

Table of Contents

Introduction	1
Chapter I The Poetics of the Grotesque and the Sublime: The <i>Préface de Cromwell</i> and the Early Novels	11
Chapter II The Theatricalization of the Grotesque: <i>Le Dernier jour d'un condamné</i> and the Theater of the Mind.....	19
(1) Introduction.....	19
(2) Paratext and Modes of Interpretation	21
(3) Theatricality and the Grotesque.....	22
(4) Construction/Deconstruction and Reading the Grotesque	26
(5) The Narrator's Experience of Language and the Grotesque.....	28
(6) Spatiality/Temporality and the Grotesque	29
(7) Conclusion	33
Chapter III Mis-readings of the Grotesque and the Sublime	
A. <i>Han d'Islande</i> : The Grotesque in Disguise, or Melodramatic Transformations	
B. <i>Bug-Jargal</i> : The Myopic Narrator	39
(1) Introduction.....	39
(2) The Language of the Grotesque and the Sublime	43
(2a) The Usage of the Word "Grotesque" in <i>Han d'Islande</i>	45
(2b) The Usage of the Word "Grotesque" in <i>Bug-Jargal</i>	47

(3) Reading the Comic Grotesque and the Horrible Grotesque.....	49
(4) The Play of Light and Darkness as Frames of Reference of the Grotesque and the Sublime	51
(5) Conclusion	53
Chapter IV Fields of Vision in <i>Notre-Dame de Paris</i>:	
Collective versus Private Spectacles of the Grotesque and the Sublime.....	59
(1) Introduction.....	59
(2) The Carnivalistic Spectacle of the Grotesque and the Sublime.....	61
(2a) The Tension between the Collective and the Private Spectacle.....	65
(2b) The Interior Spectacle of Horror	67
(3) The Equalizing Spectacles of the "Grotesque" and the "Sublime"	69
(4) The Language of the Grotesque and the Sublime.....	71
(4a) Laughter and the Language of the Grotesque.....	73
(5) Conclusion	74
Chapter V Reading the Grotesque in the Counter-Discourse of Slang in <i>Les Misérables</i>.....	83
(1) Introduction.....	83
(2) Conflicting Discourses: Babelic and Divine	85
(3) The Poetics of Slang: "le Verbe devenu forçat"	86
(4) The Poles of Grotesque and Sublime Discourse:.....	95
(4a) Gavroche: Poet of Slang.....	95
(4b) Javert: The Monstrous Voice of the Archangel.....	98
(4c) Jean Valjean and Multiple Masks....	99
(4d) Thénardier and the Kingdom of Slang	100

(4e) Marius: The Discourse of Ambiguity	101
(5) The Rhetoric of the “Mot-Monstre”	102
(6) Frames of Reference for Reading the Grotesque	103
(7) Conclusion	106
 Chapter VI The Disarticulated Voice of the Grotesque Hero: “Toward a Reflective Act of Reading” in Victor Hugo’s Later Novels..... 115	
(1) Introduction.....	115
(2) Silence and “Démesure” as the Dialogic Structure of the Grotesque.....	116
(3) Models of Reading the Disarticulated Voice of the Grotesque Hero	125
(3a) The Play within the Play.....	125
(3b) The Disarticulation of Part from Whole	132
(3c) “Ce qui dit la bouche d’ombre”.....	134
(4) Self-Reflexivity: The Grotesque Hero’s Reading of Himself.....	136
(5) Conclusion	139
 Conclusion	147
 Illustration 1	155
 Bibliography	157
 Appendix A, Chapter III	175
 Appendix B, Chapter III.....	179
 Appendix C, Chapter III.....	195
 Appendix D, Chapter III	203
 Appendix E, Chapter IV	211

Table of Contents

Appendix F, Chapter IV	213
Appendix G, Chapter IV.....	215
Appendix H, Chapter IV	221
Appendix I, Chapter IV.....	225
Appendix J, Chapter IV.....	237
Appendix K, Chapter V	241
Appendix L, Chapter VI	245