

Prousts Lesbianism

The Cambridge Companion to Proust, first published in 2001, aims to provide a broad account of the major features of Marcel Proust's great work *A la recherche du temps perdu* (1913–27). The specially commissioned essays, by acknowledged experts on Proust, address a wide range of issues relating to his work. Progressing from background and biographical material, the chapters investigate such essential areas as the composition of the novel, its social dimension, the language in which it is couched, its intellectual parameters, its humour, its analytical profundity and its wide appeal and influence. Particular emphasis is placed on illustrating the discussion of issues by frequent recourse to textual quotation (in both French and English) and close analysis. This is the only contributory volume of its kind on Proust currently available. Together with its supportive material, a detailed chronology and bibliography, it will be of interest to scholars and students alike.

With studies of, amongst others, Miguel de Cervantes, Anton Chekhov, Charles Baudelaire and Henry James, this landmark collection of essays is a unique and wide-ranging exploration and celebration of the many forms of digression in major works by fifteen of the finest European writers from the early modern period to the present day.

“It is strange,” Proust wrote in 1909, “that, in the most widely different departments . . . there should be no other literature which exercises over me so powerful an influence as English and American.” In the spirit of Proust’s admission, this engaging and critical volume offers the first comparative reading of the French novelist in the context of American art, literature, and culture. In addition to examining Proust’s key American influences—Ralph Waldo Emerson, Edgar Allen Poe, and James McNeill Whistler—*Proust and America* investigates the previously overlooked influence of the American neurologist George Beard, whose writings on neurasthenia and “American nervousness” contributed to the essential modernity of the author’s work.

At the time of her death in after a long battle with cancer, Eve Sedgwick had been working on a book on affect and Proust, and on the psychoanalyst Melanie Klein. This volume, edited by Jonathan Goldberg, brings together a collection of her last work.

The Sense of an Interior is a fascinating exploration of domestic space and of the ways it determines how writers work. The book looks at four famous figures - Emily Dickinson, Sigmund Freud, Helen Keller, and Marcel Proust, and examines the relationship between their work and the spaces where they wrote.

This study explores Proust’s answers to some of the fundamental challenges of the inevitable human experience of mourning. Thinking mourning and creativity together allows for a fresh approach to the modernist novel at large, but also

calls for a reassessment of the particular historical and social challenges faced by mourners at the beginning of the twentieth century. The book enables the reader to acknowledge loss and forgetting as an essential part of memory, and it proposes that this literary topos has seminal implications for an understanding of the ethics, aesthetics, and erotic in Proust's *A la recherche du temps perdu*. Drawing on the works of Sigmund Freud and Jacques Derrida, Anna Magdalena Elsner develops an original theory of how mourning and creativity are linked by emphasizing that ethical dilemmas are central to an understanding of the novel's final aesthetic apotheosis. This sheds new light on the enigmatic and versatile nature of mourning but also pays tribute to those fertile tensions and paradoxes that have made Proust's novel captivating for readers since its publication.

Queer Style offers an insight into queer fashionability by addressing the role that clothing has played in historical and contemporary lifestyles. From a fashion studies perspective, it examines the function of subcultural dress within queer communities and the mannerisms and messages that are used as signifiers of identity. Diverse dress is examined, including effeminate 'pansy,' masculine macho 'clone,' the 'lipstick' and 'butch' lesbian styles and the extreme styles of drag kings and drag queens. Divided into three main sections on history, subcultural identity and subcultural style, *Queer Style* will be of particular interest to students of dress and fashion as well as those coming to subculture from sociology and cultural studies.

This volume explores the role of music as a source of inspiration and provocation for modernist writers. In its consideration of modernist literature within a broad political, postcolonial, and internationalist context, this book is an important intervention in the growing field of Words and Music studies. It expands the existing critical debate to include lesser-known writers alongside Joyce, Woolf, and Beckett, a wide-ranging definition of modernism, and the influence of contemporary music on modernist writers. From the rhythm of Tagore's poetry to the influence of jazz improvisation, the tonality of traditional Irish music to the operas of Wagner, these essays reframe our sense of how music inspired Literary Modernism. Exploring the points at which the art forms of music and literature collide, repel, and combine, contributors draw on their deep musical knowledge to produce close readings of prose, poetry, and drama, confronting the concept of what makes writing "musical." In doing so, they uncover commonalities: modernist writers pursue simultaneity and polyphony, evolve the leitmotif for literary purposes, and adapt the formal innovations of twentieth-century music. The essays explore whether it is possible for literature to achieve that unity of form and subject which music enjoys, and whether literary texts can resist paraphrase, can be simply themselves. This book demonstrates how attention to the role of music in text in turn illuminates the manner in which we read literature.

In nineteenth-century France an obsession with jealousy swept the culture as a whole. Virtually every major French novelist employed it as a

central plot device. At the same time, jealousy became a key theme for a broad range of medical, journalistic, and moralist authors interested in the study of contemporary mores. In *The Anxiety of Dispossession: Jealousy in Nineteenth-Century French Culture*, Masha Belenky argues that it was through narratives of jealousy that writers grappled with the crises of political and moral authority, anxieties surrounding changing gender roles, and new ideas about marriage that defined post-Revolutionary France. Focusing on male-authored texts, Belenky demonstrates that this obsession with sexual jealousy conveys both patriarchal anxiety over disempowerment stemming from social upheaval and a male desire for social and sexual control over the female body and mind. Bound up with the male prerogative of ownership, jealousy was assigned an explicitly public role in guarding a man's property and propriety. This book considers portrayals of jealousy by major authors such as Balzac, Hugo, and Zola alongside a broad range of works by medical writers, journalists, and moralists who wrote for popular audiences. Covering the years 1818 to 1898, the book shows how the subject of jealousy was used as a projection screen for social and cultural debates in the decades between the French Revolution's radical challenge to religious and political authority and the advent of psychoanalysis at the century's end. By examining the many layers of meaning that underpan numerous and often dissonant representations of jealousy across a wide range of literary and historical texts, *The Anxiety of Dispossession* provides a new understanding of the society that made jealousy a central obsession.

"Freedman's final book is a tour de force that examines the history of Jewish involvement in the decadent art movement. While decadent art's most notorious practitioner was Oscar Wilde, as a movement it spread through western Europe and even included a few adherents in Russia. Jewish writers and artists such as Catulle Mèndes, Gustav Kahn, and Simeon Solomon would portray non-stereotyped characters and produce highly influential works. After decadent art's peak, Walter Benjamin, Marcel Proust, and Sigmund Freud would take up the idiom of decadence and carry it with them during the cultural transition to modernism. Freedman expertly and elegantly takes readers through this transition and beyond, showing the lineage of Jewish decadence all the way through to the end of the twentieth century"--

The Cambridge History of Gay and Lesbian Literature presents a global history of the field and is an unprecedented summation of critical knowledge on gay and lesbian literature that also addresses the impact of gay and lesbian literature on cognate fields such as comparative literature and postcolonial studies. Covering subjects from Sappho and the Greeks to queer modernism, diasporic literatures, and responses to the AIDS crisis, this volume is grounded in current scholarship. It presents new critical approaches to gay and lesbian literature that will serve the needs of students and specialists alike. Written by leading scholars in the field, *The Cambridge History of Gay and Lesbian Literature* will not only engage readers in contemporary debates but also serve as a definitive reference for gay and lesbian literature for years to come.

For decades, Elisabeth Ladenson says, critics have misread or ignored a crucial element in Marcel Proust's fiction--his representation of lesbians. Her challenging new book definitively establishes the centrality of lesbianism as sexual obsession and aesthetic model in Proust's vast novel *A la recherche du temps perdu*. Traditional readings of the *Recherche* have dismissed Proust's Gomorrah--his term for women who love other women--as a veiled portrayal of the novelist's own homosexuality. More recently, queer-positive rereadings have viewed the novel's treatment of female sexuality as ancillary to its accounts of Sodom and its meditations on time and memory. Ladenson instead demonstrates the primacy of lesbianism to the novel, showing that Proust's lesbians are the only characters to achieve a plenitude of reciprocated desire. The example of Sodom, by contrast, is characterized by frustrated longing and self-loathing. She locates the work's paradigm of hermetic relations between women in the self-sufficient bond between the narrator's mother and grandmother. Ladenson traces

Proust's depictions of male and female homosexuality from his early work onward, and contextualizes his account of lesbianism in late-nineteenth-century sexology and early twentieth-century thought. A vital contribution to the fields of queer theory and of French literature and culture, Ladenson's book marks a new stage in Proust studies and provides a fascinating chapter in the history of a literary masterpiece's reception.

The modern novel, so the story goes, thinks poorly of mere description—what Virginia Woolf called “that ugly, that clumsy, that incongruous tool.” As a result, critics have largely neglected description as a feature of novelistic innovation during the twentieth century. Dora Zhang argues that descriptive practices were in fact a crucial site of attention and experimentation for a number of early modernist writers, centrally Woolf, Henry James, and Marcel Proust. Description is the novelistic technique charged with establishing a common world, but in the early twentieth century, there was little agreement about how a common world could be known and represented. Zhang argues that the protagonists in her study responded by shifting description away from visualizing objects to revealing relations—social, formal, and experiential—between disparate phenomena. In addition to shedding new light on some of the best-known works of modernism, Zhang opens up new ways of thinking about description more broadly. She moves us beyond the classic binary of narrate-or-describe and reinvigorates our thinking about the novel. *Strange Likeness* will enliven conversations around narrative theory, affect theory, philosophy and literature, and reading practices in the academy.

Philosophy as Fiction seeks to account for the peculiar power of philosophical literature by taking as its case study the paradigmatic generic hybrid of the twentieth century, Marcel Proust's *In Search of Lost Time*. At once philosophical--in that it presents claims, and even deploys arguments concerning such traditionally philosophical issues as knowledge, self-deception, selfhood, love, friendship, and art--and literary, in that its situations are imaginary and its stylization inescapably prominent, Proust's novel presents us with a conundrum. How should it be read? Can the two discursive structures co-exist, or must philosophy inevitably undermine literature (by sapping the narrative of its vitality) and literature undermine philosophy (by placing its claims in the mouth of an often unreliable narrator)? In the case of Proust at least, the result is greater than the sum of its parts. Not only can a coherent, distinctive philosophical system be extracted from the *Recherche*, once the narrator's periodic waywardness is taken into account; not only does a powerfully original style pervade its every nook, overtly reinforcing some theories and covertly exemplifying others; but aspects of the philosophy also serve literary ends, contributing more to character than to conceptual framework. What is more, aspects of the aesthetics serve philosophical ends, enabling a reader to engage in an active manner with an alternative art of living. Unlike the "essay" Proust might have written, his novel grants us the opportunity to use it as a practice ground for cooperation among our faculties, for the careful sifting of memories, for the complex procedures involved in self-fashioning, and for the related art of self-deception. It is only because the narrator's insights do not always add up--a weakness, so long as one treats the novel as a straightforward treatise--that it can produce its training effect, a feature that turns out to be its ultimate strength.

An avid critic and translator, Marcel Proust is best remembered as author of the semi-autobiographical long novel of French expressionism, *The Remembrance of Things Past*.

Marcel Proust offered the twentieth century a new psychology of memory and seeing. His novel *In Search of Lost Time* was written in the modern age of photography and art history. In *Looking Back One Learns to See: Marcel Proust and Photography* is an intellectual adventure that brings to light Proust's visual imagination, his visual metaphors, and his photographic resources and imaginings. The book features over 90 illustrations. Mary Bergstein highlights various kinds of photography: daguerreotypes, stereoscopic cards, cartes-de-visite, postcards, book

illustrations, and other photographic mediums. Portraiture, medical photography, spirit photography, architectural photography, Orientalism, ethnographic photography, and fin-de-siècle studies of Botticelli, Leonardo, and Vermeer, are considered in terms of Proust's life and work. The net is cast wide, and each image under discussion has been researched with subtle attention to art, literature, and cultural history. This scholarly study in literature and visual culture will be a delight, too, for general readers who love photography or Proust. Mary Bergstein is professor of History of Art and Visual Culture at the Rhode Island School of Design. She won the 2012 "Courage to Dream" book prize from the American Psychoanalytic Association for, *Mirrors of Memory: Freud, Photography, and the History of Art* (Cornell 2010). She has published numerous books and articles on art and visual culture from Italian Renaissance sculpture to contemporary photography. William Marston was an unusual man—a psychologist, a soft-porn pulp novelist, more than a bit of a carny, and the (self-declared) inventor of the lie detector. He was also the creator of *Wonder Woman*, the comic that he used to express two of his greatest passions: feminism and women in bondage. Comics expert Noah Berlatsky takes us on a wild ride through the *Wonder Woman* comics of the 1940s, vividly illustrating how Marston's many quirks and contradictions, along with the odd disproportionate composition created by illustrator Harry Peter, produced a comic that was radically ahead of its time in terms of its bold presentation of female power and sexuality. Himself a committed polyamorist, Marston created a universe that was friendly to queer sexualities and lifestyles, from kink to lesbianism to cross-dressing. Written with a deep affection for the fantastically pulpy elements of the early *Wonder Woman* comics, from invisible jets to giant multi-lunged space kangaroos, the book also reveals how the comic addressed serious, even taboo issues like rape and incest. *Wonder Woman: Bondage and Feminism in the Marston/Peter Comics 1941-1948* reveals how illustrator and writer came together to create a unique, visionary work of art, filled with bizarre ambition, revolutionary fervor, and love, far different from the action hero symbol of the feminist movement many of us recall from television.

For René Girard, human life revolves around mimetic desire, which regularly manifests itself in acquisitive rivalry when we find ourselves wanting an object because another wants it also. Noting that mimetic desire is driven by our sense of inadequacy or insufficiency, Girard arrives at a profound insight: our desire is not fundamentally directed toward the other's object but toward the other's being. We perceive the other to possess a fullness of being we lack. Mimetic desire devolves into violence when our quest after the being of the other remains unfulfilled. So pervasive is mimetic desire that Girard describes it as an ontological illness. In *Intimate Domain*, Reineke argues that it is necessary to augment Girard's mimetic theory if we are to give a full account of the sickness he describes. Attending to familial dynamics Girard has overlooked and reclaiming aspects of his early theorizing on sensory experience, Reineke utilizes psychoanalytic theory to place Girard's mimetic theory on firmer ground. Drawing on three exemplary narratives—Proust's *In Search of Lost Time*, Sophocles's *Antigone*, and Julia Kristeva's *The Old Man and the Wolves*—the author explores familial relationships. Together, these narratives demonstrate that a corporeal hermeneutics founded in psychoanalytic theory can usefully augment Girard's insights, thereby ensuring that mimetic theory remains a definitive resource for all who seek to understand humanity's ontological illness and identify a potential cure.

Proust's Cup of Tea analyzes Proust's reading of various Victorian authors and shows how they contributed to *A la recherche du temps perdu*. This book proves that British literature and art played a fundamental role in Proust's writing process by citing from the manuscript versions of his novel, as well as from his correspondence, essays and the lengthy critical apparatus accompanying his translations of Ruskin. Eells reflects here on why Proust was attracted to Victorian culture, and how he incorporated it into his novel. The works of the British novelists he was most interested in—Thomas Hardy and George Eliot—address questions of gender which Proust develops in his own work. He builds Sodome et Gomorrhe I, the section of his novel focusing on homosexuality, on a series of explicit citations and guarded allusions to Shakespeare, Darwin, Walter Scott, Oscar Wilde and Robert Louis Stevenson. Eells explores how Proust followed in the pioneering footsteps of those British writers who had ventured beyond the boundaries of conventional sexuality, though he took pains to erase their traces in the definitive version of his work. This study also highlights how Proust made his fictitious painter Elstir into a master of ambiguity, by modeling his art on Turner, the Pre-Raphaelites and Whistler. Eells shows that Proust drew on Victorian culture in his depiction of sexual ambiguity, arguing that he confounded eroticism and aestheticism in the way he inextricably linked the man-woman figure with British art and literature. As Proust aestheticized male and female homosexuality using references to British art and letters, Eells coins the term 'Anglosexuality' to refer to his characters of the third sex. She defines Anglosexuality as an intersexuality represented through intertextuality, as an artistic sensitivity, an aesthetic stance, and a new way of seeing. Proust's Cup of Tea thus demonstrates that Victorian culture and homoeroticism form one of the cornerstones of Proust's monumental work.

The International Encyclopedia of Men and Masculinities offers a comprehensive guide to the current state of scholarship about men, masculinities, and gender around the world. The Encyclopedia's coverage is comprehensive across three dimensions: areas of personal and social life, academic disciplines, and cultural and historical contexts and formations. The Encyclopedia: examines every area of men's personal and social lives as shaped by gender covers masculinity politics, the men's groups and movements that have tried to change men's roles presents entries on working with particular groups of boys or men, from male patients to men in prison incorporates cross-disciplinary perspectives on and examinations of men, gender and gender relations gives comprehensive coverage of diverse cultural and historical formations of masculinity and the bodies of scholarship that have documented them. The Encyclopedia of Men and Masculinities is composed of over 350 free-standing entries written from their individual perspectives by eminent scholars in their fields. Entries are organized alphabetically for general ease of access but also listed thematically at the front of the encyclopedia, for the convenience of readers with specific areas of interest.

The importance of vision and visual arts such as painting, theatre, and sculpture in Marcel Proust's *A la recherche du temps perdu* has long been affirmed; another significant system of visual representation in the novel is photography. Proust appropriated photography as a practice with its own distinctive characteristics which could inform his writing about the processes of perception and memory. Through close textual analysis of scenes where photography is experienced or observed as a practice, and scenes where photography is written into the body of the text, Aine Larkin offers an invigorating new study that sheds genuinely new light

on the presence of photographic motifs in Proust's novel, and the subtlety of Proust's engagement with this modern imaging system in his work.

The book traces the literary journey that Proust's work made to China and back by means of translation, intertextual engagement, and the creation of a transcultural dialogue through migrant literature. It begins with a translation history of Proust's work in China and studies the different (re)translations and editions of *La Recherche* highlighting their culturally conditioned thematic emphases and negligence, such as time and memory over anti-Semitism and homosexuality. The book then moves on to explore three contemporary mainland Chinese writers' creative intertextual engagement with Proust against the backdrop of China's explosive development from modernity to post-modernity in the 1990s. Finally, back to France, the book examines the multifarious literary relations between Proust and the Franco-Chinese migrant writer François Cheng. It demonstrates how the cultural heritages of China and the West can be re-negotiated and put into dialogue through the fictional and creative medium of literature, as well as providing a means of understanding the economic, political, and cultural exchanges in our current global context.

Marcel Proust's *A la recherche du temps perdu* was produced in momentous times. As an extended textual construction, first conceived of in 1908 and the last tranche of which appeared posthumously almost two decades later, Proust's novel was assembled against a backdrop of major historical events: pre-war tensions in the wake of the Dreyfus Affair and the Separation of Church and State (issues on which Proust had campaigned publicly); the First World War and the atmosphere of narrow nationalism and Germanophobia which the conflict generated; and the continuing polarization in class politics in the years after the First World War. These all find echoes in *A la recherche* and Hughes establishes how the exposure given to questions of class and nation needs to be understood historically. Hughes shows Proust to be an author who both shared the social prejudices of his day and demonstrated a keen sense of detachment from them.

Offers new perspectives on Proust's complex and creative relation to a variety of art forms from different eras.

Each volume of the *Dictionary of World Biography* contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

In this book, Maurice Samuels brings to light little known works of literature produced from 1830 to 1870 by the first generation of Jews born as French citizens. These writers, Samuels asserts, used fiction as a laboratory to experiment with new forms of Jewish identity relevant to the modern world. In their stories and novels, they responded to the stereotypical depictions of Jews in French culture while creatively adapting the forms and genres of the French literary tradition. They also offered innovative solutions to the central dilemmas of Jewish modernity in the French context—including how to reconcile their identities as Jews with the universalizing demands of the French revolutionary tradition. While their solutions ranged from complete assimilation to a modern brand of orthodoxy, these writers collectively illustrate the creativity of a community in the face of unprecedented upheaval.

Read Book Prousts Lesbianism

This volume sets Marcel Proust's masterwork, *À la recherche du temps perdu* (In Search of Lost Time, 1913–27), in its cultural and socio-historical contexts. Essays by the leading scholars in the field attend to Proust's biography, his huge correspondence, and the genesis and protracted evolution of his masterpiece. Light is cast on Proust's relation to thinkers and artists of his time, and to those of the great French and European traditions of which he is now so centrally a part. There is vivid exploration of Proust's reading; his attitudes towards contemporary social and political issues; his relation to journalism, religion, sexuality, science and travel, and how these figure in the *Recherche*. The volume closes with a comprehensive survey of Proust's critical reception, from reviews during his lifetime to the present day, including assessments of Proust in translation and the broader assimilation of his work into twentieth- and twenty-first-century culture. *In the Company of Strangers* shows how a reconception of family and kinship underlies the revolutionary experiments of the modernist novel. While stories of marriage and long-lost relatives were a mainstay of classic Victorian fiction, Barry McCrea suggests that rival countercurrents within these family plots set the stage for the formal innovations of Joyce and Proust. Tracing the challenges to the family plot mounted by figures such as Fagin, Sherlock Holmes, Leopold Bloom, and Charles Swann, McCrea tells the story of how bonds generated by chance encounters between strangers come to take over the role of organizing narrative time and give shape to fictional worlds—a task and power that was once the preserve of the genealogical family. By investigating how the question of family is a hidden key to modernist structure and style, *In the Company of Strangers* explores the formal narrative potential of queerness and in doing so rewrites the history of the modern novel.

For decades, Elisabeth Ladenson says, critics have misread or ignored a crucial element in Marcel Proust's fiction--his representation of lesbians. Her challenging new book definitively establishes the centrality of lesbianism as sexual obsession and aesthetic model in Proust's vast novel *À la recherche du temps perdu*. Traditional readings of the *Recherche* have dismissed Proust's "Gomorrah"--his term for women who love other women--as a veiled portrayal of the novelist's own homosexuality. More recently, "queer-positive" rereadings have viewed the novel's treatment of female sexuality as ancillary to its accounts of Sodom and its meditations on time and memory. Ladenson instead demonstrates the primacy of lesbianism to the novel, showing that Proust's lesbians are the only characters to achieve a plenitude of reciprocated desire. The example of Sodom, by contrast, is characterized by frustrated longing and self-loathing. She locates the work's paradigm of hermetic relations between women in the self-sufficient bond between the narrator's mother and grandmother. Ladenson traces Proust's depictions of male and female homosexuality from his early work onward, and contextualizes his account of lesbianism in late-nineteenth-century sexology and early twentieth-century thought. A vital contribution to the fields of queer theory and of French literature and culture, Ladenson's book marks a new stage in Proust studies and provides a fascinating chapter in the history of a literary masterpiece's reception.

Pasco analyzes innovative nineteenth- and twentieth-century French works to suggest a definition of the novel, in all of its variations and difficulties: a relatively long, artistically designed, prose fiction. He permits literary aficionados to reevaluate novels through comparisons with other genres and both recent and former traditions.

In *Dirt for Art's Sake*, Elisabeth Ladenson recounts the most visible of modern obscenity trials involving scandalous books and their authors. What, she asks, do these often-colorful legal histories have to tell us about the works themselves and about a changing cultural climate that first treated them as filth and later celebrated them as masterpieces? Ladenson's narrative starts with *Madame Bovary* (Flaubert was tried in France in 1857) and finishes with *Fanny Hill* (written in the eighteenth century, put on trial in the United States in 1966); she considers, along

the way, *Les Fleurs du Mal*, *Ulysses*, *The Well of Loneliness*, *Lady Chatterley's Lover*, *Tropic of Cancer*, *Lolita*, and the works of the Marquis de Sade. Over the course of roughly a century, Ladenson finds, two ideas that had been circulating in the form of avant-garde heresy gradually became accepted as truisms, and eventually as grounds for legal defense. The first is captured in the formula "art for art's sake" – the notion that a work of art exists in a realm independent of conventional morality. The second is realism, vilified by its critics as "dirt for dirt's sake." In Ladenson's view, the truth of the matter is closer to "dirt for art's sake" – the idea that the work of art may legitimately include the representation of all aspects of life, including the unpleasant and the sordid. Ladenson also considers cinematic adaptations of these novels, among them Vincente Minnelli's *Madame Bovary*, Stanley Kubrick's *Lolita* and the 1997 remake directed by Adrian Lyne, and various attempts to translate de Sade's works and life into film, which faced similar censorship travails. Written with a keen awareness of ongoing debates about free speech, *Dirt for Art's Sake* traces the legal and social acceptance of controversial works with critical acumen and delightful wit.

Through an engagement with the philosophies of Proust's contemporaries, Félix Ravaisson, Henri Bergson, and Georg Simmel, Suzanne Guerlac presents an original reading of *Remembrance of Things Past* (*A la recherche du temps perdu*). Challenging traditional interpretations, she argues that Proust's magnum opus is not a melancholic text, but one that records the dynamic time of change and the complex vitality of the real. Situating Proust's novel within a modernism of money, and broadening the exploration through references to cultural events and visual technologies (commercial photography, photojournalism, pornography, the regulation of prostitution, the Panama Scandal, and the Dreyfus Affair), this study reveals that Proust's subject is not the esthetic recuperation of loss but rather the adventure of living in time, on both the individual and the social level, at a concrete historical moment.

"My thought is me: that is why I cannot stop. I exist because I think... and I can't stop myself from thinking." – Jean-Paul Sartre, *Nausea*

Writing the Mind: Representing Consciousness from Proust to Darrieussecq explores the works of seven ground-breaking thinkers and novelists of recent history to compare and contrast the varying representations of the conscious and the unconscious mind. Grounding his study in the writings of philosophers like Jean-Paul Sartre and Marcel Proust, Simon Kemp explores the non-literary influences of science, faith and philosophy as presented in their works, demonstrates how writers learn from and sometimes deviate from preceding generations, and how they agree or disagree with their peers. Kemp's elegant study also charts the rise and wane of Freudian influence on literature through the twentieth century, and the emergence of cognitive and neo-Darwinian ideas at the dawn of the twenty-first. In the work of these seven writers, we discover radically different understandings of how consciousness and the unconscious mind are constituted, which are the most salient characteristics of mental life, and even what it is that defines a mind at all.

Proust's '*A la recherche du temps perdu*' (*In Search of Lost Time*) is many things at once: a novel of education, a portrait of French society during the Third Republic, a masterful psychological analysis of love, a reflection on homosexuality, an essay in moral and aesthetic theory, and, above all, one of the great literary achievements of the twentieth century. This

Reader's Guide analyses each volume of the 'Recherche' in order and in detail. Without jargon or technical language, David Ellison leads the reader through the work, clarifying but not oversimplifying the intricate beauty of Proust's imaginary universe. Focused both on large themes and on narrative and stylistic particularities, Ellison's readings expand our understanding and appreciation of the work and provide tools for the further study of Proust. All French quotations are translated, making this an ideal guide for students of comparative literature as well as of French.

Proust, Pastiche, and the Postmodern, or Why Style Matters argues against the traditional view that Marcel Proust wrote pastiches, that is, texts that imitate the style of another author, to master his literary predecessors while sharpening his writerly quill. On the contrary, James F. Austin demonstrates that Proust's oeuvre, and *In Search of Lost Time* in particular, deploy pastiche to other ends: Proust's pastiches, in fact, "do things with words" to create powerful real-world effects. His works are indeed performative acts that forge social relationships, redefine our ideas of literature, and even work against oppressive political and economic discourses. Building on the "speech-act" theory of J.L. Austin, Jacques Derrida, and J. Hillis Miller, and on the postmodern theory of Fredric Jameson, this book not only elucidates the performative nature of pastiche, but also shows that the famous "Goncourt" pastiche from *In Search of Lost Time* has attracted so much attention because it already attained the postmodern; that is, it eliminated temporal depth and experience, transforming time itself into a nostalgic style of an era, and into the sort of aestheticized surface that came to define postmodernism decades later. To reflect this transformation of pastiche, this work rearticulates its history in France around Proust. Reconfiguring a scholastic, classically-inspired pedagogical tradition based on imitation, and breaking with the dominant satirical practice, Proust's work opened up possibilities in the twentieth century for a new kind of pastiche: playful and performative in the literary field, and postmodern in a French cinema that, as with the Goncourt pastiche, represents time as the visual style of an era, whether unreflexively in "heritage" films such as Régis Wargnier's *Indochine*, or discerningly in Eric Rohmer's *Lady and the Duke*, which uses period pictorial and painterly conventions to illustrate how the representation of history onscreen typically flattens time into style.

A paradox haunts the bildungsroman: few protagonists successfully complete the process of maturation and socialization that ostensibly defines the form. From the despondent endings of Dickens's *Great Expectations* and Meredith's *The Ordeal of Richard Feverel* to the suicide of Balzac's Lucien de Rubempré and the demise of Eliot's Maggie and Tom Tulliver, the nineteenth-century bildungsroman offers narratives of failure, paralysis, and destruction: goals cannot be achieved, identities are impossible to forge, and the narrative of socialization routinely crumbles. Examining the novels of Stendhal, Honoré de Balzac, Charles Dickens, Charlotte Brontë, Henry James, Samuel Butler, James Joyce, and Marcel Proust, *Falling Short* reveals not only a crisis of character development but also a crisis of plotting and narrative structure.

From the inception of literary realism in the 1830s to the height of modernism a century later, the bildungsroman presents itself as a key symptom of modern Europe's inability to envision either coherent subjectivity or successful socialization. Rather than articulating an arc of personal development, Stevi? argues, the bildungsroman tends to condemn its heroes to failure because our modern understanding of both individual subjectivity and social success remains riddled with contradictions. Placing primary texts in conversation with the central historical debates of their time, *Falling Short* offers a revisionist history of the realist and modernist bildungsroman, unearthing the neglected role of defeat in the history of the genre.

Marcel Proust (1871–1922) spent fourteen years creating *In Search of Lost Time*, his seven-volume magnum opus. He died when it was only half in print, unable to see it become one of the most important literary works of the twentieth century. Over eighty years later, the work still garners extraordinary levels of critical attention, and Proust's habits, health, and sexual preferences still keep commentators and fans occupied. In this concise biography, Adam Watt explores the life of a writer whose every experience was stored, dissected, and redeployed within a vast fictional work. After considering Proust's earlier years of personal and aesthetic experiment, Watt provides an engaging account of two intertwined processes taking place against the vibrant backdrop of Belle Époque Paris and World War I: the progress of *In Search of Lost Time* and the simultaneous decline of its author. He demonstrates how Proust's own periods of ill health and isolation reflected his narrator's thoughts on desire, love, and loss, as well as his contemplation of beauty, memory, aging, and the possibility of happiness. Drawing on the author's immense correspondence, the accounts of his contemporaries, and the insights of recent scholarship, *Marcel Proust* offers a rewarding new portrait of the novelist once described as "the most complicated man in Paris."

An accessible, irreverent guide to one of the most admired—and entertaining—novels of the past century: *Remembrance of Things Past*. There is no other guide like this; a user-friendly and enticing entry into the marvelously enjoyable world of Proust. At seven volumes, three thousand pages, and more than four hundred characters, as well as a towering reputation as a literary classic, Proust's novel can seem daunting. But though begun a century ago, in 1909, it is in fact as engaging and relevant to our times as ever. Patrick Alexander is passionate about Proust's genius and appeal—he calls the work "outrageously bawdy and extremely funny"—and in his guide he makes it more accessible to the general reader through detailed plot summaries, historical and cultural background, a guide to the fifty most important characters, maps, family trees, illustrations, and a brief biography of Proust. Essential for readers and book groups currently reading Proust and who want help keeping track of the huge cast and intricate plot, this *Reader's Guide* is also a wonderful introduction for students and new readers and a memory-refresher for long-time fans.

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