Record Nr.	UNISA996247986803316
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Titolo	Richardson's Clarissa and the eighteenth-century reader / / Tom Keymer [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 1992
ISBN	1-139-08599-9 0-511-55349-8
Descrizione fisica	1 online resource (xxiii, 270 pages) : digital, PDF file(s)
Collana	Cambridge studies in eighteenth-century English literature and thought ; ; 13
Disciplina	823/.6
Soggetti	Authors and readers - Great Britain - History - 18th century Books and reading - Great Britain - History - 18th century Women and literature - England - History - 18th century Epistolary fiction, English - History and criticism Rape victims in literature Reader-response criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and index.
Sommario/riassunto	Written as a collection of letters in which very different accounts of the action are unsupervised by sustained authorial comment, Richardson's novel Clarissa offers an extreme example of the capacity of narrative to give the reader final responsibility for resolving or construing meaning. It is paradoxical then that its author was a writer committed to avowedly didactic goals. Tom Keymer counters the tendency of recent critics to suggest that Clarissa's textual indeterminacy defeats these goals by arguing that Richardson pursues subtler and more generous means of educating his readers by making them 'if not Authors, Carvers' of the text. Discussing Richardson's use of the epistolary form throughout his career, Keymer goes on to focus in detail on the three instalments in which Clarissa was first published, drawing on the documented responses of its first readers to illuminate his technique as a writer and set the novel in its contemporary ethical, political and ideological context.

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