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

Columns

C: Number
Most bibliographers I have relied on did not number their entries. Thus, numbers in C were assigned by following the alphabetic listing of authors' names. The exception is for items from Martin, Mylne, and Frautschi's bibliography, whose numbers I follow.
Bibliographies used:
1601-1700: Maurice Lever, *La Fiction narrative en prose au dix-septième siècle* (Paris: CNRS, 1976), supplemented by Frank Greiner, *Fictions narratives en prose de l'âge baroque: répertoire analytique I (1585–1610)* (Paris: Champion, 2007) and *Fictions narratives en prose de l'âge baroque: répertoire analytique II (1611–1623)* (Paris: Classiques Garnier, 2014);
1701-1750: Silas Paul Jones, *A List of French Prose Fiction from 1700–1750, with a Brief Introduction* (New York: H.W. Wilson, 1939);
1751-1800: Angus Martin, Vivienne Mylne, and Richard Frautschi, *Bibliographie du genre romanesque français, 1751–1800* (London: Mansell, 1977);
1808: *Journal général de la littérature de France* (Paris : Treuttel et Würtz, 1798-1841), supplemented by André Mongland, *La France révolutionnaire et impériale: Annales de bibliographie méthodique et description des livres imprimés*, 10 vols. (Paris: Imprimerie nationale, 1931);
1818 and 1828: *La Bibliographie de la France, ou journal général de l'imprimerie et de la librairie* (Paris: Pillet, 1814-1971).

E: Title
Long titles are typically abbreviated.

F: Generic subtitle
Follow a comma, and not preceded by an article, e.g., *Dom Carlos, nouvelle historique.*

G: Source
Location of copy (non-exhaustive: many works have multiple paper and digital copies, and the actual copy tagged is not necessarily from the location given). BNF=Bibliothèque nationale de France; Oron=Bibliothèque du château d'Oron (Switzerland); Greiner=tagged according to description in Greiner (see col. C), with word length extrapolated from pages and average words/page of novels in that year; Gallica=online platform of BNF.

H: 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.

I: Length in words (x 1000, rounded)

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

K: Temporality I

con=contemporary
his=historical
uns=unspecified

L: Temporality II
For works with HIS temporality (col. K); most tags self-explanatory.
literary=subject matter from previous literary works, e.g., novels reprising characters from *Orlando furioso*
modern=post 800 C.E.
vague=works not set in the present but whose period is impossible to assign

M: Characters:
Nobodies
Somebodies=strong Aristotelian
Combo=weak Aristotelian
Nobodies keyed=nobodies said paratexually to hide real, known people
somebodies keyed=somebodies said paratexually to hide real, known people

N: Truth posture
fact=pseudofactual
fact based=said to be based on a true story (1st-person texts only)
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

O: Truth place
Indicates where the truth posture (col. N) is found. (Indeterminates, having no explicit indication of truth status, are left blank.)
title=main title
sub= generic subtitle (col. F)
pref=prefatory material
post=postface or other remarks following text
incipit=open words of main text; used for works lacking a preface where there seems to be a clear distinction in voice between author (or editor) and narrator
mis=mismatch between the name or gender of a first-person narrator and the name or gender of the indicated author
key=printed key
context=used with keyed works only, in which there is no evidence of a printed key but where political context makes the key transparent
other (fake kings)=principally pre-1650 works containing non-existent royalty. (This category is an exception to my general decision that truth pretense is determined by the paratextual stance rather than subject matter. The exception is grounded on the common poetological assumption that

nobodies are verisimilar (e.g., may be imagined to have actually existed) because readers cannot be expected to have heard of them; invented royalty, by implication, must be non-verisimilar in this sense. In any event, reclassifying these novels as indeterminate would have no effect on my larger conclusions.)

P: Person
1st, 3rd, epistolary ("E"), or dialogue ("D")

Q: 1st person type
For 1st-person works only
E1=one correspondent's letters
E2=letter exchange between two correspondents
E3= letter exchange between three or more correspondents
Emem=epistolary memoir (a memoir told as a series of letters to one correspondent)
mem=memoir (covering a life or substantial part thereof)
nar=narration (focused on one bounded life event)
obs=1st-person observer of events happening to others
frame=1st-person frame for a narrative recounted by another character or by a third-person narrator
travel=narrative focused on a trip
lyr=lyrical first person, reminiscent of the voice of the Petrarchan poet

R: Inset type
0=contains no inset narratives
ix=post-1760 works containing insets but whose inset type was not classified
n/a=epistolary works were not tagged for inset narratives
i1-i6=different inset types, as explained in *Technologies of the Novel*, chapter 3. (Type 1=i1, etc.)

S: 1st-person insets
Is at least one of the inset narratives in the first person? (Y/N)

T: Titled insets
(Pre-1701 works only)
Are the inset narratives offset from the main text by a text break and title? (Y/N)

U-Y: relative to calculations of first-person insetting in i1 and i2 novels published in years 7, 8, and 9 from the 1620s to the 1690s (*Technologies of the Novel*, chapter 6).
U: # of 1st-person insets
V: # of pages of 1st-person insets
W: # 3rd-person insets
X: # of pages of 3rd-person insets
Y: # pages in novel

Z: Segmentation
Does not apply to epistolary works
0=no segmentation
chaps=untitled chapters
chaps d=chapters with descriptive titles
chaps o=chapters with oblique titles

chaps q=chapters with quotations for titles

chaps u=chapters with unknown type of title (novels from Oron only; calculations of chapter title types assume these novels distribute in the same way as other novels of the decade)

chaps seg=titled segmentations with no indicated segmentation type (e.g., "chapter," "part")

other tags refer to the actual word used in text (e.g., *matinées*)

AA: Number of segments

AB-AH: relative to calculations of novel openings (*Technologies of the Novel*, chapter 8)

For real-world, third-person novels, 1701-1830, except those held at Oron only.

5 types of openings are possible, one of which is always the novelistic action. Others may be combined in any order.

AB: Opening 1: Authorial remarks (Y/N)

AC: Opening 2: Sententious remarks (Y/N)

AD: Opening 3: Character description (Y/N)

AE: Opening 4: Location or period description (Y/N)

AF: Opening 5: action, scene, or speech scene. (Scenes set the stage for action, but are taken here as including that action; they are not a separate preliminary.)

AG: For novels that start with a speech scene, the speech involved is a dialogue, a monologue, or a letter.

AH: Order: The order in which the various openings occur in the text, up to the introduction of the action. So, "3,2,5" describes a novel with a character description followed by sententious remarks followed by the action.