



Fictional Technique In France 1802 1927

Virgil Nemoianu, Robert Royal



Fictional Technique In France 1802 1927:

Fictional Technique in France, 1802-1927 John Porter Houston, 1972 *The French Novel: Theory and Practice* Michael Butor, 2024-10-07 **The French Face of Joseph Conrad** Yves Hervouet, 1990-11-30 A large scale account of Conrad's extensive involvement with the French literary tradition Yves Hervouet's book is a milestone in our understanding of his work It will have a major impact on Conrad scholarship and as a study of cross cultural influence it will be of interest to all students of comparative literature in the period **Chronology and Time in A la Recherche Du Temps Perdu** Gareth H. Steel, 1979 **The Mystery Play in Madame Bovary: Moeurs de province** Peter Rogers, 2009-01-01 Drawing upon Flaubert's fictional works travel writings correspondence and notes on his reading of the Bible and interest in iconography Rogers traces the presence of a liturgical drama a mystery play in a text known as iconic of the realist novel Showing how Flaubert's use of religious tales topoi and imagery extends beyond his retelling of saints lives in the *Tentation de Saint Antoine* and the *Trois contes* this study elucidates the biblical and devotional subcurrent in the story of Emma Bovary Biblical episodes religious emblems and discussions of Catholic dogma link the adulterous heroine to the Virgin Mary who emerges in the course of this subtle reading as the other heroine of the scandalous story The 19th century impulse to censor is embodied within the novel by two characters representing the secular and religious poles The free thinking pharmacist Homais and the parish priest concur only on the dangers of reading the Bible When the novel itself was brought to trial for attacking religion Flaubert's prosecutor and defense lawyer overlooked this condemnation of scripture This study invites readers to pay close attention to the religious texts and traditions discussed and restaged in *Madame Bovary* to gain a new awareness of the narrow bond between theatre and religion in Flaubert's provinces *The Romantic Art of Confession* Susan M. Levin, 1998 The *Romantic Art of Confession* is about works specifically entitled confessions written during the Romantic period in Britain and France Reading these similarly conceived texts together illuminates uniquely the Romantic art of confession as it illuminates the written craft of self recollection and definition **Modern Techniques in a Seventeenth-century Writer** Moses Hardin, 1997 *Modern Techniques in a Seventeenth Century Writer* focuses on the novelistic techniques used by Anne de la Roche Guilhen a seventeenth century writer The first in depth study of its kind it explores many elements of plot characterization and narration It shows Anne de la Roche Guilhen's originality by comparing her treatment of the theme of love to that of Madame de La Fayette and other well known authors *The Shaping of Text* John Porter Houston, 1993 *The Shaping of Text* pays homage to the work of the late John Porter Houston who wrote extensively on style rhetoric and narrative and poetic techniques in Western European literature It is appropriate that the essays in this volume focus on the form of the literary work and the ways in which form determines meaning William Calin's essay on the saint's life analyzes the use of antithesis as a poetic and structural device that illustrates the saint's fundamental understanding of the relationship between the ephemeral reality of his physical existence and the absolute timeless reality to which he aspires

Raymond LaCharite's study of Rabelais focuses on the author's self-conscious awareness of this relationship and of Renaissance preoccupation with reading as both an act of creation and interpretation. George Joseph's study of three Renaissance poets focuses on the use of paradox as both a figure of speech and as a genre that serves both as a structure and as a basis for the interaction in the poetry. David Rubin's essay on La Fontaine emphasizes the ways in which the register of style in the Fables is used to set the tone and control the meaning of the language. In the chapters devoted to nineteenth and twentieth century literature one can see the continuing closer relationship between the book as a work of art and the reality in which it interacts. Suzanne Nash analyzes the strategy Mme de Staël uses in writing *De l'Allemagne*, a book written less to present an accurate portrayal of Germany than to promote her own republican ideals for France. Ross Chambers's essay probes the question of the theme of melancholy in Romantic writing and its relationship to the social and political structures of the period. Edward Kaplan shows how a growing ethical social concern can be seen in Baudelaire's revised *Les Fleurs du Mal*. Rima Reck and Edward Kaplan reflect the growing use of literature as a vehicle for influencing public opinion. Stirling Haig analyzes Flaubert's careful use of style and his awareness that reality is ultimately shaped by the beholder's perspective. Finally, Virginia La Charite's chapter on Proust returns to the idea of a structure within a structure in this case the architecture of the cathedral as a metaphor of synthesis, an aesthetic device that gives an intelligible structure to Proust's enormous but intricately complex mass of details. If John Porter Houston focused on form and style it is because he understood the semiotic nature of all things that a writer's style is a subtle form of refined communication or as Houston wrote, style is an absolute manner of seeing things for Proust, a question of vision and so constitutes the ultimate reality of literature.

BOOK JACKET Title Summary field provided by Blackwell North America Inc. All Rights Reserved Sexual Personae Camille Paglia, 1990-09-10

In this brilliantly original book, Camille Paglia identifies some of the major patterns that have endured in western culture from ancient Egypt and Greece to the present. According to Paglia, one source of continuity is paganism, which, undefeated by Judeo-Christianity, continues to flourish in art, eroticism, astrology, and pop culture. Others, she says, are androgyny, sadism, and the aggressive western eye, which has created our art and cinema. Paglia follows these and other themes from Nefertiti and the Venus of Willendorf to Apollo and Dionysus, from Botticelli and Michelangelo to Shakespeare and Blake, and finally to Emily Dickinson, who, along with other major nineteenth-century authors, becomes a remarkable example of Romanticism turned into Decadence. Paglia offers provocative views of literature, art, history, psychology, and religion. She focuses, for example, on the amorality, voyeurism, and pornography in great art that have been ignored or glossed over by most critics. She discusses sex and nature as brutal, daemonic forces, and she criticizes feminists for sentimentality or wishful thinking about the causes of rape, violence, and poor relations between the sexes. She stresses the biologic basis of sex differences and sees the mother as an overwhelming force who condemns men to lifelong sexual anxiety from which they escape through rationalism and physical achievement. She examines the culture and style of modern

male homosexuals She demonstrates how much of western life art and thought is ruled by personality which she traces through recurrent types or personae such as the female vampire Medusa Lauren Bacall the pythoness the Delphic oracle Gracie Allen the beautiful boy Hadrian's Antinous Dorian Gray the epicene man of beauty Lord Byron Elvis Presley and the male heroine Baudelaire Woody Allen Her book will stimulate and awe readers everywhere *The Hospitable Canon* Virgil Nemoianu, Robert Royal, 1991-06-21 The papers in this book respond to the public debate over literary canons in the United States and elsewhere by placing the political ideological aspects of the conflict inside perspectives derived from comparative literature Canons are seen by most of the contributors as based on democratic and communal intentions or choices inevitable filtered through and colored by historical experiences and social biases An examination of the canonical process over many centuries reveals both the impressive durability of its elements and the amazing flexibility of its outlines The careful individual analyses as well as the thought provoking general contributions in this volume agree that the democracy of play is one of the strongest bonds uniting the human race Canons or canons the contributors argue are based on it and reflect the intimate interdependence of cultural and intellectual matters with the workings of society as a whole Contributors Charles Altieri Lilian R Furst Michael G Cooke Robert Royal Roger Shattuck Rosa E M D Penna Glen M Johnson Yves Chevrel Raymond A Prier Peter Walker Christopher Clausen Virgil Nemoianu *The French Fictional Journal* Valerie Raoul, 1980 Unlike other forms of fictional first person narrative such as the memoir or epistolary novel the French fictional journal or diary novel has received inadequate critical attention This is the first full length analysis devoted to its particular features Valerie Raoul bases her study on the premise that the interest of the fictional journal lies in its subjugation of one set of conventions those of the diary to another set those of the novel and the interference of each of those codes in the function of the other In this context she discusses more than fifty novels or short stories wholly or partly in diary form and written in France between 1800 and the present In the first part of the book she deals with the fictivity of the diary novel Philippe Lejeune's work on the functioning of autobiography serves as a point of comparison to elucidate the distinctive reading pact involved in this aspect of first person fiction The second part analyses the internal communication model on this intradiegetic level the fictional diarist is narrator actor and narratee In the third part an abstract model is developed to illustrate the functioning of the fictional journal as a bi-textual form of communication in which the internal communications process is a *mise en abyme* of the external one between author character and reader The personal narcissism of the intimiste is seen to give way in the fictional journal to narcissistic fiction since diary novels are always the narration of the production of a *recit* This book is an important investigation into the very nature of fiction and the meaning of the activity of writing It not only fills an important gap in the appreciation of French prose but also adds to the comprehension of personal narrative in particular and narrative discourse in general *The Publishers Weekly*, 1972 *Just Words* Robert W. Greene, 2010-11 Are the words that a novelist uses adequate to his or her elusive subject the human condition Are they pertinent accurate

invariably fair unflinchingly honest Or do the novelist s words execute essentially formal maneuvers engaging our interest through their patterns rather than their reach And what about a possible third synthesizing option Robert W Greene discovers that the two apparently divergent intentions in question metalinguistic vs moralistic often paradoxically coexist in French fiction Also no doubt because it is more consistently self conscious than that of any previous era the fiction of twentieth century France seems to illustrate this convergence with special brilliance From *L Immoralist* 1902 to *L Usage de la parole* 1980 Greene explores combinations and permutations of moralistic analysis and metalinguistic commentary in a particular sequence of prose narrative Along the way he observes Gide Proust Malraux Camus Duras and Sarraute each in his or her own fashion moving ceaselessly back and forth between soundings of the heart and diagnoses of the tongue

Through the Lens of the Reader Lilian R. Furst, 1991-11-29 *Through the Lens of the Reader* is a sequence of ten essays exploring European narrative from the eighteenth to the twentieth century It covers a wide spectrum of authors ranging from Goethe through Balzac Flaubert Zola George Eliot Henry James to Rilke Thomas Mann and Kafka The essays are unified by a particular mode of reading in which the lens of the reader becomes the filter through which texts are constructed in accordance with the signals emitted by their narrational and linguistic strategies

The Year's Work in Modern Language Studies ,1931 **The Publishers' Trade List Annual** ,1986 A Check List of the Proust Holdings at the University of Illinois Library at Urbana-Champaign University of Illinois at Urbana-Champaign. Library, Larkin B. Price, 1975

Louisiana francophone review ,1986 **Nineteenth-century French Fiction Writers** Catharine Savage Brosman, 1992 Literary biographies of French fiction writers of the Naturalism movement with its emphasis on political and social questions and topics and the assimilation of the lessons of realism and symbolism Twentieth-century Short Story Explication ,1977

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