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George Sand Juge de Jean-Jacques: From the Philosophical Dialogue to the Bildungsroman.

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Regalado

Abstract by Corkle

In reading George Sand's dialogued novels as continuing and transforming the tradition of the philosophical dialogue, my project sheds light on the poetics of the nineteenth-century Bildungsroman. The philosophical dialogue both portrays the education of fictional interlocutors and contributes to the education of readers. That is, interlocutors of literary dialogues develop as they ask and answer questions, and readers (who also face these same questions) go through a parallel intellectual development in arriving at their own answers. During the nineteenth century dialogue publication all but dies, and this education of literary heroes that contributes to a parallel education of readers becomes the domain of the Bildungsroman. My dissertation situates the philosophical dialogue, Sand's dialogued novels and the Bildungsroman in literary and epistemological histories, revealing an overlooked importance of Sand's hybrid-dialogues as transitional texts. Through Sand's dialogues, I trace the ways in which structures of dialogue and dialectic are inherited and transformed by the nineteenth-century novel, and show how this formal shift reframes literature's relationship to the representation, organization and production of knowledge. In showing how Sand's dialogues recenter knowledge, which no longer emerges in the philosophical argument, but rather in the historicized individual (as a novelistic hero and

furthermore as a consumer and producer of imaginative works, such as the novel) my dissertation argues that Sand, expanding upon a Rousseauian inheritance, stages and calls for hermeneutics as a source of knowledge.

Part one explores Rousseau's transformation of inherited structures of dialogue and dialectic. Unlike philosophical dialogues of antiquity (whose interlocutors define love or justice, for example) or other Enlightenment-era dialogues that develop ideas rather than characters or plot, Rousseau's *Dialogues* (that ask "who is Jean-Jacques?") develops a hero, a man. This chapter frames dialogue as a lens for reading development: intellectual, individual and ultimately literary — as concerns Sand's development of Rousseau's model, and as concerns the privileged position of fiction in Rousseau's oeuvre.

Part two traces Sand's Socratic educational model that, like Rousseau's, relies on and manipulates dialogue and dialectic as inherited from antiquity. I show how Sand's dialogued *Bildungsromane* stage the Rousseauistic individual (of part one) who develops alongside philosophical inquiry. I furthermore reveal how Sand expands Rousseau's model as concerns women's capacity for dialectical sublation, and consequently *Bildung*. I argue that the nineteenth century, offering new opportunities for education, self-invention, and *Bildung* to new (female and bourgeois) populations seeks new forms of portraying and encouraging such development. As such, Sand's dialogued novels — themselves works of imagination rather than reason — underscore the educational efficacy of art.

Part three underscores the formative role of voice and of language in dialogue — texts in which everything is marked as enunciated. For Sand, formative language must move beyond monological discourse, into dialogue, and further, into metaphor and finally music. Looking at

Sand's dialogues through the lens of Rousseau's writings on language and music, I read the dialogued novel, which introduces "art" into a philosophical form, as an enactment of the progress toward knowledge that it stages for its characters.

The final part argues that Sand and Rousseau, in manipulating the dialogue, figure works of imagination as formative tools for their characters, the reader and ultimately society. It furthermore examines a tension in this formative relationship exposed by Sand's hybrid-dialogues; as philosophical dialogues Sand's texts invite readers to ask and answer questions with her interlocutors, but as novels they exclude readers from the characters' fictional worlds. I look at paratext and theater as means of mediating this opposition between the reader's engagement in dialogue and exclusion from plot. Just as Sand's interlocutors learn from paintings, music and theater, Sand and Rousseau educate readers as both interlocutors in philosophical dialogue and spectators of the (fictional) world.

My conclusion shows that the very structure of Sand's dialogues draws on Rousseau's educational principles of *L'émile*, principles by which knowledge is organized around and results in a unified individual. Sand uses dialogue as metonymy for development — individual, literary, social and political — not only in her dialogued novels, but also in her autobiographical writing and narrative fiction. Sand's own dialogues (with Rousseau and with her contemporaries), like her fictional dialogues, reveal dialogue to be at the center of her poetics as well as her politics.