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Titolo	General consent in Jane Austen [[electronic resource]] : a study of dialogism // Barbara K. Seeber
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Nota di bibliografia	Includes bibliographical references (p. [143]-153) and index.
Nota di contenuto	"I see every thing - as you can desire me to do" : the scolding and schooling of Marianne Dashwood in Sense and sensibility -- " Exactly the something which her home required" : the "unmerited punishment of Harriet Smith in Emma -- "A corrupted, vitiated mind" : the decline of Mary Crawford in Mansfield Park -- "You are never sure of a good impression being durable" : the fall of Louisa Musgrove in Persuasion -- "An itch for acting" : Playing with Polyphony in Mansfield Park -- "Surely this comparison must have its use" : the "very strong resemblance" in Sense and sensibility -- "My expressions startle you" : an "injured, angry woman" in Persuasion -- "We must forget it" : the "unhappy truth" in Pride and prejudice -- "No tread of violence was ever heard" : Silent suffering in Mansfield Park -- "Unnatural and overdrawn" : "Alarming violence" in Northanger Abbey -- "This ill-used girl, this heroine of distress" : the "diabolical scheme" in Lady Susan.
Sommario/riassunto	General Consent in Jane Austen examines the "early" and "late" novels as well as the juvenilia in the light of three paradigms: "The Other Heroine" focuses on voices that challenge and compete with the central heroines, "Cameo Appearances" examines buried past narratives, and "Investigating Crimes" explores acts of violence. These three avenues into dialogic space destabilize conventional readings of Austen. The

Bakhtinian model that structures this book is not one of linearity and balance but one of conflict, simultaneity, and multiplicity. While some novels fit into only one paradigm, others incorporate more than one; *Mansfield Park* receives the most attention. A bold and provocative study, *General Consent in Jane Austen* will be of interest not only to Austen scholars but to scholars of literary theory and dialogism.
