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REDUCTION IN THE EIGHTEENTH-
CENTURY FRENCH NOVEL



1502 Pierre Saint-Amand

Eighteenth Century French Novel

Sotirios Paraschas



Eighteenth Century French Novel:

The eighteenth-century French novel Vivienne Mylne,1962 **The Eighteenth-century French Novel** Vivienne Mylne,1970 *Eighteenth Century French Novelists and the Novel* Lawrence W. Lynch,1979 Examines the theoretical writings of the major French novelists of the eighteenth century **The Other Rise of the Novel in Eighteenth-Century French Fiction** Olivier Delers,2015-09-01 The rise of the novel paradigm and the underlying homology between the rise of a bourgeois middle class and the coming of age of a new literary genre continues to influence the way we analyze economic discourse in the eighteenth century French novel Characters are often seen as portraying bourgeois values even when historiographical evidence points to the virtual absence of a self conscious and coherent bourgeoisie in France in the early modern period Likewise the fact that the nobility was a dynamic and diverse group whose members had learned to think in individualistic and meritocratic terms as a result of courtly politics is often ignored The Other Rise of the Novel calls for a radical revision of how realism the language of self interest and commercial exchanges and idealized noble values interact in the early modern novel It focuses on two novels from the seventeenth century Furetière's *Roman bourgeois* and Lafayette's *Princesse de Clèves* and four novels from the eighteenth century Prévost's *Manon Lescaut* Graffigny's *Lettres d'une Puvienne* Rousseau's *La Nouvelle Héloïse* and Sade's *Les infortunes de la vertu* It argues that eighteenth century French fiction does not reflect material culture mimetically and that character action is best analyzed by focusing on the social and discursive exchanges staged by the text rather than by trying to create parallels between specific behavior and actual historical changes The novel produces its own reality by transforming characters and their stories into alternative social models different articulations of how individuals should define their economic relations to others The representation of interpersonal relations often highlights personal conceptions of private interest that cannot be easily reconciled with the traditional narrative of a transition towards economic modernity Realism then is not only about verisimilar storytelling and psychological depth it is an epistemological questioning about the type of access to reality that a particular genre can give its readers **The Eighteenth Century French Novel** Vivienne Mylne,1981-11-12 A study of the transition of the French novel from the seventeenth century to the masterpieces of the eighteenth century **Reimagining Society in 18th Century French Literature** Jonas Ross Kjærgård,2018-08-06 The French revolutionary shift from monarchical to popular sovereignty came clothed in a new political language a significant part of which was a strange coupling of happiness and rights In Old Regime ideology Frenchmen were considered subjects who had no need of understanding why what was prescribed to them would be in the interest of their happiness The 1789 Declaration of the Rights of Man and of the Citizen equipped the French with a list of inalienable rights and if society would respect those rights the happiness of all would materialize This volume explores the authors of fictional literature who contributed alongside pamphleteers politicians and philosophers to the establishment of this new political arena filled with sometimes vague yet insistent notions of happiness

and rights The shift from monarchical to popular sovereignty and the corollary transition from subjects to citizens culminated in the summer of 1789 but it was preceded by an immense piece of imaginative work *Seducing the Eighteenth-Century French Reader* Paul J. Young, 2016-12-05 As he demonstrates that narratives of seduction function as a master plot for French literature in the eighteenth century Paul Young argues that the prevalence of this trope was a reaction to a dominant cultural discourse that coded the novel and the new practice of solitary reading as dangerous seductive practices Situating his study in the context of paintings educational manuals and criticism that caution against the act of reading Young considers both canonical and lesser known works by authors that include Rousseau Sade Bastide Laclos Crillon and the writers of two widely read libertine novels How these authors responded to a cultural climate that viewed literature and especially the novel as seductive sheds light on the perils and pleasures of authorship the ways in which texts interact with the larger cultural discourse and what eighteenth century texts tell us about the dangers of reading or writing Ultimately Young argues the seduction not in the text but by the text raises questions about the nature of pleasure in eighteenth century French literature and culture History of French Literature in the Eighteenth Century Alexandre Rodolphe Vinet, 1854 *A Critical Bibliography of French Literature V4 18th C*, *Female Intimacies in Seventeenth-Century French Literature* Marianne Legault, 2016-04-15 Examining literary discourses on female friendship and intimacy in seventeenth century France this study takes as its premise the view that unlike men women have been denied for centuries the possibility of same sex friendship The author explores the effect of this homosocial and homoprivileged heritage on the deployment and constructions of female friendship and homoerotic relationships as thematic narratives in works by male and female writers in seventeenth century France The book consists of three parts the first surveys the history of male thinkers denial of female friendship concluding with a synopsis of the cultural representations of female same sex practices The second analyzes female intimacy and homoeroticism as imagined appropriated and finally repudiated by Honoré d'Urfé's pastoral novel *L'Astrée* and Isaac de Benserade's seemingly lesbian friendly comedy *Iphis et Iante* The third turns to unprecedented depictions of female intimate and homoerotic bonds in Madeleine de Scudéry's novel *Mathilde* and Charlotte Rose de Caumont de La Force's fairy tale *Plus Belle que Fée* This study reveals a female literary genealogy of intimacies between women in seventeenth century France and adds to the research in lesbian and queer studies fields in which pre eighteenth century French literary texts are rare **A Critical Bibliography of French Literature V4 18th C Supplement** Richard A. Brooks, **XVIII Century French Romances: Boufflers, S. J. de, marquis. The queen of Golconda and other tales** Vyvyan Beresford Holland, 1926 **Models of Collaboration in Nineteenth-Century French Literature** Seth Whidden, 2016-04-15 Contributing to the current lively discussion of collaboration in French letters this collection raises fundamental questions about the limits and definition of authorship in the context of the nineteenth century's explosion of collaborative ventures While the model of the stable single author that prevailed during the Romantic period dominates the beginning of the century

the authority of the speaking subject is increasingly in crisis through the century's political and social upheavals. Chapters consider the breakdown of authorial presence across different constructions of authorship including the numerous cénacles of the Romantic period, collaborative ventures in poetry through the practice of the *Tombeaux* and as seen in the *Album Zutique*, the interplay of text and image through illustrations for literary works, the collective ventures of literary journals and multi-author prose works by authors such as the Goncourt brothers and Erckmann-Chatriaux. Interdisciplinary in scope, these essays form a cohesive investigation of collaboration that extends beyond literature to include journalism and the relationships and tensions between literature and the arts. The volume will interest scholars of nineteenth-century French literature and more generally any scholar interested in what's at stake in redefining the role of the French author.

Narrative Concepts in the Study of Eighteenth-Century Literature Liisa Steinby, Aino Mäkilä, 2025-10-01. This collection of essays studies the encounter between allegedly ahistorical concepts of narrative and eighteenth-century literature from across Europe. At issue is the question of whether the theoretical concepts underpinning narratology are, despite their appearance of ahistorical generality, actually derived from the historical study of a particular period and type of literature. The essays take on aspects of eighteenth-century texts such as plot, genre, character, perspective, temporality, and more, coming at them from both a narratological and a historical perspective. *Love and Strategy in the Eighteenth-century French Novel* Vera Lee, 1986.

Convents and Nuns in Eighteenth-Century French Politics and Culture Mita Choudhury, 2018-07-05. Representations of convents and nuns assumed power and urgency within the volatile political culture of eighteenth-century France. Drawing from a range of literary, cultural, and legal material, Mita Choudhury analyzes how, between 1730 and 1789, lawyers, religious pamphleteers, and men of letters repeatedly asked: Who should control the female convent and women religious? These sources chronicled the conflicts between nuns and the male clergy, among nuns themselves, and between nuns and their families, conflicts that were presented to the public in the context of potent issues such as despotism, citizenship, female education, and sexuality. The cloister operated as a symbol of despotism, the equivalent of the Sultan's seraglio or the King's Bastille. Before 1770, lawyers and magistrates praised nuns as the personification of virtuous Christian women, often victims vulnerable to those who would use them to further their own political ends. After 1770, men of letters evaluated nuns according to more secular norms and concluded that the convent had no purpose in society except as a reminder of the problems inherent in the Old Regime. Choudhury elaborates on how nuns were not always passive entities, mere objects to be shaped by the political needs of others. But because they relied on men in order to make their voices heard, the place of women religious in the public sphere was a complex one based on negotiations between female action and male subjectivity. During the French Revolution, whatever support they had enjoyed was lost as republicans and moderates began to see nuns as potentially disruptive to the social order, family life, and revolutionary values. **The French Novel: Theory and Practice** Michael Butor, 2024-10-07. *Reappearing Characters in Nineteenth-Century French*

Literature Sotirios Paraschas, 2018-04-19 This book examines the phenomenon of the reappearance of characters in nineteenth century French fiction. It approaches this from a hitherto unexplored perspective: that of the twin history of the aesthetic notion of originality and the legal notion of literary property. While the reappearance of characters in the works of canonical authors such as Honoré de Balzac and Émile Zola is usually seen as a device which transforms the individual works of an author into a coherent whole, this book argues that the unprecedented systematisation of the reappearance of characters in the nineteenth century has to be seen within a wider cultural, economic and legal context. While fictional characters are seen as original creations by their authors from a legal point of view, they are considered to be ideas which are not protected and can be appropriated by anyone. By co-examining the reappearance of characters in the work of canonical authors and their reappearances in unauthorised appropriations such as stage adaptations and sequels, this book discusses a series of issues that have shaped our understanding of authorship, originality and property. [Gender and Voice in the French Novel, 1730-1782](#)

Aurora Wolfgang, 2017-03-02 Analyzing four best-selling novels by both women and men written in the feminine voice, this book traces how the creation of women-centered salons and the emergence of a feminine poetic style engendered a new type of literature in eighteenth-century France. The author argues that writing in a female voice allowed writers of both sexes to break with classical notions of literature and style so that they could create a modern sensibility that appealed to a larger reading public and gave them scope to innovate with style and form. Wolfgang brings to light how the female voice in literature came to embody the language of sociability but also allowed writers to explore the domain of intersubjectivity while creating new bonds between writers and the reading public. Through examination of Marivaux's *La Vie de Marianne*, Graffigny's *Lettres d'une Pruvienne*, Riccoboni's *Lettres de Mistriss Fanni Butler*, and Laclos's *Les Liaisons dangereuses*, she shows that in France this modern feminine sensibility turned the least prestigious of literary genres, the novel, into the most compelling and innovative literary form of the eighteenth century. Emphasizing how the narratives analyzed here refashioned the French literary world through their linguistic innovation and expression of new forms of subjectivity, this study claims an important role for feminine voice narratives in shaping the field of eighteenth-century literature. [History of French Literature in the Eighteenth Century](#)

Alexandre Rodolphe Vinet, 2012-08

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