Explanations for data set of French novels (Paige, *Technologies of the Novel*)

This data set, used only in chapter 7 of *Technologies of the Novel*, was established using Yves Giraud and Anne-Marie Clin-Lalande, *Nouvelle Bibliographie du roman épistolaire en France, des origines à 1842*, 2nd ed. (Freiburg: Editions Universitaires, 1995). Because this bibliography inventories and classifies a wide variety of epistolary material (e.g., letter manuals, first-person novels addressed as a "letter" to a friend or protector of the narrator's), many items were eliminated from consideration prior to the constitution of this file. Others, included in this file, were subsequently excluded from calculations according to the categories of exclusion prevailing in *Technologies of the Novel* (col. G)

Additional epistolary items encountered in the course of research were added in (these were few in number; see below, col. D)

Columns

C: Number
A simple ordinal numbering of each year's novels that does not correspond to the numbering of Giraud and Clin-Lalande.

D: Giraud/Clin-Lalande
Is the work included in the Giraud/Clin-Lalande bibliography? (Y/N)

F: Title
Minimally abbreviated

G: Reason for exclusion
Most should be self-explanatory. "Non-plotted" means that in my estimation there is not enough plot to justify considering the work as a novel. Note, however, that in some calculations I include non-plotted "observational" novels (see col. N).

H: Length in words (x 1000, rounded)

I: Mode
rw=real-world
mar=marvelous, i.e., containing unquestioned supernatural material (alternate-world)

J: Temporality
con=contemporary
his=historical

M: Characters:
Nobodies
Somebodies=strong Aristotelian

L: Truth posture
fact=pseudofactual
fact based=said to be based on a true story
fact iron=pseudofactual pretense used ironically

fact equ=equivocal pseudofactual pretense
fict=invented
ind=indeterminate
keyed=contains either an actual key as paratext or the paratextual assertion that real, known people are hiding under the characters' names
paro=parodic pseudofactual affirmation; applies only to alternate-world novels
transposed=paratexual assertion that a true contemporary story has been transposed into a different temporal frame

M: Truth place
Indicates where the truth posture (L) is found. (Indeterminates, having no explicit indication of truth status, are left blank.)
title=main title
sub= generic subtitle
pref=prefatory material
post=postface or other remarks following text
mis=mismatch between the name or gender of a first-person narrator and the name or gender of the indicated author

N: Genre
Explanations can be found in *Technologies of the Novel*, chap. 7.
L1=love plots
L1s=sentimental love plots
L2=worldly/courtly seduction
O1=Observer narratives with at least a minimal amount of plotting
O1f=Subset of O1 in which the observer is a foreigner
O2=Observer narratives; discrete letters on different subjects with no overarching plot. (Note that I do not consider these works novels, but they do figure in a few calculations in Chapter 7.)
O2f= Subset of O2 in which the observer is a foreigner
O2f-s=Subset of O2f, published as a serial
OL=novels mixing the observer conceit with love plots. Calculations usually include these with L1 novels
D=Didactic novels
E=Novels of education
X=Other (includes erotic or pornographic works)
AN=Texts (novels and non-novels) to which a letter collection is appended as an annex

O: Type
1=one correspondent's letters
2=letter exchange between two correspondents
3=letter exchange between three or more correspondents
Emem=epistolary memoir (a memoir told as a series of letters to one correspondent)
J=journal format
1P, 3P suffix=letter collection contains a narrative coda in first or third person