



Retórica: Fundamentos del estilo narrativo en la novela romántica

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This volume presents some essays on the evolution of narrative fiction from the Enlightenment to Romanticism. The selection of contents and the captivating overview of the rhetorical treatises written in Latin are very helpful as a starting point. The ancient variety of Rhetorics, recovered by the humanists, seems to be reduced in novels in the transition to full Romanticism (1700-1850), as a consequence of the rising aesthetic doctrine in literature. The essays in this book will provide a fascinating insight into the foundations of the most skillful resources of Romanic style. Rhetoric procedures provided several structural patterns in Schiller's only novel, *Der Geisterseher* (The Ghost-seer), which was published between 1787 and 1789, Chateaubriand's *René* (1802) and in Mary Shelley's *The Last Man* (1826). The specific rhetoric rules provided the phantastic atmosphere in F. de la Motte Fouqué's *Undine* and in Theophile Gautier's *Spirite*. In continuity with the Enlightenment trends of the eighteenth century, and despite Choderlos de Laclos' charming love quarrels (1782), José Marchena defended in his *Lectures on moral philosophy and eloquence* (1820) a practical conception of rhetoric closely linked to moral and political sciences. This social application of an efficient rhetoric structure provided a case of propaganda through the mere narrative tale in the Spanish serialized novel *María, la hija del jornalero* (Mary, the day labourer's daughter 1847) and *La araña negra* (The black spider 1893).

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