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The Order of Mimesis - Christopher Prendergast 1988-10-28 Drawing on a range of theoretical perspectives developed in and around the work of Barthes, Kristeva, Genette and Derrida, Dr Prendergast explores approaches to the concept of mimesis and relates these to a number of narrative texts produced in the period which literary history familiarly designates as the age of realism.

The Order of Mimesis - Christopher Prendergast 1986

Mimesis - Gunter Gebauer 1995 "A fundamental historical account of the much-cited but little-studied concept of mimesis, and an essential starting point for all future discussions of this crucial critical concept."—Hayden White

The Habit of Lying - John Vignaux Smyth 2002-02-25 Lying appears to be ubiquitous, what Franz Kafka called "a universal principle"; yet, despite a number of recent books on the subject, it has been given comparatively little genuinely systematic attention by philosophers, social scientists, or even literary theorists. In The Habit of Lying John Vignaux Smyth examines three forms of falsification—lying, concealment, and fiction—and makes a strong critique of traditional approaches to each of them, and, above all, to the relations among them. With recourse to Rene Girard, Paul de Man, Theodor Adorno, Leo Strauss, and other theoreticians not usually considered together, Smyth arrives at some surprising conclusions about the connections between lying, mimesis, sacrifice, sadomasochism, and the sacred, among other central subjects. Arguing that the relation between lying and truthtelling has been characterized in the West by sharply sacrificial features, he begins with a critique of the philosophies of lying espoused by Kant and Sissela Bok, then concludes that the problem of truth and lies leads to the further problem of the relation between law and arbitrariness as well as to the relation between rationality and unanimity. Constructively criticizing the work of such philosophers as Bertrand Russell, Ludwig Wittgenstein, Richard Rorty, and Nelson Goodman, Smyth shows how these problems occur comparably in fiction theory and how Paul de Man’s definition of fiction as arbitrariness finds confirmation in analytic philosophy. Through the novels of Defoe, Stendhal, and Beckett—with topics ranging from Defoe’s treatment of lies, fiction, and obscenity to Beckett’s treatment of the anus and the sacred—Smyth demonstrates how these texts generalize the issues of mendacity, concealment, and sacrificial arbitrariness in Girard’s sense to almost every aspect of experience, fiction theory, and cultural life. The final section of the book, taking its cue from Shakespeare, elaborates a sacrificial view of the history of fashion and dress concealment.
**A Guide to French Literature- 1997-07-09**

The Cambridge Companion to Balzac-Owen Heathcote 2017-02-02 One of the founders of literary realism and the serial novel, Honoré de Balzac (1799-1850) was a prolific writer who produced more than a hundred novels, plays and short stories during his career. With its dramatic plots and memorable characters, Balzac's fiction has enthralled generations of readers. 'La Comédie humaine', the vast collection of works in which he strove to document every aspect of nineteenth-century French society, has influenced writers from Flaubert, Zola and Proust to Dostoevsky and Oscar Wilde. This Companion provides a critical reappraisal of Balzac, combining studies of his major novels with guidance on the key narrative and thematic features of his writing. Twelve chapters by world-leading specialists encompass a wide spectrum of topics such as the representation of history, philosophy and religion, the plight of the struggling artist, gender and sexuality, and Balzac's depiction of the creative process itself.

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.

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 Vanini, Mathilde de La Mole, and Lamiel 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 counter-plots, their paradoxical authenticity, their rejection of seriousness, and their assumption of responsibility for the routes they plot."

A Study Guide for Honore de Balzac's "Pere Goriot"-Gale, Cengage Learning 2016-07-12 A Study Guide for Honore de Balzac's "Pere Goriot," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Novels for Students for all of your research needs.

Stendhal-Harold Bloom 2009-01-01 In his introduction Harold Bloom suggests that, after Shakespeare, Stendhal teaches us all we need to know about sexual love. Stendhal's work is examined in this volume of Bloom's Major Novelists, including his The Red and the Black and The Char

Balzac and the Model of Painting-Diana Knight 2017-12-02 "Texts about paintings, painters and sculptors are obvious test cases for issues of representation. A significant corpus of artist stories is scattered through Honore de Balzac's Comedie humaine which, from Marx to Lukacs to Roland Barthes's enormously influential S/Z (1970), has been a key literary work for critical debates around French realism. In a series of close readings, Diana Knight explores Barthes's 'model of painting' - the metaphorical code of painting and sculpture that underpins realist discourse - in the context of Balzac's fictional representations of the relation between artists, their models and their works of art. Whereas critics have tended to denounce
Balzac’s realist aesthetic as complicit with the misogyny of the society he portrays, Balzac and the Model of Painting takes the artist-model relationship, variously gendered in these stories, as the focus of the author's powerful realist critique of the sexual politics of prostitution and marriage in nineteenth-century France.

Honore de Balzac-Harold Bloom 2009-01-01 -- Brings together the best criticism on the most widely read poets, novelists, and playwrights. -- Presents complex critical portraits of the most influential writers in the English-speaking world -- from the English medievalists to contemporary writers. La Comedie Humaine, Balzac's extraordinary 20-volume fictionalized history of France, has had a tremendous impact on the modern novel.

A Critical Bibliography of French Literature-David Baguley 1994-02-01 This is the final volume of an annotated bibliography of French literature. It includes some of France's greatest writers, such as Balzac, Flaubert and Zola. Chapters are devoted either to individual writers, background and general studies, or a particular movement or genre.

Mimesis in a Cognitive Perspective-Nicolae Babuts 2017-07-05 Mimesis is a critical and philosophical term going back to Aristotle. It carries a wide range of meanings, including imitation, representation, mimicry, the act of expression, and the presentation of self. In modern literary criticism, mimesis has received renewed attention in the last two or three decades and been subject to wide-ranging interpretations. Nicolae Babuts looks at the concept of mimesis from a cognitive perspective. He identifies two main strands: the mimetic relation of art and poetry to the world, defined in terms of reference to an external reality, and the importance of memory in the making of plots or storytelling. Babuts suggests that there is a material identity we cannot know beyond the limits of our senses and intellect and a symbolic or coded identity that is processed by memory. All writers, including Mallarme in his esoteric poetry, Flaubert in his realist narratives, and Mihai Eminescu, the Romanian poet, in his romantic poems, rely on mimetic strategies to link the two identities: the images in memory to the outside reality. All order their narratives in accordance with the dynamics of memory. Babuts describes this phenomenon with great insight, showing how new traditions are formed.

Poetics of Death, The-Beatrice Martina Guenther 1996-01-01 Discusses literary representations of death to explore the relation between writing and death--death understood as both the death of the individual and the death of meaning. Traditionally, the act of writing constitutes a challenge to the finality of death. Yet "writing" as a subject for literary texts has its own tradition of imagery whose rhetoric is associated with loss rather than immortality. The limit of death seems to force a more explicit analysis of the process of writing. Writers consider the impact of their work on their readers, or re-articulate the link between the written text and the subject it is meant to represent. Each writer constructs a "subversive" text. The conjunction of writing and death--besides highlighting or demystifying the creative act--leads in each case to a decidedly critical stance. Guenther examines how Kleist's and Balzac's representations of death bring with them a critical awareness that calls attention to the historical context in which the texts are produced. "Especially impressive is the way Guenther shows how the alliance between death and writing can produce two different but fascinating effects: in Kleist, the subversion of the idea of Bildung, and in Balzac, the ingenious strategies of 'endless survival,' most obviously symbolized in the 'totalizing' aspirations of the Comedie Humaine and in his 'exorcism of doubles.'" -- Maria DiBattista, Princeton University "A book that goes to the very grounds of our anxieties and relativities, a book that seeks to explore how literature has been able to deal with the most extreme of human margins." -- Virgil Nemoianu, Catholic University of America

The Misfit of the Family-Michael Lucey 2003-08-25 In more than ninety novels and novellas, Honoré de Balzac (1799–1850) created a universe teeming with over two thousand characters. The Misfit of the Family reveals how Balzac, in imagining the dense, vividly rendered social world of his novels, used his writing as a powerful means to understand and analyze—as well as represent—a range of forms of sexuality. Moving away from the
many psychoanalytic approaches to the novelist's work, Michael Lucey contends that in order to grasp the full complexity with which sexuality was understood by Balzac, it is necessary to appreciate how he conceived of its relation to family, history, economics, law, and all the many structures within which sexualities take form. The Misfit of the Family is a compelling argument that Balzac must be taken seriously as a major inventor and purveyor of new tools for analyzing connections between the sexual and the social. Lucey's account of the novelist's deployment of "sexual misfits" to impel a wide range of his most canonical works—Cousin Pons, Cousin Bette, Eugenie Grandet, Lost Illusions, The Girl with the Golden Eyes—demonstrates how even the flexible umbrella term "queer" barely covers the enormous diversity of erotic and social behaviors of his characters. Lucey draws on the thinking of Michel Foucault and Pierre Bourdieu and engages the work of critics of nineteenth-century French fiction, including Naomi Schor, D. A. Miller, Franco Moretti, and others. His reflections on Proust as Balzac's most cannily attentive reader suggest how the lines of social and erotic force he locates in Balzac's work continued to manifest themselves in twentieth-century writing and society.

The Aesthetics of Mimesis-Stephen Halliwell 2009-01-10 Mimesis is one of the oldest, most fundamental concepts in Western aesthetics. This book offers a new, searching treatment of its long history at the center of theories of representational art: above all, in the highly influential writings of Plato and Aristotle, but also in later Greco-Roman philosophy and criticism, and subsequently in many areas of aesthetic controversy from the Renaissance to the twentieth century. Combining classical scholarship, philosophical analysis, and the history of ideas—and ranging across discussion of poetry, painting, and music—Stephen Halliwell shows how, from a wealth of detail how mimesis, at all stages of its evolution, has been a more complex, variable concept than its conventional translation of "imitation" can now convey. Far from providing a static model of artistic representation, mimesis has generated many different models of art, encompassing a spectrum of positions from realism to idealism. Under the influence of Platonist and Aristotelian paradigms, mimesis has been a crux of debate between proponents of what Halliwell calls "world-reflecting" and "world-simulating" theories of representation in both the visual and musico-poetic arts. This debate is about not only the fraught relationship between art and reality but also the psychology and ethics of how we experience and are affected by mimetic art. Moving expertly between ancient and modern traditions, Halliwell contends that the history of mimesis hinges on problems that continue to be of urgent concern for contemporary aesthetics.

**The Spectacular Past**-Maurice Samuels 2004 Samuels shows how new technologies allowed a cult of the spectacle to pervade the national consciousness of post-Revolutionary France, & argues that the realist fiction of Balzac & Stendhal was a reaction to the spectacular mode of historical representation.

**Mimetic Lives**-Chloë Kitzinger 2021-09-15 What makes some characters seem so real? Mimetic Lives: Tolstoy, Dostoevsky, and Character in the Novel explores this question through readings of major works by Leo Tolstoy and Fyodor Dostoevsky. Working at the height of the Russian realist tradition, Tolstoy and Dostoevsky each discovered unprecedented techniques for intensifying the aesthetic illusion that Chloë Kitzinger calls mimetic life—the reader's sense of a character's autonomous, embodied existence. At the same time, both authors tested the practical limits of that illusion by extending it toward the novel's formal and generic bounds: philosophy, history, journalism, theology, myth. Through new readings of War and Peace, Anna Karenina, The Brothers Karamazov, and other novels, Kitzinger traces a productive tension between mimetic characterization and the author's ambition to transform the reader. She shows how Tolstoy and Dostoevsky create lifelike characters and why the dream of carrying the illusion of "life" beyond the novel consistently fails. Mimetic Lives challenges the contemporary truism that novels educate us by providing enduring models for the perspectives of others, with whom we can then better empathize. Seen close, the realist novel's power to create a world of compelling fictional persons underscores its resources as a form for thought and its limits as a direct source of spiritual, social, or political change. Drawing on scholarship in Russian literary studies as well as the theory of the novel, Kitzinger's lucid work of criticism will intrigue and challenge scholars working in both fields.

**Landscapes of Realism**-Dirk Götsche 2021-04-15 Few literary phenomena are as elusive and yet as persistent as realism. While it responds to the perennial impulse to use literature to reflect on experience, it also designates a specific set of literary and artistic practices that emerged in response to Western modernity. Landscapes of Realism is a two-volume collaborative interdisciplinary exploration of this vast territory, bringing together leading-edge new criticism on the realist paradigms that were first articulated in nineteenth-century Europe but have since gone on globally to transform the literary landscape. Tracing the manifold ways in which these paradigms are developed, discussed and contested across time, space, cultures and media, this first volume tackles in its five core essays and twenty-five case studies such questions as why realism emerged when it did, why and how it developed such a transformative dynamic across languages, to what extent realist poetics remain central to art and popular culture after 1900, and how generally to reassess realism from a twenty-first-century comparative perspective.

**The Colonial Comedy: Imperialism in the French Realist Novel**-Jennifer Yee 2016-09-01 Nineteenth-century French Realism focuses on metropolitan France, with Paris as its undisputed heart. Through Jennifer Yee's close reading of the great novelists of the French realist and naturalist canon - Balzac, Flaubert, Zola, Maupassant - The Colonial Comedy reveals that the colonies play a role at a distance even in the most apparently metropolitan texts. In what Edward Said called 'geographical notations' of race and imperialism the presence of the colonies off-stage is apparent as imported objects, colonial merchandise, and individuals whose colonial experience is transformative. Indeed, the realist novel registers the presence of the emerging global world-system through networks of importation, financial speculation, and immigration as well as direct colonial violence and power structures. The literature of the century responds to the last decades of French slavery, and direct colonialism (notably in Algeria), but also economic imperialism and the extension of French influence elsewhere. Far from imperialist triumphalism, in the realist novel exotic...
objects are portrayed as fake or mass-produced for the growing bourgeois market, while economic imperialism is associated with fraud and manipulation. The deliberate contrast of colonialism and exoticism within the metropolitan novel, and ironic distancing of colonial narratives, reveal the realist mode to be capable of questioning its own epistemological basis. The Colonial Comedy argues for the existence in the nineteenth century of a Critical Orientalism characterized by critique of its own discursive foundations. Using the tools of literary analysis within a materialist approach, The Colonial Comedy opens up the domestic Paris-Provinces axis to signifying chains pointing towards the colonial space.

**Bureaucrats and Bourgeois Society** - Ralph Kingston 2012-10-19 How did the French Revolution change ordinary lives? "Bureaucrats and Bourgeois Society" asks this question in relation to office clerks working in Parisian administrations. Under new masters, these clerks faced radical changes to work practices as reforming politicians looked to implement new 'administrative science'. Many also faced the loss of family inheritances, as positions no longer passed down from father to son. Clerks were now expected to make their career as individuals. In practice, this meant increased job insecurity. Administrators lived under the threat of regular cuts in pay and of personnel. In this situation, some believed that the way to get ahead was by playing office politics. In the early nineteenth century, however, clerks mitigated their situation by modifying occupational practices. Inside the offices, they settled new modes of judging individual merit. Outside, they accumulated other forms of individual credit, in the process helping to define nineteenth-century bourgeois social capital, ideals of emulation, honor, and masculinity. Job insecurity, however, continued to set 'bureaucrats' apart from the bourgeoisie and their social identity came under question during the July Monarchy and 1848 Revolution.

**The Novel of Female Adultery** - Bill Overton 2016-07-27 The novel of adultery is a nineteenth-century form about the experience of women, produced almost exclusively by men. Bill Overton's study is the first to address the gender implications of this form, and the first to write its history. The opening chapter defines the terms 'adultery' and 'novel of adultery', and discusses how the form arose in Continental Europe, but failed to appear in Britain. Successive chapters deal with its development in France, and with examples from Russia, Denmark, Germany, Spain and Portugal.

**James Joyce and the Nineteenth-Century French Novel** - Finn Fordham 2011-03 The essays of this volume show how Joyce’s work engaged with the many upheavals and revolutions within the French nineteenth-century novel and its contexts. They delve into the complexities of this engagement, tracing its twists and turns, and reemerge with fascinating and rich discoveries. The contributors explore Joyce’s explicit and implicit responses to Alexandre Dumas, Honoré de Balzac, Victor Hugo and Emile Zola and, of course, Flaubert. Drawing from the wide range of Joyce’s writings - Dubliners, A Portrait., Ulysses, Finnegans Wake, and his life, letters, and essays - they resituate Joyce’s relation to France, the novel, and the nineteenth century.

**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.

**The Cambridge Companion to European Novelists** - Michael Bell
A survey of 25 major European novelists from Cervantes to Kundera, highlighting their contributions to the genre.

Writing in Parts - Kevin Mclaughlin 1995-01-01 Proposing a new interpretation of literature and mass culture in nineteenth-century Europe, this work focuses on works by Marx, Balzac, Dickens, Adorno, and Benjamin to explore in them a complex "mimetic" disposition toward commodification in the realm of culture. The aim of the book is twofold: to explicate in the work of Balzac and Dickens subtle and profoundly ambivalent attitudes toward the rapidly expanding mass culture of the 1830's in France and England, and to identify through this reading of the novelists a common mimetic element that has eluded a certain dialectical approach to art's overcoming of mass culture - an approach best exemplified in Horkheimer and Adorno's influential essay on the "culture industry."

Narration and Description in the French Realist Novel - James H. Reid 2006-11-02 This book demonstrates instead the writers' use of irony and allegory in struggling against the deceitfulness of their own texts.

The Realist Author and Sympathetic Imagination - Sotirios Paraschalis 2017-12-02 "The nineteenth century realist author was a contradictory figure. He was the focus of literary criticism, but obscured his creative role by insisting on presenting his works as 'copies' of reality. He was a celebrity who found himself subservient to publishers and the public, in a newly-industrialised literary marketplace. He was the owner of his work who was divested of his property by imperfect copyright laws, playwrights who adapted his novels for the stage, and sequel-writers. This combination of a conspicuous yet precarious status with a self-effacing attitude was expressed by an image of the author as a plural, Protean subject, possessing the faculty of sympathetic imagination - which the realists incorporated in their works in the form of a series of fictional characters who functioned as 'doubles' of the author. Paraschalis focuses on two realists, Honore de Balzac and George Eliot, and traces this authorial scenario from its origins in the late eighteenth century to its demise in the early twentieth century, examining its presence in the works of E.T.A. Hoffmann, Friedrich Schlegel, Charles Baudelaire and Andre Gide."

Falling Short - Aleksandar Stevic 2020-04-09 A paradox haunts the bildungsroman: few protagonists successfully complete the process of maturation and socialization that ostensibly defines the form. From the despondent endings of Dickens's Great Expectations and Meredith's The Ordeal of Richard Feverel to the suicide of Balzac's Lucien de Rubempré and the demise of Eliot's Maggie and Tom Tulliver, the nineteenth-century bildungsroman offers narratives of failure, paralysis, and destruction: goals cannot be achieved, identities are impossible to forge, and the narrative of socialization routinely crumbles. Examining the novels of Stendhal, Honoré de Balzac, Charles Dickens, Charlotte Brontë, Henry James, Samuel Butler, James Joyce, and Marcel Proust, Falling Short reveals not only a crisis of character development but also a crisis of plotting and narrative structure. From the inception of literary realism in the 1830s to the height of modernism a century later, the bildungsroman presents itself as a key symptom of modern Europe's inability to envision either coherent subjectivity or successful socialization. Rather than articulating an arc of personal development, Stevic argues, the bildungsroman tends to condemn its heroes to failure because our modern understanding of both individual subjectivity and social success remains riddled with contradictions. Placing primary texts in conversation with the central historical debates of their time, Falling Short offers a revisionist history of the realist and modernist bildungsroman, unearthing the neglected role of defeat in the history of the genre.

Evil: A History in Modern French Literature and Thought - Damian Catani 2013-02-14 In this original interdisciplinary approach to evil in modern French literature, Damian Catani shows how literary representations of evil are crucial to understanding our contemporary moral and political climate. Catani creates a balanced conceptual and ethical framework to read the work of major French writers and thinkers. His close readings of texts are informed not only by philosophical definitions of evil, but discussions of the historical context. Beginning with Balzac and Baudelaire in the Restoration, Catani covers 19th-century interpretations of evil.
evil in the work of Lautréamont and Zola, analysing how the Catholic misogynistic stereotype of the ‘evil feminine’ and new scientific theories impacted their work. Moving into the twentieth century, evil is explored in terms of the Self, ennui, power, knowledge and politics through readings of Proust, Céline, Sartre and Foucault. By bringing together aesthetic, philosophical, historical and ideological concerns to read some of the most important texts in modern literature, this study argues why a broader treatment of literary evils is vital to enlightening historical evils.

**Spectacles of Realism** - Margaret Cohen

Despite rumours of its demise in literary theory and practice, realism persists. Why this is, and how realism is relevant to current interdisciplinary debates in gender studies and cultural studies, are the questions underlying this work.

**Literature and the Metaphoric Universe in the Mind** - Nicolae Babuts

Nicolae Babuts believes that the study of metaphoric thought and literature can be enriched by the application of recent discoveries from neuroscientific experiments. He maintains that metaphors are neither linguistic formations nor conceptual formations, but instead the product of association of images and language. They are a matter of vision. Memory is an essential component in the creation of meaning and is the way the mind receives messages from the outside world. In this process of transferring data from the outside world, the mind’s overriding tendency is to integrate and interpret. Thus, incoming messages are recognized and given meaning whether they are in harmony with the inner world of the mind or in conflict with it. Babuts argues that the literature we read is related to our perception of reality. And reality has two identities: the physical identity of the outside world and its symbolic identity within memory. The symbolic identity of the outside world is represented internally by the metaphoric universe in the mind.

**Inheritance in Nineteenth-century French Culture** - Andrew J. Counter

The transmission of wealth between generations was not only a narrative commonplace in nineteenth-century France, but also a topic of considerable cultural anxiety and intense political debate. In this study, Andrew J. Counter draws on a wealth of previously unexplored material to show how the theme of inheritance in literature and beyond acquired ethical, historical and ideological connotations, and was vital to nineteenth-century French conceptions of the family and of the legacy of the Revolution. Weaving together fiction, drama, legal texts, historiographical thought and political writing, Inheritance in Nineteenth-Century French Culture teases out a complex leitmotiv that gives us a new understanding of nineteenth-century Franc’s sense of its own place in history. It also proposes innovative readings of writers as familiar as Honoré de Balzac, George Sand, Guy de Maupassant and Émile Zola, while drawing attention to a range of neglected authors and works.

**Theory of the Novel** - Guido Mazzoni

In his theory of the novel, Guido Mazzoni explains that novels consist of stories told in any way whatsoever about the experiences of ordinary men and women who exist as contingent beings within time and space. Novels allow readers to step into other lives and other versions of truth, each a small, local world, absolute in its particularity.

**Sick Heroes** - Allan H. Pasco

Sick Heroes examines the cultural practices that created those remarkably offensive, though strangely appealing, romantic heroes that appeared in European and especially in French literature in the latter half of the eighteenth century. Romanticism has long been considered a literary movement, but Pasco broadens its scope and, using methodologies of sociology, psychology, history and literary criticism, suggests that it was a cultural reality born of widespread social factors and sustained by a mass market for novels, poems and plays that popularized attitudes and behaviour. The French romantic hero incarnated and played out the deep-seated needs and dreams of the people of France in the eighteenth and nineteenth centuries. Making use of new research materials, Sick Heroes offers fresh insight into the romantic spirit. It sheds light on the particular creations of the romantic world, on the causes for Romanticism, on French Romanticism as an aesthetic and social reality, and on the period’s collective mentality.
Narrating from the Archive - Marco Codebò 2010