



Marivauxs Novels Theme And Function In Early Eighteenth Century Narrative

Robert James Merrett



Marivauxs Novels Theme And Function In Early Eighteenth Century Narrative:

Marivaux's Novels; Theme and Function in Early Eighteenth-century Narrative Ronald C. Rosbottom, 1974

Eighteenth Century French Novelists and the Novel Lawrence W. Lynch, 1979 Examines the theoretical writings of the major French novelists of the eighteenth century Self-Imitation in the Eighteenth-Century Novel Marie-Paule Laden, 2014-07-14 To the linguistic inquiry associated with Benveniste and to the current preoccupation with the nature of writing Professor Laden joins a more philosophical probing of the nature of the self At issue is how language serves the self and whether its role is one of presentation representation or generation The author argues that the self in the works she analyzes comes to appear either as a void or as a series of related verbal constructs never wholly adequate or unified Originally published in 1987 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 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

Character & Consciousness in Eighteenth-century Comic Fiction Elizabeth Kraft, 1992 The eighteenth century novel developed amid an emerging emphasis on individualism that clashed with long cherished beliefs in hierarchy and stability Though the comic novelists unlike Defoe and Richardson avoided total involvement in the mind of any one character they were nonetheless fundamentally concerned with the nature of consciousness In *Character and Consciousness in Eighteenth Century Comic Fiction* Elizabeth Kraft examines the kind of consciousness central to comic novels of the period It is she asserts individual identity conceived in social terms a character's search for his or her place in a precarious secular order Understanding this concept of character is vitally important to a full appreciation of eighteenth century comic fiction To respond validly to these fictional characters Kraft claims the twentieth century reader must recapture or recreate the eighteenth century self In readings of five novels Henry Fielding's *Tom Jones* Charlotte Lennox's *Female Quixote* Laurence Sterne's *Tristram Shandy* Tobias Smollett's *Peregrine Pickle* and Fanny Burney's *Cecilia* Kraft explores the relationships among consciousness character and comic narrative Fielding Lennox and Sterne she argues question the validity of narratives of consciousness Each seeks to define the limitations as well as the virtues of the form in representing the individual and communal lives Smollett and Burney on the other hand address a readership that expects the novel to offer meaningful renderings of person experience These novelists accept the validity of the narrative of consciousness but place

this narrative within the context of the larger community As a thorough analysis of relations between narrative and the construction of character and consciousness Kraft s study is an important addition to our understanding of the theoretical formulations of eighteenth century fiction

The Novel: An Alternative History, 1600-1800 Steven Moore, 2013-08-29
 Winner of the Christian Gauss Award for excellence in literary scholarship from the Phi Beta Kappa Society Having excavated the world s earliest novels in his previous book literary historian Steven Moore explores in this sequel the remarkable flowering of the novel between the years 1600 and 1800 from Don Quixote to America s first big novel an homage to Cervantes entitled Modern Chivalry This is the period of such classic novels as Tom Jones Candide and Dangerous Liaisons but beyond the dozen or so recognized classics there are hundreds of other interesting novels that appeared then known only to specialists Spanish picaresques French heroic romances massive Chinese novels Japanese graphic novels eccentric English novels and the earliest American novels These minor novels are not only interesting in their own right but also provide the context needed to appreciate why the major novels were major breakthroughs The novel experienced an explosive growth spurt during these centuries as novelists experimented with different forms and genres epistolary novels romances Gothic thrillers novels in verse parodies science fiction episodic road trips and family sagas along with quirky unclassifiable experiments in fiction that resemble contemporary avant garde works As in his previous volume Moore privileges the innovators and outriders those who kept the novel novel In the most comprehensive history of this period ever written Moore examines over 400 novels from around the world in a lively style that is as entertaining as it is informative Though written for a general audience The Novel An Alternative History also provides the scholarly apparatus required by the serious student of the period This sequel like its predecessor is a zestfully encyclopedic avidly opinionated and dazzlingly fresh history of the most elastic of literary forms Booklist

The Rococo and Eighteenth-century French Literature George Poe, 1987 Part One of George Poe s study proposes a working definition of rococo for the various arts and then provides a detailed look at the critical development of the so called rococo litt raire since the 1920s Part Two is a parallel reading of rococo decor for the rococo is an originally French interior decorative art and of a contemporary literary corpus Marivaux s comedic art showing formal convergences between these two types of cultural texts as well as mutually operative aesthetic principles The formal patterns can be seen as representing creative responses of the same general nature to consonant psychocultural demands The aim then is to strengthen the case for extending the rococo label beyond the decorative arts to the Kindred patterns found in eighteenth century French literary expression

The Surprising Effects of Sympathy David Marshall, 1988 Through readings of works by Marivaux Diderot Rousseau and Mary Shelley David Marshall provides a new interpretation of the eighteenth century preoccupation with theatricality and sympathy Sympathy is seen not as an instance of sensibility or natural benevolence but rather as an aesthetic and epistemological problem that must be understood in relation to the problem of theatricality Placing novels in the context of eighteenth century writing about

theater fiction and painting Marshall argues that an unusual variety of authors and texts were concerned with the possibility of entering into someone else's thoughts and feelings. He shows how key eighteenth-century works reflect on the problem of how to move touch and secure the sympathy of readers and beholders in the realm of both art and life. Marshall discusses the demands placed upon novels to achieve certain effects, the ambivalence of writers and readers about those effects, and the ways in which these texts can be read as philosophical meditations on the differences and analogies between the experiences of reading a novel, watching a play, beholding a painting, and witnessing the spectacle of someone suffering. *The Surprising Effects of Sympathy* traces the interaction of sympathy and theater and the artistic and philosophical problems that these terms represent in dialogues about aesthetics, moral philosophy, epistemology, psychology, autobiography, the novel, and society.

Face Value Christopher Rivers, 1994 This book explores ideas about human physical appearance expressed in French novels of the eighteenth and nineteenth centuries as well as the pseudoscience of physiognomy that influenced them. Physiognomy, which purports to read the body as an index to spiritual, intellectual, or moral qualities, had its greatest proponent in the eighteenth-century Swiss theoretician Johann Caspar Lavater. In addition to closely reading the fictional narratives of Marivaux, Balzac, Gautier, and Zola, the author offers a critical reading of Lavater's work. He looks at some of the most compelling and explicit literary treatments of physiognomy in the French canon, suggesting that the ways authors use physiognomical ideas to render the world hyper-significant poses fundamental questions about the nature of narrative itself. He also shows how physiognomy serves almost invariably as a tool of sexism as it attempts to ascribe intellectual or moral qualities on the basis of corporal features. Linked by more than their physiognomical themes, these novels share similar dynamics of reading, rhetoric, and representation. *Paris and the Provinces in Eighteenth-century Prose Fiction* Simon Davies, 1982 The Oxford University Studies in the Enlightenment series, previously known as SVEC Studies on Voltaire and the Eighteenth Century, has published over 500 peer-reviewed scholarly volumes since 1955 as part of the Voltaire Foundation at the University of Oxford. International in focus, Oxford University Studies in the Enlightenment volumes cover wide-ranging aspects of the eighteenth century and the Enlightenment, from gender studies to political theory and from economics to visual arts and music, and are published in English or French. **Diderot Studies** Otis Fellows, 1973

Proper Words in Proper Places Robert James Merrett, 2024-04-08 *Proper Words in Proper Places* Dialectical Explication and English Literary History explores how literary history intertwines cultural, political, philosophical, religious, and commercial influences with literary production to create new ways of reading, meaning, and understanding. The text provides a delightful and surprising mix of canonical and non-canonical texts that merge many genres and literary allusions to highlight the complexities of literary historiography. Simultaneously, *Proper Words in Proper Places* digests the challenges of literary history and prepares readers to formulate for themselves the multiplicity of its nature and function. Drawing from texts published between 1670 and 1920, Robert J. Merrett demonstrates how the mixing and involvement of literary forms

with such influences as painting music theatre natural history and notions of civility and spirituality erode simplistic ideas about the nature of narrative His keen analysis of the traditional and experimental rhetoric of the texts serves to illustrate the double vision of the humanities and shows how the liberal arts enlighten contemporary moral issues Additionally the chapters probe through their diverse models of reading how mixed literary genres oblige us to create textual memories as our readings unfold Merrett's linguistic and contextual analyses heighten cognitive psychological and aesthetic processes thereby demonstrating that poems plays novels and other literary forms mix lexical registers and interdisciplinary discourses to counter literal mindedness Proper Words in Proper Places is a unique work unsettling notions of periodicity promoting interdisciplinarity and countering educational indifference toward literary and aesthetic cultures Its explanations of the diversity of literary historiography could easily inform new design models for survey courses and help prepare those about to enter teaching professions who are expected to be familiar with the philosophical and contextual problems that motivate literary texts It promises stimulating and thought provoking study and invites readers to develop a sense of how literature operates as a system based on philosophical contraries and logical paradoxes

Textual Wanderings Rhian

Atkin, 2017-12-02 Digression is a crucial motif in literary narratives It features as a key characteristic of fictional works from Cervantes and Sterne to Proust Joyce and Calvino Moving away from a linear narrative and following a path of associations reflects how we think and speak Yet an author's inability to stick to the point has often been seen to detract from a work of literature somehow weakening it This wide ranging and timely volume seeks to celebrate narrative digressions and move towards a theoretical framework for studying the meanderings of literary texts as a useful and valuable aspect of literature Essays discussing some of the possibilities for approaching narrative digression from a theoretical perspective are complemented with focused studies of European and American authors As a whole the book offers a broad and varied view of textual wanderings

Epistolarity Janet Gurkin Altman, 1982

Studies on Voltaire and the Eighteenth Century, 2000

Dangerous Truths and Criminal Passions Thomas DiPiero, 1992-07-01 This book challenges several traditional assumptions about the development of the French novel notably that the novel is a bourgeois art form that rose and flourished along with the rise of the bourgeoisie and that the novels of the seventeenth and eighteenth centuries were inevitable stepping stones on the road to the apotheosis of realism realized in the novels of Balzac Flaubert and Zola Instead the author argues that the early French novel articulated the French aristocracy's claims to natural ascendancy against an encroaching middle class But like any other literary form the novel produces and is a product of ideology and it reveals the contradictions lying beneath the surface of an apparently seamless social structure After the death of Louis XIV and the resulting social and political redefinition of the aristocracy the ideological rifts in the novel's form enabled it to shift its class affiliations with the changing times French cultural life was increasingly tinged with values determined by new configurations in the control and transmission of property including new constraints on women's sexual behavior Fiction that

claimed for itself a rightful place in the real world began to appear As it had during the seventeenth century fiction continued to negotiate complex social contradictions and label as malevolent any person or group that seemed to threaten social order notably the immoderate woman who flouted traditional conceptions of virtue and threatened to read the social fabric This new account of the rise of the French novel is enriched throughout by close readings of both well known and obscure novels including d'Urfé's *L'Astre e Gomberville's* *Polexandre* Furetière's *Le Roman bourgeois* Prevost's *Manon Lescaut* Diderot's *La Religieuse* and Sade's *Justine* Marivaux, *La Vie de Marianne* and *Le Paysan Parvenu* David Coward, 1982 Grant Cutler 1982 Studies on Voltaire and the Eighteenth Century Theodore Besterman, 1955 **Catalog of Copyright Entries.** **Third Series** Library of Congress. Copyright Office, 1977 *Writers of the French Enlightenment* Samia I. Spencer, 2005 Annotation Dedicated to making literature and its creators more accessible to students and interested readers while satisfying the standards of librarians teachers and scholars the series systematically presents career biographies of writers from all eras and all genres through volumes dedicated to specific types of literature and time periods Entries are written by experts in the field and include bibliographies and illustrations

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