French, German, Italian, Spanish, Russian, Hungarian, Greek, and Polish, amongst others. Then follows a second section based on the naturally interdisciplinary quality of Romanticism, encapsulated by the different discourses with which writers of the time set up an internal comparative dynamic. These chapters highlight the sense a discourse gives of being written knowledgeably against other pretenders to completeness or comprehensiveness of understanding and the Enlightenment encyclopaedic project. Discourses typically push their individual claims to resume European culture, collaborating and trying to assimilate each other in the process. The main examples featuring here are history, geography, drama, theology, language, philosophy, political theory, the sciences, and the media. Each chapter offers original and individual interpretation of individual aspects of an inherently comparative world of individual writers and the discursive idioms to which they are historically subject. Together, the forty-one chapters provide a comprehensive and unique overview of European Romanticism. **Fictions of the Press in Nineteenth-Century France** Edmund Birch,2018-05-04

This book explores how writers responded to the rise of the newspaper over the course of the nineteenth century. Taking as its subject the ceaseless intertwining of fiction and journalism,

at this time it tracks the representation of newspapers and journalists in works by Honor de Balzac Edmond and Jules de Goncourt and Guy de Maupassant This was an era in which novels were published in newspapers and novelists worked as journalists In France fiction was to prove an utterly crucial presence at the newspaper's heart with a gilded array of predominant literary figures active in journalism Today few in search of a novel would turn to the pages of a daily newspaper But what are usually cast as discrete realms fiction and journalism came in the nineteenth century to occupy the same space a point which complicates our sense of the cultural history of French literature

The Cambridge Introduction to French Literature Brian Nelson, 2015-06-05 In this highly accessible introduction Brian Nelson provides an overview of French literature its themes and forms traditions and transformations from the Middle Ages to the present Major writers including Francophone authors writing from areas other than France are discussed chronologically in the context of their times to provide a sense of the development of the French literary tradition and the strengths of some of the most influential writers within it Nelson offers close readings of exemplary passages from key works presented in English translation and with the original French The exploration of the work of important writers including Villon Racine Molière Voltaire Balzac Flaubert Zola Proust Sartre and Beckett highlights the richness and diversity of French literature

The Documentary Imagination in Twentieth-Century French Literature Alison James, 2020-09-03 The Documentary Imagination in Twentieth Century French Literature identifies a documentary impulse in French literature that emerges at the end of the nineteenth century and culminates in a proliferation of factual writings in the twenty first Focusing on the period bookended by these two moments it highlights the enduring concern with factual reference in texts that engage either with current events or the historical archive Specifically it considers a set of ideas and practices centered on the conceptualization and use of documents In doing so it contests the widespread narrative that twentieth century French literature abandons the realist enterprise and argues that writers instead renegotiate the realist legacy outside or at the margins of the fictional space of the novel Analyzing works by authors including Gide Breton Aragon Yourcenar Duras and Modiano the book defines a specific documentary mode of literary representation that records assembles and investigates material traces of reality The document is a textual visual or material piece of evidence repurposed through its visual insertion textual transcription or description within a literary work It is a fact but it also becomes a figure standing for literature's confrontation with the real The documentary imagination involves a fantasy of direct access to a reality that speaks for itself At the same time it gives rise to concrete textual practices that open up new directions for literature by interrogating the construction and interpretation of facts

Mallarmé and Debussy Elizabeth McCombie, 2003 This book examines afresh the web of similarities and differences between music and poetry using works by Mallarmé and Debussy as case studies It challenges the easy metaphorical impressionism that has characterized much of the scholarly literature to date Analyzing Mallarmé's vision of a shared musico-poetic aesthetic Elizabeth McCombie derives a set of performative structural motifs analytical tools that express our

experience of the two arts and their middle ground

The Cambridge History of the Novel in French Adam

Watt, 2021-02-25 This History is the first in a century to trace the development and impact of the novel in French from its beginnings to the present. Leading specialists explore how novelists writing in French have responded to the diverse personal, economic, socio-political, cultural, artistic, and environmental factors that shaped their worlds. From the novel's medieval precursors to the impact of the internet, the History provides fresh accounts of canonical and lesser-known authors, offering a global perspective beyond the national borders of the Hexagon to explore France's colonial past and its legacies. Accessible chapters range widely, including the French novel in Sub-Saharan Africa, data analysis of the novel system in the seventeenth century, social critique in women's writing, Sade's banned works, and more. Highlighting continuities and divergence between and within different periods, this lively volume offers routes through a diverse literary landscape while encouraging comparison and connection making between writers' works and historical periods.

Economies of Change Michal Peled

Ginsburg, 1996 The analysis of each novel centers around the notion of transformation or the economy of change as it informs the text and our understanding of it, arguing that transformation is not only a basic category of narrative structure but also the key to the link between literary form and cultural context. Throughout the book, addresses topical issues in current literary theory and cultural studies, such as the cultural significance of narrative and its historical dimension in a distinctly practical manner, showing how in a number of determinate cases narrative actually works.

Monsters and their

Meanings in Early Modern Culture Wes Williams, 2011-05-26 To call something monstrous in the mid-sixteenth century is more often than not to wonder at its enormous size; it is to call to mind something like a whale. By the late seventeenth century, monstrous is more likely to denote hidden intentions, unspoken desires. Several shifts are at work in this word history, and in what Othello calls the mighty magic of monsters, these shifts can be described in a number of ways. The clearest and most compelling is the translation or migration of the monstrous from natural history to moral philosophy, from descriptions of creatures found in the external world to the drama of human motivation of sexual and political identity. This interdisciplinary study of monsters and their meanings advances by way of a series of close readings supported by the exploration of a wide range of texts and images from many diverse fields, which all concern themselves with illicit coupling, unarranged marriages, generic hybridity, and the politics of monstrosity. Engaging with recent influential accounts of monstrosity from literary critical work (Huet, Greenblatt, Thomson, Burnett, Hampton) to histories of science and bio-politics (Wilson, C, and Foucault, Daston, and Park), Agamben, it focusses on the ways in which monsters give particular force, colour, and shape to the imagination; the image at its centre is the triangulated picture of Andromeda, Perseus, and the monster approaching. The centre of the book's gravity is French culture, but it also explores Shakespeare and Italian, German, and Latin culture, as well as the ways in which the monstrous tales and images of Antiquity were revived across the period and survive into our own times.

Mark Twain in the Margins Joe B. Fulton, 2000

By redefining Twain's aesthetic, Fulton reinvigorates current

debates about what constitutes literary realism Jacket

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