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knowledge alive and relevant.

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Wandering in the margins of these

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texts that are not about them, servants are visible only as anachronistic appendages to their masters and as functions of traditional narrative form. Yet their persistence, Robbins argues, signals more than

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the absence of the "ordinary people" they are taken to represent. Robbins's argument offers a new and distinctive approach to the literary analysis of class, while it also bodies forth a revisionist counterpolitics to the realist tradition



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from Homer to  
Virginia Woolf.

Originally published  
in 1986 (Columbia  
University Press),  
The Servant's Hand  
is appearing for the  
first time in  
paperback.

Proust's  
involvement with fin-  
de-si è cle 'hysteria',  
and its impact on

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the writing of his  
great novel.

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a Critical Analysis  
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Flaubert and Zola. Chapters are devoted either to individual writers, background and general studies, or a particular movement or genre.

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Lehan's book provides readers with an illuminating and readable comprehensive intellectual and literary history of the major American,

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British, and  
Continental  
novels of  
Realism and  
Naturalism  
from 1850 to  
1950. He  
offers readers  
a new way of  
reading these  
novels-working  
outward from

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the text to  
forms of  
historical rep  
resentation.  
In this way,  
literary  
naturalism can  
be seen as a  
narrative mode  
that creates  
its own  
reality

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separate from  
that of other  
narrative  
modes.

Employing this  
strategy,

Lehan

contends,

readers will

find a

spectrum of

meaning in



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these works  
that allows  
and encourages  
intertextualit  
y-one novel  
talking or  
responding to  
another-for  
example,  
Zola's Nana to  
Dreiser's  
Sister Carrie

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or Zola's

L'Assomoir to

Sinclair's The

Jungle. The

range of

novelists and

sub genres is

staggering-

Lehan studies

the gothic

novel, the

urban novel,

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the detective  
novel, the  
novel of  
imperial  
adventure, the  
western novel,  
the noir  
novel, and the  
novels of  
utopia and  
dystopia.

A truly

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cosmopolitan

Irish writer,

George Moore

(1852-1933)

was a

fascinating

figure of the

fin de siècle,

moving between

countries,

crossing genre

and medium

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boundaries,  
forever  
exploring and  
promulgating  
aesthetic  
trends and  
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developments:  
Naturalism in  
the novel and  
the theatre,  
Impressionism

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in painting,

Decadence and  
the avant-

garde,

Literary

Wagnerism, the

Irish Literary

Revival, New

Woman culture.

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border-

crossings

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offers a variety of critical perspectives to approach Moore's multifaceted oeuvre and personality. The essays by Contributors from various

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national

backgrounds

and from a

wide range of

disciplines

establish

original

points of

contact

between

literary

creation, art



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history,

Wagnerian

opera, gender

studies,

sociology, and

altogether

reposition

Moore as a

major

representative

of European tu

rn-of-the-

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century

culture.

Theodore

Dreiser and

Frederick

Philip Grove

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Edmond et

Jules de

Goncourt

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Transnational

Form

In the Public

Eye

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Modern France,

1800-1940

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put to work in the

social network of

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power? Why is  
power so  
obsessively  
inscribed on the  
sexualized female  
body? These  
questions are at  
the heart of  
naturalism's  
preoccupation with  
female sexuality.  
Presenting a

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revisionary reading  
of such crucial  
German,  
Canadian, and  
American texts as  
Fanny Essler,  
Settlers of the  
Marsh, and Sister  
Carrie, Irene  
Gammel reveals  
that naturalism is  
frequently

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implicated in the  
very power  
structures it  
critiques. A  
predominantly  
male genre,  
naturalism  
appropriated a  
disruptive female  
sexuality not so  
much to "liberate"  
it from the

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shackles of

Victorian

repression as to

contain it within

the male

boundaries of

naturalism.

Reading European

and North

American

naturalism through

the lens of feminist

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and Foucauldian theories of power, Gammel argues that twentieth-century naturalism increasingly exposes the genre's internal ideological contradictions. The European Women's History



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Novel Germinie

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Lacerteux, by

Edmond and Jules

de Goncourt, Tr.

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A Reader in

Aesthetic Practice

Literary Slumming

The Novel in an

Age of Transition

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Goncourt and the

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century, Michele  
Hannoosh. Second  
Empire  
impressions:  
curiosite, John  
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Gautier, Ingres  
and forms of  
modern art, James  
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peintre de la vie  
moderne" and "La  
peinture de la vie  
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and identity: the  
dancer as woman  
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Stephanie

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"atelier" novel -  
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move the eye -  
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symbolism and  
well-being, circa  
1891, Richard  
Schiff."

(résumééditeur)

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must ask pardon

of the public for

presenting them

with this book,

and warn them of

what they will find

in it. About the

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Goncourt

roman

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Reprint)

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Literary Slumming:

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Nineteenth-

Century France

reveals how the

use of slang in

French literature

and culture led to

the emergence of

a sociolinguistic

phenomenon that

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prioritized criminal life and culture in a way that expanded class boundaries and increased visibility for minorities within the public sphere.

For centuries English and French theatrical traditions have had

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an uneasy

relationship with

one another:

mutual admiration,

mutual envy,

mutual distrust.

Just as the

fascination of

difference lies in

the potential for

sameness, so

these opposed

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traditions have observed each other at close quarters and invited each other back home. In an unusually detailed and carefully illustrated book, John Stokes explores the reception of the

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French actress by  
the English  
audiences, from  
the early  
nineteenth century  
to the middle of  
the twentieth - a  
period when the  
relationship  
between England  
and France was  
transformed and

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redefined. Mlle

Mars, Sarah

Bernhardt and

Edwige Feuillere

are among the

many actresses

invoked; prominent

English spectators

include William

Hazlitt, Charles

Dickens, and

Oscar Wilde. The



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result is a vivid  
coming together of  
theatre history and  
cultural studies,  
and will appeal to  
scholars of English  
and French  
literature as well  
as students of  
acting.

European

Literature from

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Romanticism to Postmodernism is an anthology of key theoretical writings by the major representatives of the schools and movements of recent European literature. Each chapter is devoted

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to one particular school of movement from within the broad body of literature, from romanticism, realism and modernism though to the literature of political engagement of the 1920s and 1930s,

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and the more recent initiative of postmodernism. These texts are approached both on their own terms as individual formulations of the goals and procedures (literary, aesthetic and political) that

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characterized the work of these writers, and as key documents of the literary school or movement to which these writers belonged.

A New History of  
French Literature  
The Servant's  
Hand

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Germinie

Lacerteux -

Primary Source

Edition

George Moore:

Across Borders

Le Theatre

Robert Darnton,

Roger Chartier, and

others have written

much on the history

of reading in the Old

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Regime, but this is the first broad study of reading to focus on the period after 1800. How and why did people understand texts as they did in modern France? In answering this question, James Allen moves easily from one

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interpretive  
framework to  
another and draws  
on a wide range of  
sources--novels,  
diaries, censor  
reports, critical  
reviews, artistic  
images, accounts of  
public and private  
readings, and the  
letters that readers  
sent to authors about



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their books. As he analyzes reading "in the public eye," the author explores the formation of "interpretive communities" during the years when reading silently and alone gradually became more common than reading aloud in a

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group. In the Public Eye discusses printing, publishing, literacy, schooling, criticism, and censorship, to study the social, cultural, economic, and political forces that shaped French interpretive practice. Examining the art and act of reading by

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different audiences, it discloses the mentalities of literate people for whom few other historical records exist. The book will be essential reading for those interested in modern French history, post-structuralist literary theory and criticism, reader-response

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theory and criticism,  
and social and  
intellectual history in  
general. Originally  
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Goncourt brothers' joint project, but attempts to deviate from the Naturalism with which their name had come to be associated. By analysing paratexts, the relationship between documentation and fiction, as well as plot devices and themes,

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this study links the evolution of Goncourt's fiction to wider literary debates surrounding Naturalism, Decadence and the renewal of the novel in fin de siècle France. In bringing Goncourt's writings to an English-speaking public, it



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will be of interest to students and scholars of the literary history of late-nineteenth-century France.

In *Naturalist Fiction*, the first major study of naturalist fiction as a distinct literary genre, Professor Baguley focuses mainly on French

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naturalist literature,  
analysing a number  
of key works in  
detail, as well as  
drawing on examples  
from other national  
traditions,  
particularly from the  
English novel.

A Realistic Novel

Ten Etchings

The French Actress

and Her English

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Audience

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Germinie Lacerteux  
of the Goncourt  
Brothers

*In Negotiating the  
New in the French  
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*Bridgeman applies  
insights from  
pragmatic theory to  
the French novel in*

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*order to examine its  
discourse  
conventions.*

*Focussing on texts  
by some of the  
greatest and most  
innovative French  
novelists - Diderot,  
Balzac, Flaubert,  
Zola, Celine,  
Sarraute and Perec  
- Bridgeman  
analyses how these*

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*authors established their own conventions, challenged reader expectations and drew conventions from other literary and non-literary forms. Negotiating the New in the French Novel shows the development of changing*

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*perceptions of  
genre, author and  
reader. This book  
will make  
fascinating reading  
for students of  
French literature -  
particularly of the  
nineteenth century  
novel, students of  
Stylistics and of  
Narratology.*

**EDMOND ET JULES**

*Page 78/98*

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DE GONCOURTGER

MINIE LACERTEUX

*Figures of the*

*World: The*

*Naturalist Novel*

*and Transnational*

*Form overturns*

*Eurocentric*

*genealogies and*

*globalizing*

*generalizations*

*about "world*

*literature" by*

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*the self-liberated woman, and the social milieu—through close readings of fiction from France, Japan, and the United States. Rather than genealogies of European influence or the domination of cultural*

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*“peripheries” by  
the center, novels  
by Émile Zola,  
Tayama Katai,  
Frank Norris, and  
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conspicuous  
departures from  
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revised naturalist  
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chez

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le quatrième

roman d'Edmond

(1822-1896) et

Jules

(1830-1870) de

Goncourt,

également

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auteurs

d'études sur  
l'art du xviiiie  
siècle et d'un  
journal,  
commencé en  
commun en 1851,  
puis poursuivi  
par Edmond seul  
après la mort  
de Jules. C'est  
essentiellement  
par cette



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chronique

féroce et riche

d'informations

de la vie

littéraire au

cours de la

seconde moitié

du xixe siècle

que les frères

Goncourt sont

passés à la

postérité.

Parmi leurs

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œuvres

**littéraires,  
seul Germinie  
Lacerteux a  
résisté à  
l'oubli, en  
partie en  
raison de sa  
préface,  
considérée  
comme le  
premier  
manifeste du**

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Une fiche de

lecture

spécialement

conçue pour le

numérique, pour

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present decade  
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French  
literature not  
as a simple

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authors or  
titles, but  
rather as a  
historical and  
cultural field  
viewed from a  
wide array of  
contemporary  
critical  
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essays by

American and

European

scholars, and

covers the

history of

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A Drama in

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Sexualizing

Power in

*Page 97/98*

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**Naturalism**

**Art and**

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**in Nineteenth-**

**century France**