



The Representation of Love in *Manon Lescaut* by Abbé Prévost

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Abstract. This work analyses the way in which the representation of love in the novel *Manon Lescaut* by Prévost highlights some important aspects that mark the perception of love in the eighteenth century. Following the literary tradition of Classicism, according to which passionate love is a source of evil and even of the protagonists' death, in Prévost's novel, the Chevalier Des Grieux's passionate love arises from the concern of the Age of Enlightenment to emphasize the importance of individual identity, which implies the freedom and courage to decide on one's own life, the refusal of one's positioning in an inherited hierarchy, at the top of which there lies the paternal or divine authority. To illustrate this conviction, Prévost builds a love story in which the male character occupies the privileged place, and femininity does not represent strangeness or otherness but an artificial entity, one created from within the male figure to capture his departure from the original, paradisiacal state of moral perfection. Under these circumstances, the construction of the female character becomes a tribute to the literary tradition of the representation of charm and beauty as sources of the extreme degradation of the male character.

Keywords: love, passion, eighteenth century, divine authority, individual identity, femininity.

1. Introduction

The eighteenth century witnesses a remarkable turn in the literary representation of love, which, in the previous century, had been valued in its relation to duty and rules. The inner demand of literary heroes placed virtue at the forefront since it was meant to be placed above sentiment. Fulfilment came precisely from the heroic renunciation of passion, considered obscure and dangerous by the classics whose ideal consisted of self-mastery, a return to duty and common sense. In the

eighteenth century, “everything boils down to moralizing and pleasing,” as Denis de Rougemont emphasized in his well-known study dedicated to love in the West. With the exception of the tragedies of Corneille and Racine, the end of the century, from a literary perspective, was characterized by “order, suitability, and merit, while love, opposed to virtue, represented desire and temptation leading to excess” (Rougemont 1987, 241; my translation).

The following century is marked by profound transformations regarding the vision of passion, which undergoes a philosophical and moral rehabilitation. In his study entitled *L'invention du sentiment. Roman et économie affective au XVIII^e siècle*, Philip Stewart analyses the shift in the affective paradigm, a significant element of this century, which entails a transition to a new way of feeling, much more nuanced and closely linked to a revaluation of the individual (Stewart 2010, 67). Thus, the focus shifts from self-control to its analysis, from the public and social dimension of sentiment to its internalization. Attention moves from the display of experience to an inner reality, characterized by the uniqueness of the individual. Liberated from the restrictive ropes of reason, sentiment can manifest itself freely, authentically, and spontaneously. The reading public expects a different literary illustration of sentiment, and this gives rise to a diversity of characters shaped by spatial, temporal, and social factors. Under the circumstances, Rousseau's novel, *La Nouvelle Éloïse*, is published in seventy-two editions by the end of the century, captivating readers, despite being criticized by literary scholars. The new, more authentic sensitivity is one of tears, representing “a path to virtue” (Ion 2012, 2002). The ideal of striking a balance between passion and reason vanishes, and passion no longer opposes virtue, making it therefore possible for one to find happiness, which is no longer an enemy of duty.

In this new context, the sentimental novel of the eighteenth century experiences extraordinary expansion, being eagerly read by readers attracted to the confessional discourse of characters who sincerely recount their sufferings caused by despondent love. The act of confession is necessary for “sensible people,” as Prévost calls his readers in the preface to his novel *Manon Lescaut*, which we will delve into in the following pages.

2. *Manon Lescaut* – A Moralizing, Innovative Novel

Published in 1731, *Histoire du Chevalier des Grieux et de Manon Lescaut* presents, as the author himself states in the preface, “a poignant example of the power of passions” that blind a young man, “endowed with a bundle of qualities and brilliant merits,” distancing him from a happy life, disturbing him to such an extent that he willingly plunges into misfortunes and troubles that he foresees

but does not avoid despite being able to. Living in a constant state of suffering, the knight Des Grieux is “a contradictory character, a mixture of virtues and vices, a constant contrast between beautiful sentiments and ugly deeds” (Prévost 1972, 8; my translation). The moralizing purpose of the story is to provide the public with “events that can serve the understanding of morals,” an example that “more suitably guides the impulse of the heart” (Prévost 1972, 9; my translation).

Montesquieu accounts for the success of the novel by emphasizing that love motivates the actions of Des Grieux, even if they are rudimentary, and it is also the love that Manon bears for the knight that makes the public judge her less harshly despite the character of the female protagonist (qtd. in Ion 2012, 1203). Another aspect that appeals to the public is the confessional discourse. In the cited study, Philip Stewart emphasizes that the first-person novel is the place where sentiment is invented (Stewart 2010, 70). In literature, there is a shift from the pleasure of listening and telling heroic stories, permeated with bravery or proof of divine manifestation, to a literature of spontaneous confession (Foucault 1995, 49). This change in discourse establishes a power relationship, says Foucault, between the one who confesses and the interlocutor. Thus, Prévost’s novel is a long, spontaneous confession of the protagonist in front of the narrator, a good and generous knight who promises to offer the public an immediately written story, without any additions. Therefore, the public has a role; it becomes the authority that can forgive or condemn the actions of the protagonist. The confessional discourse diminishes the ontological dimension of the hero, which depends on the forgiveness of the interlocutor-authority. And it is not only the reader who has this role but also other characters to whom Des Grieux confesses: his father, Tiberge, Mr. T. And yet, the sincerity of confession, the anguish, and the suffering open the path to forgiveness and the hope that even the greatest of sins can be forgiven.

But how is love represented in *Manon Lescaut*, a pioneering novel of European sentimentalism? Simon May, in *The History of Love*, associates love with “ontological rooting;” specifically, the need for love stems from an irresistible attraction to offer ourselves stability, resilience, security, and roots. In the author’s view, at birth, “we are thrown into the world,” and love is our reaction to the vulnerable, uncontrollable relationship we have with the world. Thus, we love those people who promise us “ontological rooting,” regardless of whether they are good to us or not, whether they care about us or not, whether they value us or not (May 2014, 21). However, does Des Grieux seek an “ontological basis” in the love that Manon bears for him, as the author calls it? We do not believe so since Des Grieux is not thrown into the world; on the contrary, he throws himself. All the obstacles he encounters, all the unfortunate adventures he experiences are a response from the world, which desires him back to that state of grace which the character departed from. In order to be with Manon, Des Grieux overcomes

any obstacle, even sacrificing his moral integrity. We can speak of a gradual uprooting. First and foremost, it must be noted that the character departs from all perspectives, from a state of paradisiacal balance, as we could call the moment before Manon enters his life. We mentioned earlier the moralizing purpose of the novel. The knight's infernal journey can only begin from a perfect state of conformity to moral, divine, and social order. In this way, his wandering and downfall become more painful.

Firstly, upon seeing him for the first time, Des Grieux's external beauty inspires the narrator with such nobility and purity, "he has in his eyes, in the features of his face, and in all his movements such delicacy and nobility," that after two years the narrator immediately recognizes his "all too beautiful face" (Prévost 1972, 14; my translation). This beauty of his face is accompanied by other attributes of social and moral perfection:

I was seventeen years old, and was finishing my studies at Amiens, whither my parents, who belonged to one of the first families in Picardy, had sent me. I led a life so studious and well regulated, that my masters pointed to me as a model of conduct for the other scholars. Not that I made any extraordinary efforts to acquire this reputation, but my disposition was naturally tractable and tranquil; my inclinations led me to apply to study; and even the natural dislike I felt for vice was placed to my credit as positive proof of virtue. The successful progress of my studies, my birth, and some external advantages of person, made me a general favourite with the inhabitants of the town. I completed my public exercises with such general approbation, that the bishop of the diocese, who was present, proposed to me to enter the church [...]. (Prévost 2021, 12 pdf¹)

Noble, pure, educated, and virtuous – this is Des Grieux when, walking alongside his wonderful friend Tiberge, he catches sight of Manon, a charming young woman whom he falls in love with deeply and irrevocably, from the very first moment. The two are antagonistic from the beginning: his innocence is opposed to "a desire for pleasures" that had already taken hold of the girl sent by her parents to the convent to become a nun. Manon, of common origin, opposes him with an ordinary family, without material means. The ontological superiority of the masculine is countered by a tempting feminine presence, confident in her charms, far from social and moral purity and Des Grieux's nobility. And yet, Manon becomes the knight's "mistress of the heart." The uprooting we mentioned earlier is, first and foremost, a spatial one, and it begins with their flight from Amiens. Without thinking of the

1 We refer to the non-paginated pdf version of Abbé Prévost's *Manon Lescaut* (The Project Gutenberg eBook of *Manon Lescaut*, 2021 [release date: 1 March 1996], [eBook #468]). In what follows, the references to Prévost 2021 will contain the number of the respective pdf page.

consequences, Des Grieux gives up everything to follow his love. The character's attitude reflects several aspects that deserve to be highlighted.

First and foremost, the affective paradigm shift entails breaking away from conformity and norms and pursuing individual happiness, which becomes possible through the "discovery of personal identity" (May 2014, 194; my translation), a crucial aspect that entails the courage to make decisions about one's own life and to follow the path of love, even if this means descending into hell. All of this would not be possible without the decline of divine power that marks the Enlightenment era. The theorists of absolute monarchy connect the king's authority with that of God and the father. God is the model of perfect fatherhood, the king is the image of God on earth, and the father, within a family, is a scaled-down replica of the divine and royal father. However, these three authorities are interconnected, and by the end of the century revolutionaries will kill the king, thereby killing the authority of the heavenly Father as well as the earthly father (Badinter 1986, 197–198). Therefore, the emancipation of the self implies liberation from the authority of the Father and, implicitly, from that of God. In *Manon Lescaut*, this is precisely what happens. The figure of the father is linked to social order, morality, and family honour, a role that is passed down to the son through the inherited hierarchy from generation to generation. Although he loves his son, the father is characterized by authority, rigidity, and even irony towards his son, who cannot believe that Manon has deceived him: "Twould be a thousand pities, my poor chevalier, to make you a Knight of Malta, with all the requisites you possess for a patient and accommodating husband" (Prévost 2021, 24).

Any attempt by Des Grieux to convince his father to accept Manon, or at least see her, is destined to fail. As a symbol of moral power, norms, and rules, the father does not understand his son, whose attitude seems unforgivable to him. The love for Manon is seen as a deviation from the norm, and the father's duty is to do everything in his power to separate him from Manon, a girl who is inferior and inadequate in every respect. He commands his rebellious son to go home, but Des Grieux firmly refuses. Because he fails to set him back on the right path, the father would rather see him dead than devoid of sense and honour: "I would rather see you lifeless, than infamous and depraved" (Prévost 2021, 134). The rupture between the two is inevitable and final. Here we find ourselves in what Michel Foucault called in *The History of Sexuality* the "dispositif of sexuality," dominant in the West during the eighteenth century, which emphasizes sensations and bodily pleasures, as well as the issues surrounding attraction. The father belongs to a different world, dominated by the "dispositif of alliance," centred on upholding the law and the relationships aimed at transmitting rules, goods, and names, with reproduction being the key. The father is not the only obstacle standing in the way of Des Grieux's happiness. The hierarchical line against which the knight rebels, represented by the father and the older brother of the

infatuated young man, extends socially through the power of money, embodied by Monsieur de G. M., “an old voluptuary, who paid prodigally for his pleasures” (Prévost 2021, 49), and politically through the governor in America, an absolute ruler of the place.

3. The Construction of a Female Character

Enthralled by his own beliefs, heroic in his tenacity to find happiness, Des Grieux fails to understand that Manon is his greatest obstacle. The construction of the female character in the novel is lacking substance. Compared to the male figure, who experiences continuous pain and turmoil, Manon has a superficial inner structure. There are three distinct elements that she displays: accessibility, ambiguity, and captivity. All of these stem from the contradictory vision of femininity that dominates the Enlightenment era and which deserves closer examination. As previously mentioned, Prévost was indeed a pioneer in constructing personal identity, which is realized outside the realm of society and is strictly tied to the laws to which the character consents autonomously. The knight listens to his heart and determines his own life. He has complete freedom to return to the initial state dominated by paternal authority, or, alternatively, to follow only the voice of his heart, gradually eliminating all external constraints. His love is a form of emancipation, but it does not necessarily entail the emancipation of the representation of femininity, whose status is far from privileged, as Michel Vovelle asserted: “the Enlightenment era is truly the era of women. But it is a woman who remains subordinate and minor: lacking civil and political personality, she is excluded from centres of power and exists legally only through men” (Vovelle 2000, 289; my translation). The ideal female figure of the century, shaped by Rousseau through Sophie, Émile’s life companion, is submissive, her purpose being to provide happiness to her husband. Much is said about women. They are analysed and classified, but only from the perspective of the male gaze. Thus, the fair sex distinguishes itself through ardour of feelings, jealousy, maternal tenderness, and superstition (Duby and Perrot 2002, 392). Woman cannot be equal to man; the reference is made from the perspective of the male sex. She is half of the human sex; undoubtedly, there are common aspects between man and woman that relate to the species, but the fundamental difference lies in the power that sex holds over women. According to Rousseau and Diderot, man is masculine only sometimes, but woman is constantly dominated by sex. All manifestations of women exhibit an intensity that man is incapable of showing. She can swiftly transition from hysteria to ecstasy, and in Diderot’s famous essay *Sur les femmes*, he defends the cause of women, stating that they should not be treated like imbecilic children; on the contrary, they should be placed above

the law because, as Diderot justifies, a terrible organ possesses them, and their entire lives revolve around the uterus, which dictates all their actions as it wishes (Diderot 2004, 19). Therefore, in an era that emphasizes equality based on natural rights and reason as the driving force of human progress, when discussing women, it is emphasized that they relate to nature differently compared to men. If men mediate their relationship with nature through reason, women cannot do the same; they are directly connected to nature through the senses that govern their existence. No matter how much their virtues may be praised, from the perspective of the male demiurgic worldview, without a doubt, women are inferior.

Returning to Manon, we will focus on three attributes of the character: accessibility, captivity, and ambiguity. First and foremost, it should be noted that she is the only female character in the novel. The absence of a nurturing mother figure is equivalent to the absence of a guiding model on the path of virtue. However, this situation is not accidental; rather, it is part of a strategy in constructing the character. Would Manon be the same if a protective mother were guiding her destiny? Certainly not. Yet Manon is thrown into a male-dominated universe that highlights the contradictory vision of women. We are far from purity and courtesy, the virtues of chivalrous love. The era is dominated by “darkness and wickedness,” as Denis de Rougemont emphasizes in *Love in the Western World*, and the woman of chivalrous heroism, an ideal creature and a symbol of the purity of a love that can transcend the boundaries of the visible, remains in the shadow of the past (Rougemont 1987, 244).

Constructed as a mirror image, Manon is the exact opposite of the male character. There is no doubt that she is beautiful. So beautiful, in fact, that she instantly captivates the young novice: “She struck me as being so extremely beautiful, that I, who had never before thought of the difference between the sexes, or looked on woman with the slightest attention – I, whose conduct had been hitherto the theme of universal admiration, felt myself, on the instant, deprived of my reason and self-control” (Prévost 2021, 13). However, this beauty corresponds to a moral inferiority. Against her will, her parents send her to the convent to curb her “desire for pleasures.” In contrast to the noble lineage of the knight, Manon comes from a modest family without titles or wealth. The girl’s parents are absent from her life. In other words, moral authority, the element of balance, is lacking. The appearance of her brother brings no good. He is unscrupulous, ready to offer her to old and wealthy men. Furthermore, he admits that he reconciled with his sister in order to exploit the material advantages that come from selling Manon’s beauty. Thus, the girl does not have the saving option, whereas Des Grieux systematically refuses to be saved. This loneliness in the world should lead Manon to make Des Grieux the “foundation of her ontology,” but the character lacks internal consistency. She is accessible and easily conquered. When she realizes that Des Grieux comes from a wealthy family, that he is noble, she is flattered and becomes

more interested in her young admirer. The difficulty does not lie in conquering the girl but in preserving her. The two perceive love fundamentally differently, and her ontological inferiority is evident.

Moreover, it appears that only Des Grieux is in love, while the entire discourse is “filled” with Manon, who remains detached both in love and in speech. This situation is highlighted by Simon May in *The History of Love* when he refers to the changes that have unfolded over centuries, shaping the history of this sentiment. Thus, the eighteenth century marks a shift in the status of the lover, who becomes authentic through love, but there is a risk that the importance of the one who loves surpasses that of the beloved to such an extent that the beloved “almost fades away” (May 2014, 39). Manon’s accessibility takes her out of the centre and offers her only to Des Grieux, who will begin a true struggle to keep her, not to conquer her. The absence of external constraints and liberation from a predetermined destiny, such as life in a convent, could represent for Manon the path to love, in complete freedom, especially since the feeling is mutual. However, we do not encounter here the embodiment of the woman portrayed by Diderot in the cited work. Manon is not characterized by sentimental passion that leads to hysteria and self-abnegation. On the contrary, when they run out of money, and Des Grieux proposes marriage to lead their love on a natural course, to conform morally and socially and to secure their financial well-being, it is the girl who resists: “I mentioned the project to Manon, and explained to her that, besides every motive of filial love and duty, the weightier one of necessity should also have some influence; for our finances were sadly reduced, and I began to see the folly of thinking them, as I once did, inexhaustible. Manon received the proposition with considerable coldness” (Prévost 2021, 18). Incapable of deep emotions, the young woman seems to be guided only by immediate desires, for the fulfilment of which she does not hesitate to betray her lover, proving that she is accessible to anyone who offers her money and entertainment. Under such circumstances, the only one who maintains the passion of love is the male character, who seems not to understand Manon as a person but rather falls in love with the idea of love itself and the affirmation of his own freedom. This is where the ambiguity of femininity representation in the novel arises. Manon can be identified with the “first woman,” according to the typology established by Gilles Lipovetsky in his excellent study *The Third Woman*, as a “deceitful and immoral being, fickle and ignorant, envious and dangerous” (Lipovetsky 2000, 182; my translation).

This vision of femininity has extraordinary longevity, dominating the medieval period and extending into modernity. Its origin stems from the fear men have of the temptation that leads to their downfall. From the very beginning, feminine charm is irresistible but carries a malevolent connotation, suggested more than once in the novel: “Her mind, her heart, her gentleness and beauty, formed a chain at once so binding and so agreeable, that I could have found perfect happiness

in its enduring influence” (Prévost 2021, 17). Enchainment and enslavement characterize the relationship between the two. Enchanted by his belief, Des Grieux is captive to the charm of a diabolical femininity, associated in the novel with death: “It is now for you to consider what course you will adopt; for my afflicted heart is no longer capable of sustaining such shocks” (Prévost 2021, 109). The knight believes that marriage would have been the only salvational way to restore the moral dignity of the two.

On the other hand, Manon’s captivity is more complex. Firstly, she is trapped in superficial desires that define her attitude and place her under the sign of contradictions, as acknowledged by the knight himself:

Manon was a creature of most extraordinary disposition. Never had mortal a greater contempt for money, and yet she was haunted by perpetual dread of wanting it. Her only desire was for pleasure and amusement. She would never have wished to possess a sou, if pleasure could be procured without money. She never even cared what our purse contained, provided she could pass the day agreeably; so that, being neither fond of play nor at all dazzled by the desire of great wealth, nothing was more easy than to satisfy her, by daily finding out amusements suited to her moderate wishes. But it became by habit a thing so absolutely necessary for her to have her mind thus occupied, that, without it, it was impossible to exercise the smallest influence over her temper or inclinations. (Prévost 2021, 45)

Another form of captivity for the female character is captivity in the realm of the imaginary. Des Grieux projects Manon into an idyllic, imaginary universe dominated by harmony, where life means as follows:

I thereupon pictured to myself in anticipation a course of life peaceful and retired. I fancied a retreat embosomed in a wood, with a limpid stream of running water bounding my garden; a library, comprising the most select works; a limited circle of friends, virtuous and intellectual; a table neatly served, but frugal and temperate. [...] This project flattered my inclinations extremely. But after all the details of this most admirable and prudent plan, I felt that my heart still yearned for something; and that in order to leave nothing to desire in this most enchanting retirement, one ought to be able to share it with Manon. (Prévost 2021, 30)

This intimate tableau, fulfilled only by the presence of Manon, foreshadows the image of femininity that will dominate the end of the Enlightenment century and the first half of the following one. It refers to what Gilles Lipovetsky – in the study already cited in this work – called the “second woman,” an angel of

the house, a gentle, tender, luminous being who lives only to watch over the tranquillity of the household, to bestow warmth and tenderness upon family members (Lipovetsky 2000, 161).

However, everything remains at the stage of projection because it seems that Manon is not yet ready to be placed on a pedestal and adored. It is not yet time for her to enter the gilded cage of the home, as will happen with her literary counterparts who will parade on the pages of late-eighteenth-century prose and dominate a significant portion of the literature of the following century. Manon remains trapped in her lack of ontological substance precisely to better highlight the superiority and complexity of the masculine figure. Furthermore, her construction is doubly mediated: first by the knight's memory, then by the narrator who puts the story of the lovesick on paper, not without promising the reader that the rendition is faithful to the knight's recollection.

The ending of the novel offers a surprising solution. The escape to America will not be beneficial to the hero's love, even though the foreign land could represent salvation. The two young lovers free themselves from any moral and social constraints, and Manon finally understands what true love is and is ready to become for the knight what she had only been in his imagination until then. From now on, the two love each other equally and can be each other's "foundation" or "home" in the world. They are once again forced to flee due to the governor's prohibition on their marriage, another authority, this time political, but Manon cannot resist anymore. In complete solitude, in the midst of the American desert, Des Grieux buries his beloved with bare hands and then awaits his own death: "I committed to the earth all that it had ever contained most perfect and peerless. I then lay myself with my face down upon the grave, and closing my eyes with the determination never again to open them, I invoked the mercy of Heaven, and ardently prayed for death" (Prévost 2021, 156).

This is the moment of the total fusion of the couple after Manon, shortly before dying, has the revelation of love. In the wake of so many misfortunes, the infernal Manon does not fall into Inferno but freezes in memory. Death purifies her and offers her to another time, the time of literature, to readers who absolve her of any guilt.

4. In Lieu of a Conclusion

The choice of the novel *Manon Lescaut* (1731) is motivated, on the one hand, by the fact that Prévost is considered a founder of the European sentimental novel and, on the other hand, by the interesting psychological structure of the male character who follows his heart in the daring attempt to construct his own destiny. The unfortunate story of the chevalier Des Grieux is intended to serve

as a model for readers who must learn from the example and experiences of the character in order to “more appropriately guide the impulses of their hearts,” as the author asserts in the Preface. Therefore, the aim is moralizing. Hence, the initial state from which the character’s downfall begins, the journey towards the character’s hell is depicted as a paradisiacal one, perfectly in accordance with moral, religious, and social order. Seeking to provide a counterexample, Prévost creates a character whose heroism does not arise from respect for moral or social norms but rather from a revolt against any form of constraint even if the price the chevalier pays is uprooting, both spatially, as distancing from home, and in terms of disobedience to any form of authority.

Two aspects need to be clarified: on the one hand, Des Grieux’s rebellion would not be possible if the dawn of the new century did not allow for individuals to discover themselves, the right to forge their own path to happiness, following their own will, even if it entails rejecting any externally imposed role. On the other hand, the independence of the heart, which chooses to follow its own path as it desires, would not be possible without the weakening of divine power or the “ruin of patriarchy” (Badinter 1986, 196). The representative figure of patriarchy in the novel is the chevalier’s father, whose attempts of guiding his son onto the right path, governed by moral and social norms, are destined to fail.

Moreover, the novel highlights an interesting difference in the approach to character construction. The complexity of the male character is juxtaposed with the schematic structure of the female character. Manon is captive within the novel. The reader learns about her only through Des Grieux’s evocation, which is a double-filtered construction: first by the knight’s recollection and then by the narrator who puts the story onto paper, not without promising the reader that the rendition is faithful to Des Grieux’s evocation.

Another aspect to be emphasized is the ambiguity of the female character. Manon oscillates between being an immoral, frivolous creature whose irresistible charm is a feared power, a source of the hero’s downfall and descent into hell. However, Manon also embodies a delicate, gentle, tender creature placed on a pedestal to be adored. Reduced to superficiality caused by the bondage of pleasures and the need for material comfort, the female character appears to be sacrificed in favour of the moral lesson offered to the reader. Manon’s escape to America leads her to understand the true dimension of Des Grieux’s love for her. Just when she could potentially assume a new role, that of luminous femininity, and her image could be salvaged, just when life could flow peacefully, Manon dies. Thus, she freezes in memory, in the ambiguity of her status, a sign that the Age of Enlightenment is not ready for women’s emancipation.

Prévost’s novel aims to be a moralizing plea for the destructive power of inappropriate love; however, the author’s intention is revealed precisely by the intensity with which Des Grieux defends his love, which, from the hero’s

perspective, can only be good. The knight's heroism lies in the tenacity and determination with which he fights for his immeasurable love. The meaning of life is given by sentiment even though it cannot be separated from suffering and pain. The written evocation of the love story after the beloved's death highlights the sensitivity of the hero and reclaims the nobility lost in the whirlwind of transgressions committed in the name of the sentiment.

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