



Flaubert And Sons Readings Of Flaubert Zola And Proust

RJ Alexander



Flaubert And Sons Readings Of Flaubert Zola And Proust:

Flaubert and Sons Lawrence R. Schehr, 1986 *Flaubert and Sons* is a study of the narrative processes at work in novels of three French authors Flaubert Zola and Proust The work focuses on the theories of representation posited by the authors and on the crises of representation in their novels *Studies of Madame Bovary and Bouvard et Panchet* show the strategies that Flaubert uses to establish verisimilitude As one of Flaubert's heirs Zola creates a textual machine in *Les Rougon Macquart* a paradigm seen in embryonic form in *Thérèse Raquin* this mechanization of the text is a means of dealing with the problematics of verisimilar representation As Flaubert's other son Proust develops theories of the textual subject throughout the *Recherche* as his means of dealing with and overcoming the legacies of realism *Flaubert and Sons* follows a line of development of the French novel from realism through the beginning of the twentieth century

Flaubert Timothy Unwin, 2004-11-18 This volume brings together a series of essays by acknowledged experts on Flaubert It offers a coherent overview of the writer's work and critical legacy and provides insights into the very latest scholarly thinking While a central place is given to Flaubert's most widely read texts attention is also paid to key areas of the corpus that have tended to be overlooked Close textual analyses are accompanied by discussion of broader theoretical issues and by a consideration of Flaubert's place in the wider traditions that he both inherited and influenced These essays provide not only a robust critical framework for readers of Flaubert but also a fuller understanding of why he continues to exert such a powerful influence on literature and literary studies today A concluding essay by the prize winning author Mario Vargas Llosa examines Flaubert's legacy from the point of view of the modern novelist

Proust in Perspective Armine Kotin Mortimer, Katherine Kolb, 2002-08-07 Marcel Proust speaks to us today as a contemporary and a classic His great novel resonates across languages and time summing up the past interpreting the present and envisioning the future For *Proust in Perspective* scholars from France Italy Belgium Germany Sweden Japan Canada and the United States have drawn on rich new editions of Proust's novel and correspondence to bring us fresh views of his work In nineteen original essays a foreword by Jean Yves Tadi and an introduction by editors Armine Kotin Mortimer and Katherine Kolb this volume guides readers through the dense weave of Proust's fiction and correspondence The essays take us into the realm of Proustian language as quotation metaphor and memory and into art history and musical ideology connecting the art of words with the words of art They explore the interface of history and fiction the mysteries of the text's evolution and the dilemmas of its publication They present the revelations of genetic criticism and the surprises of gender analysis Taken together these essays conjure a multifaceted profile of Proust his work life character and influence and of new directions in Proust scholarship today With compelling rigor and infectious enthusiasm *Proust in Perspective* conveys the magnitude of Proust's continuing appeal

Processes of Literary Creation Marion Schmid, 2017-12-02 This work examines the genetic processes that shaped two of the great literary masterpieces of modernity Flaubert's *L'Education Sentimentale* and Proust's *A la Recherche de Temps Perdu* A

detailed investigation of Flaubert's notebooks and scenarios from 1864 and 1869 and Proust's Cahiers from 1908 to 1911 reveals the almost diametrically opposed ways in which the two novels evolved in their early stages

French Gay Modernism Lawrence R. Schehr, 2004 The first four decades of the twentieth century saw male homosexuality appear in French literature with increasing frequency and boldness Departing from earlier more muted presentations Andr Gide Marcel Proust Jean Cocteau Ren Crevel Francis Carco and a host of less famous writers all created overtly gay characters and gave them increasingly numerous and significant roles Far from being simply shunned or marginalized a number of these works were instead accepted as canonical Lawrence Schehr's French Gay Modernism is the only study devoted to the analyzing these representations of male homosexuality in early twentieth century French literature Schehr explains how earlier representations of homosexuality encoded rather than conspicuous served as a basis for later writers to treat homosexual behavior as sets of relationships rather than as secrets or scandals The prominence of authors such as Proust and Gide also helped other writers take up homosexual relationships in their work often by adopting the same representational strategies Schehr doesn't limit his study to high literary culture however He devotes considerable attention to popular writers whose homosexual characters encounter contempt scorn and worse and whose portrayals of homosexual couples and society were at once more open and more at risk

Rendering French Realism Lawrence R. Schehr, 1997-07-01 Realist novels are usually seen as verisimilar representations of the world and even when that verisimilitude is critically examined as it has been by Marxist and feminist critics the criticism has referred to extra literary matters such as bourgeois ideology or defects in the portrayal of women This book takes as its thesis that the point defining realism is the point at which the processes of representation break down a sort of black hole of textuality a rent in the tissue The author argues that our notions of continuity of readability of representability or our ideas about unity and ideological shift or even our notions of what is hidden occulted or absent all come from the nineteenth century realist model itself Instead of assuming representability the author argues that we should look at places where the texts do not continue the representationalist model where there is a sudden falling off an abyss Instead of seeing that point as a shortcoming the author argues that it is equal to the mimetic successes of representation After an initial chapter dealing with the limits and ruptures of textuality the book considers the work of Stendhal from its early state as a precursor to the later realism to La Chartreuse de Parme which shows how the act of communication for Stendhal is always made of silences gaps and interruptions The author then reads several works of Balzac showing how he while setting up the praxes of continuity on which his oeuvre depends ruptures the works at various strategic points In a chapter entitled Romantic Interruptions works of Nerval and the younger Dumas seemingly unrelated to the realist project are shown to be marked by the ideological representational and semiotic assumptions that produced Balzac The book concludes with Flaubert looking both at how Flaubert incessantly makes things unfit and how critics even the most perspicacious postmodern ones often try to smooth

over the permanent crisis of rupture that is the sign of Flaubert's writing

Novels of the Contemporary Extreme Alain-Philippe Durand, Naomi Mandel, 2006-06-08 This book investigates a new form of fiction that is currently emerging in contemporary literature across the globe. Novels of the contemporary extreme from North and South America, from Europe and the Middle East, are set in a world both similar to and different from our own: a hyper-real, often apocalyptic world progressively invaded by popular culture permeated with technology and dominated by destruction. While their writing is commonly classified as hip or underground literature, authors of contemporary extreme novels have often been the center of public controversy and scandal; they and their work become international bestsellers. This collection of essays identifies and describes this international phenomenon, investigating the appeal of these novels, styles and themes, the reasons behind their success, and the fierce debates they provoked.

Parts of an Andrology Lawrence R. Schehr, 1997 The subject of this original and provocative work is the white male body, a counterpoint in gender studies to the many readings of the representation of the female body. To look at the construction of this figure, the author examines a group of discontinuous works that are representative of the discontinuity in the intermittent representation of the male body. Especially in nineteenth-century narrative, where Edgar Allan Poe and Guy de Maupassant write astutely on the subject, there is never continuity in representing the male body. *The Pit* and *The Pendulum* and *Bel Ami* are flickering, episodic investigations into the male body as subject, as sentient feeling, as the subject of torture or of adulation. Not until the twentieth century can this male subject be continuously represented. Though the male body is often at center stage in works that treat it as a metonymy of its own phallic and phallogocentric power, this body has less often been seen relative to pleasure and pain, to aesthetics, to human vulnerability. An introductory chapter explores a work by Alberto Moravia, *Io e lui*, as well as various manifestations of the male body's most salient part, the penis, in contemporary discourse and aesthetics. Another chapter deals with writings about the forbidden activity of masturbation and focuses on the work of three disparate writers: Paul Bonnetain, Michel Tournier, and Philip Roth. In the final chapter, the author discusses several works that focus on the representation of the male body during the gay liberation movement in France and the subsequent celebration of the male body, ending with the inscription of the male body in the literature of AIDS. Among the authors discussed are Guy Hocquenghem, Hervé Guibert, and Michel Foucault.

The Transparent Illusion Rebecca M. Pauly, 1993 This unique study interprets forty major French films, their texts, and intertexts, analyzing them both as windows on their subject, projections of the imagination, and as frames or mirrors reflecting the cultural contexts that produced them. They are grouped in three major categories, foregrounding their relationship to history, literature, or the filmmaking process itself, in ascending order of opacity and modernity. This much-needed work offers not only comparative cultural perspectives on French text and film but also a better understanding of the poetics of image and ideology.

Solitary Pleasures Paula Bennett, Vernon Rosario, 2020-04-23 *Solitary Pleasures* is the first anthology to address masturbation, exploring both the history and artistic representation of autoeroticism. Masturbation today enjoys a

highly equivocal and contradictory status among cultural discourses relating to sexuality On the one hand it is the subject of much popular treatment especially in sexual self help books advice columns and in pop culture for example Madonna's Like a Virgin performance a recent Roseanne episode and David Russell's movie Spanking the Monkey On the other hand masturbation is still a taboo subject for most people in everyday conversation Perhaps more surprising it has been largely dismissed by academics as a trivial humorous topic and the history of a delusion It was not until the eighteenth century that onanism was portrayed as a morbid act of epidemic proportions that produced pox hair loss blindness insanity impotence and a horrible Its prevention and treatment warranted diverse and often cruel measures surveillance diets drugs corsets electrical alarms urethral cauterization clitoridectomy and labial sewing This literature's apocalyptic warnings about the personal and social morbidity of pollution by the hand are largely unknown to most people today but the ghostly echoes of these admonitions still inform and preserve the present taboo of the subject Why did this apparently innocuous activity become so overpoweringly stigmatized Why was the eradication of masturbation one of the most important goals of 19th century public hygiene Why even after the sexual revolution is masturbation still shrouded in shame

Nineteenth-century French Studies, 1987

Remembering and the Sound of Words Adam Piette, 1996 Remembering the Sound of Words is a major new study of four of modern literature's most important writers and the first serious attempt to account for complex sound effects in prose Adam Piette establishes fascinating new links between such sound effects and the representation of memory in literary texts He sets out a workable taxonomy of sound repetitions in prose and formulates through a theory of alternating devices the ways in which the reader's attention is drawn to the acoustic surface of the text Through close analysis of Mallarmé's prose poetry Proust's musical syntax Joyce's memory rhymes from the Portrait of the Artist through Ulysses to Finnegans Wake and Beckett's prose and drama Piette demonstrates that sound effects act as intricate reminders of memory traces in the text Despite wide divergence in these four writers' representations of memory the book shows that the use of this memory rhyme technique is common to them all and is employed in particular to express the textual migration of past key words self-centred comic tyranny and the fitful unfaction of body and memory within the narrative voice Mimesis is redefined in terms of textual rhymes facsimiles of the complex resemblances fusions and re-enactments of the mind's verbal memory

Subversions of Verisimilitude Lawrence R. Schehr, 2009 Subversions of Verisimilitude focuses on the ways in which a number of French literary narratives written in the realist tradition show a dynamic balance between the desire of the author/narrator to present a verisimilar world and the need for aesthetic balance While the works studied narratives by Balzac Flaubert Zola Colette Proust and Sartre range over the course of a century from 1835 to 1938 they share a perspective on the relations between and the need to engage questions of realist verisimilitude and narrative interest and aesthetics The book discusses some of the subversive paths taken in realism and specifically in canonical narratives solidly anchored in the tradition The goal here is to analyze these realist texts regardless of the narrative mode chosen in order to

see the deviations and detours from realism mostly for aesthetic ends The book contributes to our understanding of nineteenth and twentieth century narrative and furthers our knowledge of the ways in which critical theory illuminates such canonical works **Canadian Review of Comparative Literature** ,1989 **Bibliographic Index** ,1989 Zola, The Body Modern Susan Harrow,2017-07-05 Emile Zola s reputation as a landmark European novelist is undisputed His monumental achievement the novel cycle Les Rougon Macquart Histoire sociale et naturelle d une famille sous le Second Empire 1871 1893 fixed his status as a major writer in the naturalist tradition Is there any more to be said Susan Harrow answers boldly in the affirmative challenging the commonplace view that Zola s writing is predictable prolix and transparent what Barthes called readerly for which read tedious Harrow exposes the modernist and postmodernist strategies which surface in the Rougon Macquart novels and reveals Zola s innovatory representation of the body captured here at work at war at play at rest and in arresting abstraction Informed by critical thought from Barthes and Deleuze to Michel de Certeau and Anthony Giddens Zola the Body Modern offers a model for how we can revitalize our understanding of the canonical nineteenth century European novel and learn to travel more flexibly between parameters of century style and aesthetics Style ,1989 **Spirals and Circles** Horst S. Daemmrch,Ingrid Daemmrch,1994 The study of themes and motifs in Western Literature has occupied the authors over two decades They have previously presented their findings in Wiederholte Spiegelungen Themen und Motive in der Literatur 1978 Themes and Motifs in Western Literature 1987 and Themen und Motive in der Literatur Ein Handbuch 1987 *100 Jahre Rougon-Macquart im Wandel der Rezeptionsgeschichte* Winfried Engler,1995 *Books in Print* ,1977

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