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."

Empathy and the Strangeness of Fiction-Maria C. Scott 2020-04-28 This book studies recent psychological findings which suggest that reading fiction cultivates empathy, encouraging us to be critically reflective, suspicious readers as well as participatory, 'naive' readers. Scott draws on literary theory and close readings to argue that engagement with fictional stories also teaches us to resist uncritical forms of empathy and reminds us of the limitations of our ability to understand other people. The book treats figures of the stranger in Balzac's La Fille aux yeux d'or, Stendhal's Le Rouge et le Noir and Sand's Indiana as emblematic of the strangeness of narrative fiction, both drawing us in and keeping us at a distance.

The Oxford Handbook of European Romanticism-Paul Hamilton 2016-01-14 The Oxford Handbook of European Romanticism focuses on the period beginning with the French Revolution and extending to the uprisings of 1848 across Europe. It brings together leading scholars in the field to examine the intellectual, literary, philosophical, and political elements of European Romanticism. The volume begins with a series of chapters examining key texts written by major writers in languages including French, German, Italian, Spanish, Russian, Hungarian, Greek, and Polish amongst others. Then follows a second section based on the naturally inter-disciplinary quality of Romanticism, encapsulated by the different discourses with which writers of the time, set up an internal comparative dynamic. These chapters highlight the sense a discourse gives of being written knowledgeably against other pretenders to completeness or comprehensiveness of understanding, and the Enlightenment encyclopaedic
Empathy and the Strangeness of Fiction

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Dissertation Abstracts International- 1979

Centerpoint- 1974

Nineteenth-century Literature Criticism-Laurie Lanzen Harris 1988-02

Excerpts from criticism of the works of novelists, poets, playwrights, short story writers and other creative writers who lived between 1800 and 1900, from the first published critical appraisals to current evaluations.

Bibliographie der französischen Literaturwissenschaft: 2015-Otto Klapp 1960

The Red and the Black-Stendhal 2002

Handsome and ambitious, Julien Sorel is determined to rise above his humble peasant origins and make something of his life. To do this, he realizes he must adopt the code of hypocrisy by which society operates, achieving advancement through deceit and self-interest. His triumphant career takes him from the provinces to glamorous Paris society, along the way conquering the beautiful, gentle Madame de Renal, unhappy wife of his employer, and then the haughty, aristocratic Mathilde, engaged to another man. But he brings about his own downfall when he commits an unexpected, devastating crime.

Color Symbolism in the Works of Stendhal-Cheryl M. Hansen 2006

This study shows an apparent distinctive pattern of color symbolism in Stendhal’s works, while serving to unify the characters and events in Stendhal’s fiction. The analysis of his non-fiction writings reveals his sensitivity to colors; notably, his autobiography serves as a touchstone to the elaboration of his color symbolism. An examination of his fiction works that include Armance, Le Rouge et le Noir, Lucien Leuwen, La Chartreuse de Parme, and Lamiel, all show various representations of Stendhal’s distinctive color palette.

Commonweal- 1954-04

The Red and the Black-Stendhal 2008-10-15

"The Red and the Black" is a reflective novel about the rise of poor, intellectually gifted people to High Society. Set in 19th century France it portrays the era after the exile of Napoleon to St. Helena. The influential, sharp epigrams in striking prose, leave reader almost as intrigued by the author's talent as the surprising twists that occur in the arduous love life.

The Unheroic Hero in the Novels of Stendhal, Balzac, and Flaubert-Raymond Dorner Giraud 1957
The Rise of the French Novel-Martin Turnell 1979

The Charterhouse of Parma-Stendhal 1958-01-01 The French literary master's work depicting young Fabrizio's struggles to keep his love for Clelia a secret in the small court of Parma.

Chekhov, Stendhal, and Other Essays-Il'ja Ėrenburg 1963 Essays by the noted Russian novelist and poet show his intense love of French culture and writing.

Stendhal, Le Rouge Et Le Noir-Richard Bolster 1994

Stendhal-Michael Wood 1971

Stendhal Revisited-Emile Talbot 1993 Stendhal (Marie Henri Beyle), the author of two of France's great novels of the post-Napoleon Restoration - The Red and the Black (1830) and The Charterhouse of Parma (1839) - once wrote that his ideal readers would be born in the twentieth century. The modern spirit that runs through Stendhal's writing is one of the many themes Emile J. Talbot explores in this insightful, comprehensive analysis of Stendhal's work. Focusing on the novels - besides the two classics, Armance (1827), Lucien Leuven (1834-35), and Lamiel (1839-42) - and the autobiography The Life of Henry Brulard (1835-36), Talbot argues that, narratologically, Stendhal's work has closer ties to the eighteenth-century novel than to novels published during Stendhal's own time. Although Stendhal participates in the trend toward greater realistic representation, Talbot finds that his realism seeks to involve the reader in the process of representation. Talbot asserts that Stendhal, for whom seriousness and humor are always conjoined, wants to share with his readers his self-consciousness as a novelist, which is part of the play of his writing, especially in The Red and the Black. This playfulness is evident, Talbot maintains, as Stendhal invites his readers to participate in the game of fictional creation. The confrontation between prerevolutionary and postrevolutionary values that Stendhal constantly witnessed Talbot identifies as another important theme in the novels. Stendhal's approach in exploring the relationship between individuals and political institutions is quite modern, according to Talbot; still, the author eschews the modern doctrine of historical progress, taking instead a cyclical view of human development in which great societies appear and disappear at various periods. Talbot disputes various claims that Stendhal is a writer of the Left or the Right: he remained cynical about politics, and his work is an indictment of governments of every stripe. That all Stendhal's heroes are adolescents on the verge of becoming adults makes his novels, Talbot contends, in one sense novels of education or initiation. Stendhal's heroes evolve from characters who try to live according to a preconceived model to characters in search of self-definition - from states of tortured self-questioning to discovery of a sense of self and the formulation of a new relationship to the other. Talbot delineates the fear of being judged by others as inevitably the source of suffering for Stendhal's characters. Love, however, is what destroys the fear of others, and in fact, argues Talbot, Stendhal redefines hell as no longer being able to love. Indeed, passionate and romantic love is Stendhal's paramount theme.

The Image of the Spanish-American Woman in Recent Southwestern Fiction-Sue Simmons McGinity 1968

Scribner's Magazine ...- 1908

Scribner's Magazine-Edward Livermore Burlingame 1908

Reading the Romantic Heroine-Leslie W. Rabine 1985
From Goethe to Gide-Mary Orr 2005 "This collection of essays provides a major reassessment of those literary figures from the later Enlightenment to the beginnings of Modernism who are most studied on French and German courses in Britain and around the world today." "By investigating the works of these canonical male French and German writers through the optic of feminist criticism, the contributors lay bare some of the fundamental aesthetic questions raised by these works: the function of art and of the artist; the limits of Realism; the relation of gender and genre. Readers new to French and German can study one author in depth or engage in comparative analysis, while specialists will find much to stimulate their critical thinking."--BOOK JACKET.

Critical Survey of Long Fiction-Frank Northen Magill 1984

Stendhal, La Chartreuse de Parme-Alison Finch 1984

Stendhal, a Study of His Novels-Frederick William John Hemmings 1964

Dangerous Acquaintances-Choderlos de Laclos 1924

The Shorter Novels of Stendhal ...-Stendhal 1946

The Athenaeum- 1901

Stendhal-Margaret G. Tillett 1971

Matisse and Picasso-Yve-Alain Bois 2001 Fiercely competitive, Matisse and Picasso engaged in one of the most formidable artistic dialogues of this century. The intense beginning of the relationship between the two artists - from the time they met in 1906 until 1917, when Matisse left for Nice - has already been amply studied, but their continuous exchange during the second part of their careers has never been examined in detail. In Matisse and Picasso, Yve-Alain Bois stages the intertwined evolution of the two giants of modern art as if it were an ongoing game of chess between two masters. As Joachim Pissarro points out in the foreword of this volume, Matisse and Picasso's dense plot and rich narrative make this work read more like a suspense novel than a traditional art history treatise. Bois' thoroughly researched historical demonstration is supported by striking visual juxtapositions of works by the two artists brought together here for the first time, making this long-awaited study a major contribution to the history of twentieth-century art.

Stendhal-David Wakefield 1984 Biografie van de Franse schrijver

A Lion for Love-Robert Alter 1986 Traces the life of the nineteenth century French novelist, attempts to portray his complex personality, and analyzes his major works.

The Arriviste-Marjorie Ena Mary Taylor 1975

The Novel of Adultery-Judith Armstrong 1976

Shenandoah- 1956


The Self-begetting Novel - Steven G. Kellman 1980