

1. Record Nr.	UNINA9910827631603321
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Titolo	Reading the European novel to 1900 : a critical study of major fiction from Cervantes' Don Quixote to Zola's Germinal // Daniel R. Schwarz
Pubbl/distr/stampa	Hoboken : , : John Wiley & Sons Inc., , 2014
ISBN	1-119-51770-2 1-118-60482-2 1-118-60483-0 1-118-60481-4
Descrizione fisica	1 online resource (293 pages)
Collana	Reading the novel
Classificazione	LIT004130
Disciplina	809.3
Soggetti	Fiction - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Reading the European Novel to 1900; Contents; Acknowledgments; Chapter 1 Introduction: The Odyssey of Reading Novels ; Beginnings; The Function of Literature: What Literature Is and Does; Recurring Themes; The Readers Odyssey; Memory; Sense-Making; Interpretive History; Cognitive Poetics; The Function of Criticism and My Critical Approach; An Aspect of Realism: The Author in the Text; Reading Translations; Conclusion; Notes; Chapter 2 Miguel de Cervantes' Don Quixote (1605, 1615): Inventing the Novel; Introduction; Cervantes Digressive Imagination; The Don and Sancho Panza as Characters Cervantes and the Form of the NovelHistorical and Philosophic Implications; Cervantes Narrators; Part One: The 1605 Text; Don Quixotes Character and Psyche in Part One: Good Intentions, Bad Results; Part Two: The 1615 Book; Don Quixotes Sexuality in Part Two; The Role and Function of the Duke and Duchess in Part Two; Don Quixotes Final Renunciation; Conclusion to Part Two; Don Quixote as a Long Read; Afterword; Notes; Chapter 3 Reading Stendhal's The Red and the Black (1830) and The Charterhouse of Parma (1839): Character and Caricature 1. "Perhaps": The Red and the Black as Psychological Novel and Political AnatomyIntroduction; The Red and the Blacks Historical Context; Stendhals Artistry; Self-Delusion: Is Julien Who He Thinks He Is?;

Narrative Strategy and the Function of the Narrator in *The Red and the Black*; The Ending of *The Red and the Black*; Stendhals Originality; 2. *The Charterhouse of Parma*: Narrative as Energy, Reading as Play; Politics and History; What Kind of Fiction is *The Charterhouse of Parma*?; Plot and Structure; Fabrizio; Sex and Love; Love and Sex; Napoleon as Metaphor; The Narrator; Conclusion; Notes
Chapter 4 Predatory Behavior in Balzac's *Pere Goriot* (1835): Paris as a Trope for Moral CannibalismIntroducing Balzac: Realist and Modernist; Paris; Balzacs Narrator; The Opening; Amorality in *Pere Goriot*; Eugene de Rastignac, Goriot, and the Family Manque; The Ending of *Pere Goriot*; Notes; Chapter 5 Flaubert's *Madame Bovary* (1857) and *Sentimental Education* (1869): The Aesthetic Novel; 1. *Madame Bovary*: Literary Form Examining Provincial Manners and Desire; Introduction; Flauberts Satire of Provincial Behavior; What Does Emma Want and Need?; Charles Bovary; Structure
The Function of the NarratorFlauberts Values; Flaubert as Artist; *Madame Bovary*: Final Thoughts; 2. Briefly Discussing the Puzzles of *Sentimental Education*; Introduction; Frederic Moreau; Homosexuality and Decadence in *Sentimental Education*; Style as Decadence; Conclusion; Notes; Chapter 6 Reading Dostoevsky's Notes from *Underground* (1864) and *Crime and Punishment* (1866); 1. Notes from *Underground*: The Piano Plays Back; Essentials for Understanding Dostoevsky: Christianity and the Enlightenment; Notes from *Underground*: Challenging Enlightenment Assumptions; Prelude to Modernism; The Opening
The *Underground* Mans Divided and Incoherent Self

Sommario/riassunto

" Offers a close reading of individual texts with attention to their cultural and canonical context Examines the history and evolution of the novel to 1900 and defines each author's aesthetic, cultural, political, and historical significance Covers essential and frequently taught masterworks up to 1900, including Cervantes' *Don Quixote*; Tolstoy's *War and Peace* and *Anna Karenina*; Dostoevsky's *Notes from Underground*, *Crime and Punishment*, and *The Brothers Karamazov*; Stendhal's *The Red and the Black* and *The Charterhouse of Parma*; Flaubert's *Madame Bovary* and *Sentimental Education*; Balzac's *Pere Goriot*; and Zola's *Germinal* Written with students and teachers in mind, this book provides accessible and engaging discussions of each novel, along with important pedagogical tools "--
