

The Erotics Of Passage Pleasure Politics And Form In The Later Work Of Marguerite Duras Pleasure Politics And Form In The Later Works Of Marguerite Duras Modern French Writers

With individual chapters written by specialists, Short French Fiction offers the reader new insights into some of the best examples of this genre and an impression of where this type of writing is heading as the new millennium approaches.

This text provides an analysis of Annie Ernaux's individual texts. It engages in a series of provocative close readings of her works to highlight the contradictions and nuances in her writing, demonstrating the intellectual intricacies of her work.

With readings of novels by Thomas Hardy, Anthony Trollope, Oscar Wilde, Bram Stoker, Henry James, and others, this work explores the relationship between illicit sex and the postal service in Victorian Britain.

Using a psychological and historical approach, the book describes the ways that religions deepen and prolong feelings of wellbeing.

This collection brings together international experts on the cinema of migration and diaspora in postcolonial and postnational Europe. It offers a comprehensive theoretical

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and analytical discussion of a highly productive creative sector and documents the spectrum of this area of exploration in European, transnational and World Cinema studies.

The extraordinary range, complexity and power of Marguerite Duras - novelist, dramatist, film-maker, essayist - has been justly recognised. Yet in the years following her death in 1996, there has been an increasing tendency to consecrate her work, particularly by those critics who approach it primarily in biographical terms. The British and American specialists featured in this interdisciplinary collection aim to resurrect the Duras corpus in all its forms by submitting it theoretically to three main areas of enquiry. By establishing how far Duras's work questions and redefines the parameters of literary and cinematic form, as well as the categories of race and ethnicity, homosexuality and heterosexuality, fantasy and violence, the contributors to this volume 'revision' Duras's work in the widest sense of the term

Mathews examines work by writers and painters working in France in the twentieth century.

A wide-ranging and accessible approach to Godard's later work, and a major intervention in the study of film aesthetics and ethics.

Encounters with Godard takes the reader on a personal voyage into the sensory pleasures and polyphonic rhythms of Jean-Luc Godard's multimedia work since the

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late 1970s, from his feature films and video essays to his published writings, art books, and media performances. Godard, suggests James S. Williams, lays ethical claim to the cinematic, defined in the broadest terms as relationality and artistic resistance. An introductory chapter on the extended history of *La Chinoise* (1967), a film explicitly of montage, is followed by seven different types of critical encounters with Godard, encompassing the fields of art and photography, music and literature, and foregrounding themes of gender and sexuality, race and violence, mystery and emotion. The Godard who emerges here is a restless and radical experimenter who establishes new cinematic thresholds through new technology and expands the creative potential and free exchange of the archives. Williams examines works including *Nouvelle vague* (1990), *Film socialisme* (2010), *Hélas pour moi* (1993), and the magnum opus *Histoire(s) du cinéma* (1988–98). Wide-ranging and accessible, *Encounters with Godard* marks a major intervention in the study of film aesthetics and ethics while forging a vital dialogue with literature, history and politics, art and art history, music and musicology, philosophy, and aesthetics.

“A landmark contribution to our understanding of Godard and of modernist expression as a whole.” — David Sterritt, author of *The Films of Jean-Luc Godard: Seeing the Invisible*

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“Writing with a delirious lucidity, Williams opens Godard to debate and dialogue that informs, extends, opens, and illuminates what may be the greatest and most complex body of cinema of the last half-century.” — Tom Conley, author of *Film Hieroglyphs: Ruptures in Classical Cinema*

This book brings together for the first time five French directors who have established themselves as among the most exciting and significant working today: Bruno Dumont, Robert Guédiguian, Laurent Cantet, Abdellatif Kechiche, and Claire Denis. Whatever their chosen habitats or shifting terrains, each of these highly distinctive auteurs has developed unique strategies of representation and framing that reflect a profound investment in the geophysical world. The book proposes that we think about cinematographic space in its many different forms simultaneously (screenspace, landscape, narrative space, soundscape, spectatorial space). Through a series of close and original readings of selected films, it posits a new ‘space of the cinematic subject’. Accessible and wide-ranging, this volume opens up new areas of critical enquiry in the expanding interdisciplinary field of space studies. It will be of immediate interest to students and researchers working not only in film studies and film philosophy, but also in French/Francophone studies, postcolonial studies, gender and cultural studies. Listen to James S. Williams speaking about his book <http://bit.ly/13xCGZN>. (Copy and paste the link into your browser)

An international survey of all types of literature on women and mass communications in the 1990s.

A complete account of the fiction, films and media work of Marguerite Duras since the film *Le*

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camion (1977). Williams pursues a variety of theoretical approaches - psychoanalytic, comparative, rhetorical, intertextual – emphasizing in each case the formal pleasures of Duras's work.

The city has traditionally been configured as a fundamentally masculine space. This collection of essays seeks to question many of the idées reçues surrounding women's ongoing association with the private, the domestic and the rural. Covering a selection of films, journals and novels from the French medieval period to the Franco-Algerian present, it challenges the traditionally gendered dichotomisation of the masculine public and feminine private upon which so much of French and European literature and culture is predicated. Is the urban flâneur a quintessentially male phenomenon, or can there exist a true flâneuse as active agent, expressing the confidence and pleasure of a woman moving freely in the urban environment? *Women and the City in French Literature and Culture* seeks to locate exactly where women are heading – both individually and collectively – in their relationships to the urban environment; by so doing, it nuances the conventional binaristic perception of women and the city in an endeavour to redirect future research in women's studies towards more interesting and representative urban destinations.

'Resurrecting Erotic Transgression' presents a feminist theological methodology based on the work of Julia Kristeva. This methodology provides the means for 'subjecting ambiguity', bringing to theology a recognition of the multiplicity of language and identity. A method of 'poetic reading' is proposed with a three stage process: articulation of the dualities present in and around a focal discourse; subversion of these dualities through a range of strategies; and the re-presentation of the discourse emphasising its ambiguous nature. The hermeneutical

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method of 'poetic reading' is explored in relation to three biblical texts and an image of the 'otherness' of God as whore.

It can be argued that cinema was created in France by Louis Lumi_re in 1895 with the invention of the cinZmatographe, the first true motion-picture camera and projector. While there were other cameras and devices invented earlier that were capable of projecting intermittent motion of images, the cinZmatographe was the first device capable of recording and externally projecting images in such a way as to convey motion. Early films such as Lumi_re's La Sortie de l'usine, a minute-long film of workers leaving the Lumi_re factory, captured the imagination of the nation and quickly inspired the likes of Georges MZli_s, Alice Guy, and Charles PathZ. Through the years, French cinema has been responsible for producing some of the world's best directors_Jean Renoir, Jean-Luc Godard, Fran_ois Truffaut, and Louis Malle_and actors_Charles Boyer, Catherine Deneuve, GZrard Depardieu, and Audrey Tautou. The A to Z of French Cinema covers the history of French film from the silent era to the present in a concise and up to date volume detailing the development of French cinema and major theoretical and cultural issues related to it. This is done through a chronology, an introduction, photographs, a bibliography, and hundreds of cross-referenced dictionary entries on many of the major actors, directors, films, movements, producers, and studios associated with French cinema. Going beyond mere biographical information, entries also discuss the impact and significance of each individual, film, movement, or studio included. This detailed, scholarly analysis of the development of film in France is useful to both the novice and the expert alike.

More than 700 alphabetically organized entries by an international team of contributors provide

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a fascinating survey of French culture post 1945. Entries include: * advertising * Beur cinema * Coco Chanel * decolonization * écriture féminine * football * francophone press * gay activism * Seuil * youth culture Entries range from short factual/biographical pieces to longer overview articles. All are extensively cross-referenced and longer entries are 'facts-fronted' so important information is clear at a glance. It includes a thematic contents list, extensive index and suggestions for further reading. The Encyclopedia will provide hours of enjoyable browsing for all francophiles, and essential cultural context for students of French, Modern History, Comparative European Studies and Cultural Studies.

This is a comprehensive, original and accessible account of all aspects of Jean Cocteau's work in the cinema. It is the first major study in English to appear for over forty years and casts new light on Cocteau's most celebrated films as well as those often neglected or little known. This book focuses on literature and cinema in English or French by authors and directors not working in their native language. Artists with hybrid identities have become a defining phenomenon of contemporary reality following the increased mobility between civilisations during the postcolonial period and the waves of emigration to the West. Cinema and prose fiction remain the most popular sources of cultural consumption, not least owing to the adaptability of both to the new electronic media. This volume considers cultural products in English and French in which the explicitly multi-focal representation of authors' experiences of their native languages/cultures makes itself conspicuous. The essays explore work by the peripheral and those without a country, while problematising what might be meant by the widely used but not always

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well-defined term 'bicultural'. The first section looks at films by such well-known filmmakers working in France as Bouchareb, Kechiche, Legzouli and Dridi, as well as the animated feature *Persepolis*. Here the focus is on the representation of human experience in spatial terms, exploring the appropriation of territory cohabited by 'local' people, newcomers and their children, haunted by the cultural memories of distant places. The second part is devoted to multicultural authors whose 'native' language was English, Russian, Polish, Hungarian or Spanish (Beckett, Herzen, Vovsikov, Triolet, Conrad, Hoffmann, Kristof, Dorfman), and their creative engagement with difference. A study of the emergence of multilingual writing in Montaigne and an autobiographical essay by Elleke Boehmer on growing up surrounded by English, Dutch, Afrikaans and Zulu frame the volume's chapters. The collection relishes the freedom provided by liberation from the confines of one language and culture and the delight in creative multilingualism. This book will be of significant interest to those studying the subject of biculturalism, as well as the fields of comparative literature and cinema.

Examines the relationship between the writings of the French Nobel Prize-winning novelist and the work of several visual artists. Duffy (French, U. of Sheffield) looks at references made to the artists in Simon's interviews, public statements, and the novels themselves, and then studies the themes suggested by the interactions between the writer and the artists. Simon's own ambitions and accomplishments in visual arts are

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also covered, including his direction of a short film and the publication of two volumes of photographs and collages. Contains about 15 bandw reproductions of artworks.

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This is a major new account of the work of one of France's most significant authors.

Subjecting Duras's entire written oeuvre to an unprecedented level of close reading, it demonstrates the vital presence of ethical questions in her work, and develops an important new model of the relation between writing and our ethical life.

Erotic Discourse and Early English Religious Writing discusses the role of sexuality in medieval devotional practice, looking in particular at religious writings circulating in England in the tenth to thirteenth centuries.

This book examines Duras's contribution to contemporary cinema. The 'dark room' in the collection's title refers to one of Duras's metaphors for the writing process, la chambre noire, as the solitary space of literary creation, the place where she struggles to project her 'internal shadow' onto the blank page. The dark room is also a metaphor for the film theater and, by extension, for the filmic experience. Duras rejected conventional forms of cinematic address that encourage the spectator to develop a positive identification with the film's diegesis and narrative. Her films create unusual rapports between image and sound, diegetic and extra-diegetic elements, and textual and intertextual dimensions of cinematic representation. In doing so, they allow the film spectator to establish new connections with the screen. This collection focuses on the

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aesthetic, conceptual, and political challenges involved in Duras's innovative approach to cinematic representation, from an interdisciplinary perspective including film and literary theory, psychoanalytic analysis, music theory, gender studies, and post-colonial criticism. The book opens with a theoretical introduction to Duras's cinematic practice and its peculiar position in contemporary cinema and contemporary film theory and is divided into five parts, each one devoted to a specific aspect of Duras's films: the interaction between literature and cinema (Part One); the reconfiguration of the cinematic gaze (Part Two) and of the image/sound relation (Part Three); the representation of history and memory (Part Four) and of cultural identity (Part Five). This exciting and original volume offers the first comprehensive critical study of the recent profusion of European films and television addressing sexual migration and seeking to capture the lives and experiences of LGBTIQ+ migrants and refugees. *Queering the Migrant in Contemporary European Cinema* argues that embodied cinematic representations of the queer migrant, even if at times highly ambivalent and contentious, constitute an urgent new repertoire of queer subjectivities and socialities that serve to undermine the patrolled borders of gender and sexuality, nationhood and citizenship, and refigure or queer fixed notions and universals of identity like 'Europe' and national belonging based on the model of the family. At stake ethically and politically is the elaboration of a 'transborder' consciousness and aesthetics that counters the homonationalist, xenophobic and homo/trans-phobic representation of the

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'migrant to Europe' figure rooted in the toxic binaries of othering (the good vs bad migrant, host vs guest, indigenous vs foreigner). Bringing together 16 contributors working in different national film traditions and embracing multiple theoretical perspectives, this powerful and timely collection will be of major interest to both specialists and students in Film and Media Studies, Gender and Queer Studies, Migration/Mobility Studies, Cultural Studies, and Aesthetics.

With contributions from leading scholars across the entire range of French studies, this up-to-date volume examines both the current state of French studies in the United Kingdom, as well as its future in an increasingly interdisciplinary world where student demand, new technologies, and developments in transnational education are changing the ways in which we teach, learn, research and assess achievements. Required reading for French studies scholars worldwide, this volume builds upon the findings of the influential Review of Modern Foreign Languages Provision in Higher Education and maps the present and future of the field.

The Multilingual Screen is the first edited volume to offer a wide-ranging exploration of the place of multilingualism in cinema, investigating the ways in which linguistic difference and exchange have shaped, and continue to shape, the medium's history. Moving across a vast array of geographical, historical, and theoretical contexts-from Japanese colonial filmmaking to the French New Wave to contemporary artists' moving image-the essays collected here address the aesthetic, political, and industrial

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significance of multilingualism in film production and reception. In grouping these works together, *The Multilingual Screen* discerns and emphasizes the areas of study most crucial to forging a renewed understanding of the relationship between cinema and language diversity. In particular, it reassesses the methodologies and frameworks that have influenced the study of filmic multilingualism to propose that its force is also, and perhaps counterintuitively, a silent one. While most studies of the subject have explored linguistic difference as a largely audible phenomenon--manifested through polyglot dialogues, or through the translation of monolingual dialogues for international audiences--*The Multilingual Screen* traces some of its unheard histories, contributing to a new field of inquiry based on an attentiveness to multilingualism's work beyond the soundtrack.

Taking a panoramic approach to the oeuvre of a major French writer who died of AIDS in 1991, and treating his post-diagnosis work separately, Boule (French studies, Nottingham Trent U.) concludes that Guilbert created a new literary genre, the roman faux, with the publication of his 17th book: *To the Friend who did not save my life* (1990)--scandalous due to its alleged portrayal of philosopher Michel Foucault's dying of AIDS. References are mostly in French. Indexed by name only. Distributed in the US by ISBS. Annotation copyrighted by Book News, Inc., Portland, OR

Cinema and Agamben brings together a group of established scholars of film and visual culture to explore the nexus between the moving image and the influential work of Italian philosopher Giorgio Agamben. Including two original texts by Agamben himself, published here for the first time in English translation, these essays facilitate a unique multidisciplinary conversation that fundamentally rethinks the theory and praxis of cinema. In their resourceful analyses of the work of artists such as David Claerbout, Jean-Luc Godard, Philippe Grandrieux, Michael Haneke, Jean Rouch, and others, the authors put to use a range of key concepts from Agamben's rich body of work, like biopolitics, de-creation, gesture, potentiality and profanation. Sustaining the eminently interdisciplinary scope of Agamben's writing, the essays all bespeak the importance of Agamben's thought for forging new beginnings in film theory and for remedying the elegiac proclamations of the death of cinema so characteristic of the current moment. Cinema and Language Loss provides the first sustained exploration of the relationship between linguistic displacement and visuality in the filmic realm, examining in depth both its formal expressions and theoretical implications. Combining insights from psychoanalysis, philosophy and film theory, the author argues that the move from one linguistic environment to another profoundly destabilizes the subject's relation to both language and reality, resulting in the

search for a substitute for language in vision itself – a reversal, as it were, of speaking into seeing. The dynamics of this shift are particularly evident in the works of many displaced filmmakers, which often manifest a conflicted interaction between language and vision, and through this question the signifying potential, and the perceptual ambiguities, of cinema itself. In tracing the encounter between cinema and language loss across a wide range of films – from Billy Wilder’s *Sunset Boulevard* to Chantal Akerman’s *News from Home* to Michael Haneke’s *Caché* – Mamula reevaluates the role of displacement in postwar Western film and makes an original contribution to film theory and philosophy based on a reconsideration of the place of language in our experience and understanding of cinema.

The “Self” Which is Not One: Women’s Life-Writing in French, assembles articles on women’s life-writing from diverse areas of the Francophone world. It is comprised of nine chapters that discuss female writers from North Africa, Sub-Saharan Africa, the Caribbean and Europe, in addition to French writers. The idea of the self is currently attracting widespread interest in academia, most notably in the arts and humanities. The development of postmodernism supposes a fragmented “subject” formed from the network of available discourses, rather than a stable and coherent self. Jacques Derrida, for example, wrote that there is

no longer any such things as a “full subject,” and Julia Kristeva now insists that the individual is a “subject in process.” The growing importance of psychoanalytic theory, particular in French studies, has also impacted upon this development. The basic tenet of psychoanalytic theory is that the individual is formed of a duality: the conscious and unconscious parts of the self which prevent the individual from ever fully knowing her/himself, and which thus insists upon a plural, incomplete self. Developments in the field of postcolonial studies have also made us aware of different ways of approaching the self in different parts of the world, and eroded the idea of a stable, conscious and complete self. As scholars examine these new ways of approaching the self, autobiography has been the subject of renewed interest. Several academic books have appeared in recent years that study the ways in which autobiographers represent the self as incomplete, evolving and elusive. In particular, a number of books have appeared on the subject of women’s autobiography and female subjectivity, such as works by Sidonie Smith, Julia Watson and Nancy Miller, and several volumes interrogate postcolonial women’s autobiography, such as texts by Françoise Lionnet, Gayatri Spivak, Carole Boyce Davies and Chandra Mohanty. Our volume unites these strands of criticism, by examining ways that female autobiographies write the self as a fragmented, plural construct across the

Francophone world. This will be the first book-length study of this important development. This volume will be of interest primarily to students and scholars working in the areas of life-writing, French and Francophone studies, postcolonial studies and gender studies. The volume contributes to multiple areas that are currently garnering substantial interest in academe: postcolonial studies, Francophone studies, gender studies and women's writing. By comparing works from across the Francophone world, our volume takes a global approach to the genre of autobiography and its inflections by women writers. The "Self" That is Not One in Women's Autobiography in French therefore represents a timely intervention in several interlinking academic fields and will thus garner substantial interest.

This volume of Who's Who in Research series offers a useful guide for current researchers in Intellect's subject area of Cultural Studies.

Drawing on the work of contemporary French philosopher Jean-Luc Nancy, *Cinema and Contact* investigates the aesthetics and politics of touch in the cinema of three of the most prominent and distinctive filmmakers to have emerged in France during the last fifty years: Robert Bresson, Marguerite Duras and Claire Denis. Countering the dominant critical account of touch elaborated by recent models of embodied spectatorship, this book argues that cinema offers

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a privileged space for understanding touch in terms of spacing and withdrawal rather than immediacy and continuity. Such a deconstructive configuration of touch is shown here to have far-reaching implications, inviting an innovative rethinking of politics, aesthetics and theology via the textures of cinema. The first study to bring the thought of Nancy into sustained dialogue with a series of detailed analyses of films, *Cinema and Contact* also forges new interpretative perspectives on Bresson, Duras and Denis, tracing a compelling two-way exchange between cinema and philosophy.

The present work fills a gap as it attempts to offer a history of erotic literature published in the United Kingdom. The word *Study* in the title is perhaps a bit exaggerated as the material is largely taken from the now well known bibliographies by Pisanus Fraxi (Henry Spencer Ashbee) and quotations from the books themselves. The time line is WW II. Who was the author? He may have been Charles Reginald Dawes (1879-1964) who is supposed to have written (but not published) a text of this or a similar title. His profession or his activities are not known - he once called himself a writer but library catalogues credit him only with two publications: *The Marquis de Sade* (Paris 1927) and *Retif de la Bretonne* (London 1946, privately printed). He may have been a popular writer under pseudonyms, though. Dawes owned a good erotica collection which he

willed to the British Museum Library; that would explain why the author of this Study - if he was Dawes - could quote freely from erotic texts which only few of his contemporaries would have had available. The main merits of this book are that the author was thoroughly familiar with English (and French) erotic literature and that he put his material in chronological order and in context. The editor added a number of references, illustrations and indices of personal names and titles to facilitate navigation.

Womb Fantasies examines the womb, an invisible and mysterious space invested with allegorical significance, as a metaphorical space in postwar cinematic and literary texts grappling with the trauma of post-holocaust, postmodern existence. In addition, it examines the representation of visible spaces in the texts in terms of their attribution with womb-like qualities. The framing of the study historically within the postwar era begins with a discussion of Eero Saarinen's Womb Chair in the context of the Cold War's need for safety in light of the threat of nuclear destruction, and ranges over films such as Marguerite Duras' and Alan Resnais' film Hiroshima mon amour and Duras' novel The Vice-Consul, exploring the ways that such cultural texts fantasize the womb as a response to trauma, defined as the compulsive need to return to the site of loss, a place envisioned as both a secure space and a prison. The womb

fantasy is linked to the desire to recreate an identity that is new and original but ahistorical.

This thoroughly revised and expanded edition of a key textbook offers an innovative and accessible account of the richness and diversity of French film history and culture from the 1890s to the present day. The contributors, who include leading historians and film scholars, provide an indispensable introduction to key topics and debates in French film history. Each chronological section addresses seven key themes – people, business, technology, forms, representations, spectators and debates, providing an essential overview of the cinema industry, the people who worked in it, including technicians and actors as well as directors, and the culture of cinema going in France from the beginnings of cinema to the contemporary period.

Examines the ambiguous constructions of the Orient in the works of four major twentieth-century French writers.

The films of Claire Denis, one of the most challenging and respected of contemporary filmmakers, probe the psyche of global citizenship, tracing the borderlines of family, desire, nationality and power. With subtlety, depth and at times minimalism and abstraction, her films - including "Chocolat", "Beau travail" and "White Material" - explore connections between national experience and

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individual circumstance, visualizing the complications of such dualities. Following a Foreword by Wim Wenders, with whom Denis worked prior to making her own movies, international contributors explore the themes she addresses in her films, such as kinship and landscape, Neo-Colonialism and New French Extremity. Original interviews with an editor, actor and two composers most familiar with the working style of Denis, and with Denis herself, also reveal fresh facets of this intrepid filmmaker. As Wim Wenders writes in his Foreword: 'This book will hopefully throw many new lights on the amazing director that Klarchen [Claire Denis] became, a path she carved out all on her own.'

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This interdisciplinary volume analyzes previously understudied sources from nineteenth- and twentieth- century France and the Francophone world and situates them in their social, cultural and political contexts.

This book offers a resolution of the paradox posed by the pleasure of tragedy by returning to its earliest articulations in archaic Greek poetry and its subsequent emergence as a philosophical problem in Plato's Republic. Socrates' claim that tragic poetry satisfies our 'hunger for tears' hearkens back to archaic conceptions of both poetry and mourning that suggest a common source of pleasure in the

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human appetite for heightened forms of emotional distress. By unearthing a psychosomatic model of aesthetic engagement implicit in archaic poetry and philosophically elaborated by Plato, this volume not only sheds new light on the Republic's notorious indictment of poetry, but also identifies rationally and ethically disinterested sources of value in our pursuit of aesthetic states. In doing so the book resolves an intractable paradox in aesthetic theory and human psychology: the appeal of painful emotions.

This collection of essays explores consolation and mourning in the varied, sometimes provocative, readings of Boethius and of Stoic consolation by French, English, Italian and German authors, including Dante, Petrarch, Boccaccio, Machaut, Chaucer, Wyatt and Queen Elizabeth I.

One of the most celebrated authors of twentieth-century France, Marguerite Duras loved crime. Indeed, criminal faits divers from the newspaper represented a key element in her literary project. Sensational news stories made their way into her novels, plays and screenplays, inspired numerous journalistic pieces and media interventions, and even informed the way that she discussed her life and work in the press. The Crimes of Marguerite Duras offers an innovative framework for analyzing Duras's literary works and journalism as they relate to the mass media and broader cultural debates. Anne Brancky reveals how

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Duras's predilection for provocatively blurring the line between truth and fiction on various media platforms helped make her a best-selling author and a public intellectual ahead of her time. Exploring the movement between serious literature and public scandal, this readable book affirms literature's abiding role in political debate and the public sphere.

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