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Nota di contenuto	Reclaiming the middlebrow -- The birth of French middlebrow -- Colette: The middlebrow modernist -- Interwar France: The case of the missing middlebrow -- The 'little world' of Francoise Sagan -- Literary prizes, women and the middlebrow -- Realism, romance and self-reflexivity: Twenty-first-century middlebrow -- Conclusion: Marie NDiaye's femme puissante -- a double reading.
Sommario/riassunto	<b>An Open Access edition of this book is available on the Liverpool University Press website and the OAPEN library. Winner of the Aldo and Jeanne Scaglione Prize for French and Francophone Studies, 2018.</b> This is the first book to study the middlebrow novel in France. Middlebrow is a derogatory word that connotes blandness, mediocrity and a failed aspiration to 'high' culture. However, when appropriated as a positive term to denote that wide swathe of literature between the challenging experimentalism of the high and the formulaic tendency of the popular, it enables a rethinking of the literary canon from the point of view of what most readers actually read, a criterion curiously absent from dominant definitions of literary value. Since

women have long formed a majority of the reading public, this perspective immediately feminises what has always been a very male canon. Opening with a theorisation of the concept of middlebrow that mounts a defence of some literary qualities disdained by modernism, the book then focuses on a series of case studies of periods (the Belle Epoque, inter-war, early twenty-first century), authors (including Colette, Irene Nemirovsky, Françoise Sagan, Anna Gavalda) and the middlebrow nature of literary prizes. It concludes with a double reading of a single text, from the perspective of an academic critic, and from that of a middlebrow reader.

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