

## **New Loves Les Fruits Du DaCsir**

**The Cinema of Québec** Janis L. Pallister 1995 Quebecois cinema, too long neglected and too long unknown by American viewers, and often not appreciated on its own terrain, receives its well-deserved defense in Janis L. Pallister's *The Cinema of Quebec: Masters in Their Own House*. According to Pallister, the neglect of quebecois cinema comes through ignorance, sometimes to be attributed to the whims of distributors. She intends that this study will redeem quebecois cinema and restore its status as an overlooked cinematic jewel, to be valued for its own beauty. Major films, including *Mon oncle Antoine*, *Les bons debarras*, *Le Declin de l'empire americain*, *Jesus de Montreal*, *Pouvoir intime*, *Un Zoo la nuit*, *Les fous de Bassan*, J.A. Martin, *photographe*, as well as many other lesser-known works, are dealt with exhaustively. In addition, the gynefilms of Lea Pool and such women directors' films as *Mourir a tue-tete* and *Sonatine*, are amply discussed. Additionally, films about quebecois history and politics, films taken from the literature of Quebec, films about the quebecois society, documentary films, animated films - all aspects and genres of the cinematic arts as practiced in Quebec have a place in the author's work. Pallister treats the film production of Quebec from a historico-aesthetic perspective, but also pays attention to the historical, social, and political context in which this cinematic corpus was made. Although the book is largely concerned with films by French-speaking filmmakers, there is also a brief chapter on films in other languages, especially English.

**Eve et Louis** Stéphane Aucante 2023-10-31T00:00:00Z Eve et son frère Charles sont les enfants d'un couple d'intellectuels parisiens proches de François Mitterrand. Louis est fils unique et alsacien

; son père est gendarme, sa mère, Blanche, archiviste. Fabrice, lui, est l'heureux descendant d'une riche famille d'industriels lorrains. Lycéens, tous quatre se rencontrent à Paris dans le ciné-club qu'ils animent. Liés ainsi par l'amour du 7e art, puis, pour certains d'entre eux, par l'amour tout court, ils croient devenir amis pour la vie. Mais cette vie-là ne dure guère : c'est qu'il faut bien grandir et devenir adulte. À quel prix ? Eve sera la seule femme de la première promo de la FEMIS mais ne réalisera qu'un long-métrage. Louis se découvrira gay mais finira par se marier avec Eve. Charles a un talent fou pour le son et la chanson, mais ne deviendra que technicien à Radio France. Quant à Fabrice, il vivra de plein la fouet la déchéance de sa famille, ruinée par la crise industrielle des eighties. « Eve et Louis » est le roman malgré tout joyeux et enlevé d'une génération perdue, la première en France à avoir connu le déclin social et le chômage de masse : la génération X. S'y dessine aussi le portrait d'une décennie française marquée par un homme, François Mitterrand, mais aussi NRJ, le Minitel ou le SIDA...

**Violette Leduc** Alex Hughes 1994 This study, which reads Leduc's narratives from a feminist and psychoanalytic perspective, has a double focus: - Part One scrutinizes the intricacies of her treatment of feminine bonding, seeking to bring new insights - inspired inter alia by theorists such as Melanie Klein, Freud, and Luce Irigaray - to bear on her representations of mother/daughter and lesbian relations. Part Two examines Leduc's use of language in *Therese et Isabelle*, probing the extent to which this novella contains examples of feminist and/or feminine discourse. By exploring Leduc's lyrical evocation of feminine homosexuality from both a gender-related and a more traditional, formalist standpoint, the writer exposes the limitations of a purely feminist approach to her work

**Lacan and Literature** Ben Stoltzfus 1996-01-01 This book of literary criticism uses Lacanian

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psychoanalytic theory to explicate Roland Barthes, Albert Camus, Ernest Hemingway, D.H. Lawrence, and Alain Robbe-Grillet.

**Film** 1987

**Persephone Unbound** Catherine Perry 2003 Best understood in terms of a Dionysian aesthetics, her work is sensual, erotic, and playful, but also reflective, violent on occasion, and always marked by a tragic under-current that becomes magnified with time. Beyond the prominent place she held in the world of French letters, Noailles' lifelong commitment to artistic creation invites a reconsideration of her work."--BOOK JACKET.

**Mélange in English and French, Prose and Verse** Marin J. George de La Voye 1832

**Royal Dictionary, English and French and French and English** 1854

Love in the Theatre of Marivaux Valentini Papadopoulou Brady 1970

*The Politics of Love* Maxime Foerster 2018-04-03 What would love be if heterosexual couples were no longer assigned gender and sexual norms? Maxime Foerster examines the heterosexual trouble between men and women in nineteenth-century French Romantic and Decadent literature. Key works by authors ranging from George Sand to Charles Baudelaire persistently demonstrate that heterosexuality did not work: these authors, and many others, investigated the struggle that men and women alike waged against patriarchal norms. Whereas Romantic fiction dedicated itself to the reinvention of love, Decadence promoted sexual and gender deviance. In expertly evaluating the discord afflicting fictional heterosexual couples, male and female dandies, and doctors and their female patients, Foerster shows the crucial role that literature played in the fashioning of alternative identities. A concluding look at Proust's *la recherche du temps perdu* traces the legacy of heterosexual trouble in the twentieth century.

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The Complete Index to Literary Sources in Film Alan Goble 1999-01-01

**World Literature Today** 1987

The Atheist's Bible: Diderot's 'Éléments de physiologie' Caroline Warman 2020-11-16 'Love is harder to explain than hunger, for a piece of fruit does not feel the desire to be eaten': Denis Diderot's *Éléments de physiologie* presents a world in flux, turning on the relationship between man, matter and mind. In this late work, Diderot delves playfully into the relationship between bodily sensation, emotion and perception, and asks his readers what it means to be human in the absence of a soul. *The Atheist's Bible* challenges prevailing scholarly views on Diderot's *Éléments*, asserting its contemporary philosophical importance, and prompting its readers to inspect more closely this little-known and little-studied work. In this timely volume, Warman establishes the place of Diderot's *Éléments* in the trajectory of materialist theories of nature and the mind stretching back to Epicurus and Lucretius, and explores the fascinating reasons behind scholarly neglect of this seminal work. In turn, Warman outlines the hitherto unacknowledged dissemination and reception of Diderot's *Éléments*, demonstrating how Diderot's *Éléments* was circulated in manuscript-form as early as the 1790s, thus showing how the text came to influence the next generations of materialist thinkers. This book is accompanied by a digital edition of Jacques-André Naigeon's *Mémoires historiques et philosophiques sur la vie et les ouvrages de Denis Diderot* (1823), a work which, Warman argues, represents the first publication of Diderot's *Éléments*, long before its official publication date of 1875. *The Atheist's Bible* constitutes a major contribution to the field of Diderot studies, and will be of further interest to scholars and students of materialist natural philosophy in the Age of Enlightenment and beyond.

*The Film Encyclopedia 6e* Ephraim Katz 2008-09-02 Ephraim Katz's *The Film Encyclopedia* is the

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most comprehensive single-volume encyclopedia on film and is considered the undisputed bible of the film industry. Completely revised and updated, this sixth edition features more than 7,500 A-Z entries on the artistic, technical, and commercial aspects of moviemaking, including: Directors, producers, actors, screenwriters, and cinematographers Styles, genres, and schools of filmmaking Motion picture studios and film centers Film-related organizations and events Industry jargon and technical terms Inventions, inventors, and equipment And much more!

The Ladder of High Designs Doranne Fenoaltea 1991 This collection of essays on the structure and interpretation of the French lyric sequence marks a number of tentative signposts for future travelers along this relatively unmarked path. It explores the means of seeing how harmony and greater meaning, concordia discors, arises from the organization of a collection of poems into a poetic work.

**Kendell Geers** Kendell Geers 2002

*Fabulous Identities* Patricia Hannon 1998 *Fabulous Identities* revises traditional interpretations of the fairy-tale vogue which was dominated by salon women in the last decade of the French seventeenth century. This study of women's tale narratives is set into an investigation of how aristocratic identity was transformed by political and social realignments forced by royal absolutism or ambitious materialism. Women's distinctive contributions to the genre are defined by drawing upon various texts that articulated the century's moral, cultural, and aesthetic values, as well as upon contemporary critical perspectives including seventeenth-century historical and cultural studies. Caught up in the philosophical, political and social controversy over woman's nature, seventeenth-century women writers benefited from salon culture and their access to writing through the literary genres of fairy tales and novels, to explore new identities and expand representations of subjectivity. Women's tales can be seen as a theater for staging an authorial persona at odds with

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their portrait as presented in male-authored didactic treatises and in the fairy tales of Charles Perrault. At a time when the pressures of social conformity weighed heavily upon them, the conteuses highlight through metamorphosis the affective dimension together with its impact on evolving notions of personal autonomy.

**Love's Fools -- Aucassin, Troilus, Calisto and the Parody of the Courtly Lover** June Hall Martin 1972

**International Dictionary of Films and Filmmakers: Writers and production artists** Tom Pendergast 2000 Contains over two thousand entries, arranged alphabetically within four volumes, that provide information about significant films, actors and actresses, directors, and writers and production artists in North American, British, and West European cinematic history. Includes photographs and indexes.

*Love, Desire and Transcendence in French Literature* Paul Gifford 2016-12-05 European literature and theory of the twentieth century have been intensely preoccupied with questions of 'Desire', whereas 'love' has increasingly represented a fractured and strange, if not actually suspect, proposal: this is a prime symptom of an age of deep cultural mutation and uncertainty. Paul Gifford's book allows this considerable contemporary phenomenon to be observed steadily and whole, with strategic understanding of its origins, nature and meaning. Gifford paints a clear and coherent picture of the evolution of erotic ideas and their imaginary and formal expressions in modern French writing. He first retraces the formative matrix of French tradition by engaging with five classic sources: Plato's Symposium, the Song of Songs, the myth of Genesis, the tension between Greek Eros and Christian Agape and the repercussions of Nietzsche's declaration of the 'death of God'. Modern variations on these perennial problematics are then pursued in ten chapters devoted to

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Proust, Valéry, Claudel, Breton, Bataille, Duras, Barthes, Irigaray, Emmanuel, Kristeva. Literary and theoretical perspectives are perfectly blended in his study of these attempts at 'deciphering Eros'. The book will appeal not only to students of French literature, but to all those interested in the cultural upheavals of the twentieth century.

**Egregore** Ray Ellenwood 1992

**Royal Dictionary English and French and French and English Compiled from the Dictionaries of Johnson, Todd ... by Professors Fleming and Tibbins** Charles Fleming 1857

**The Million Expressions of Love** Francine Arel 2020-03-24 How can we put into practice the spiritual teachings we want to master? Isn't true that we have the impression that this achievement is out of our reach? Our source of suffering is so present and yet it remains the ghost of our lives. Would you like to unravel this mystery by visiting the universe of a being who knows happiness despite the tribulations of her existence? These four books tell the story of people determined to overcome their fears. Our heroine Laura, the main character will amaze you with her unique way of filtering the trials of life through the sieve of her heart. Through this reading you will discover how to demystify the unique scent of happiness. You will travel in a universe where hope is the creator of all possibilities, and even when the roads are filled with pitfalls love always reigns. This inspiring novel will make you sail on the calm waters of tenderness and it will awaken your own personal power. Revel in the love affair punctuated by these inspiring characters. This engaging tale offers a respite from everyday life with a freshness and vision of how things work together for the a greater good, a perspective on life that will warm your heart.

*A Taste for the Foreign* Ellen R. Welch 2011-03-14 *A Taste for the Foreign* examines foreignness as a crucial aesthetic category for the development of prose fiction from Jacques Amyot's 1547

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translation of *The Ethiopian Story* to Antoine Galland's early eighteenth-century version of *The Thousand and One Nights*. Concentrating on the most successful examples of some of the most important sub-genres of prose fiction in the long seventeenth century—heroic romances, shorter urban novels, fictional memoirs, and extraordinary voyages—the book examines how these types of fiction creatively appropriate the scientific or documentary forms of writing that claimed to inform the French public about exotic places.

**The Subject of Desire** Deborah Lesko Baker 1996 The French Renaissance poet Louise Labe is one of the most striking and influential women writers of early modern Europe. In her broad-ranging volume of prose and poetic works (1555), Labe transforms the position of woman in Renaissance discourse from an object to a subject of erotic and artistic desire and privileges the notion of desire itself as a central issue for literary and psychic exploration. Deborah Lesko Baker presents the dramatic creation and evolution of female subjectivity in Labe as a passionate quest for internal selfhood made possible through both authentic self-expression and interaction with others. In so doing she analyzes how the development of the female subject coincides with an ongoing interrogation of the inherited models of the Petrarchan lyric tradition.

**The London Magazine** 1822

**Ivan Goll** Margaret A. Parmée 1981

**The royal phraseological English-French, French-English dictionary** John Charles Tarver 1858

**International Dictionary of Films and Filmmakers: Writers and production artists** Nicholas Thomas 1990 Each entry contains information, lists of cast and crew, a select bibliography and an essay by a specialist in the field. Many include a still shot.

*Media Review Digest, 1982* Edward C. Wall 1982



**Ornament, Fantasy, and Desire in Nineteenth-Century French Literature** Rae Beth Gordon 2014-07-14 In this examination of the role of ornament in nineteenth-century French literature, Rae Beth Gordon shows that ornament, far from being a simple accessory, raises problems that are at the very heart of aesthetic experience: limits and their transgression, illusion and seduction, pleasure and tension, harmony and confusion, excess and marginality. After placing texts by Nerval, Gautier, Mallarm, Huysmans, and Rachilde within the context of the history and techniques of the decorative arts, she reveals in these works the powerful role played by decorative figurations of syntax, diction, and composition. Gordon's detailed textual analyses yield spatial parallels with specific ornamental configurations (interlace, arabesque, decorative frame, horror vacui, trompe l'oeil). These patterns are then studied in relation to a dynamics of desire. Ornament, taken as the site of desire and illuminated by the theories of Charcot, Clrambault, Freud, Winnicott, and Lacan, highlights important differences between romanticism, symbolism, and decadence. Not only does the author relate ornament to artistic representations of the sublime, the grotesque, and hysteria, but she also reveals that the function of ornament in literature anticipated psychiatric and aesthetic research on decorative form in the fin de siècle. Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Literary Conventions of Courtly Love Richard Paul Badessa 1967

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**The Orient of Style** Beryl Schlossman 1991 In this study of modernist aesthetics, Beryl Schlossman reveals how for such writers as Marcel Proust, Gustave Flaubert, and Charles Baudelaire, the Orient came to symbolize the highest aspirations of literary representation. She demonstrates that through allegory, modernism became a style itself, a style that married the ancient and the modern and that emerged as both a cause and an effect, both an ideal construct and an textual materiality, all symbolized by the Orient—land of style, place of plurality, and site of the coexistence of holy lands. Toward the end of *Remembrance of Things Past*, the narrator describes the act of creating a work of art as a conversion of sensation into a spiritual equivalent. By means of such allegories of “conversion,” Schlossman shows, the modernist artist disappeared within the work of art and left behind the trace of his sublime vocation, a vocation in which he was transformed, in Schlossman’s words, “into a kind of priest kneeling at the altar of beauty before the masked divinity of representation.” The author shows how allegory—the representation of the symbolic as something real—was adapted by modernist writers to reflect subjectivity while masking an authorial origin. She reveals how modernist allegory arose, as Walter Benjamin suggests, at the crossroads of history, sociology, economics, urban architecture, and art—providing a kind of map of capitalism—and was produced through the eyes of a melancholic gazing at a “monument of absence.”

Memory and Desire Peter Wagstaff 1996 This study challenges the conventional view of Rétif de la Bretonne as a chronicler of eighteenth-century France and notorious exponent of 'la littérature galante', to provide both students and scholars with a fresh analysis focusing on two themes -- autobiography and utopianism -- which feature prominently in his writing. It suggests that each is the product of similar impulses, reflecting common polarities between public and private, self and others, past and future. In tracing Rétif's persistent but frustrated attempts to reconcile the

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conflicting elements of the world he inhabits -- rural and urban, old and new, stable and changing -- this volume analyses the failure of his utopian dream of a well-ordered and harmonious society. By exploring his absorption in the autobiographical project, and in particular *Monsieur Nicolas ou le coeur humain dévoilé*, it offers an interpretation of his work as a sustained reflection on selfhood and on the power of memory which enables Rotif to create, within the confines of the text, a utopian space where self and world are reconciled, and time and space no longer count.

*Film Composers Guide* 1996

Courtly Love Undressed E. Jane Burns 2014-07-09 Clothing was used in the Middle Ages to mark religious, military, and chivalric orders, lepers, and prostitutes. The ostentatious display of luxury dress more specifically served as a means of self-definition for members of the ruling elite and the courtly lovers among them. In *Courtly Love Undressed*, E. Jane Burns unfolds the rich display of costly garments worn by amorous partners in literary texts and other cultural documents in the French High Middle Ages. Burns "reads through clothes" in lyric, romance, and didactic literary works, vernacular sermons, and sumptuary laws to show how courtly attire is used to negotiate desire, sexuality, and symbolic space as well as social class. Reading through clothes reveals that the expression of female desire, so often effaced in courtly lyric and romance, can be registered in the poetic deployment of fabric and adornment, and that gender is often configured along a sartorial continuum, rather than in terms of naturally derived categories of woman and man. The symbolic identification of the court itself as a hybrid crossing place between Europe and the East also emerges through Burns's reading of literary allusions to the trade, travel, and pilgrimage that brought luxury cloth to France.

*The Transformations of Tragedy* Fionnuala O'Neill Tanning 2019-11-26 The Transformations of

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Tragedy explores different Christian influences, from the Early Modern to Modern periods, upon the development of post-classical Western tragedy.

The Film Encyclopedia 7th Edition Ephraim Katz 2013-02-26 Ephraim Katz's The Film Encyclopedia is the most comprehensive single-volume encyclopedia on film and is considered the undisputed bible of the film industry. Completely revised and updated, this seventh edition features more than 7,500 A-Z entries on the artistic, technical, and commercial aspects of moviemaking, including: Directors, producers, actors, screenwriters, and cinematographers; Styles, genres, and schools of filmmaking; Motion picture studios and film centers; Film-related organizations and events; Industry jargon and technical terms; Inventions, inventors, and equipment; Plus comprehensive listings of academy award-winning films And artists, top-grossing films, and much more!

**International Dictionary of Films and Filmmakers** Grace Jeromski 1997 Named one of the Best Books of the '80s by Booklist, the International Dictionary of Films and Filmmakers focuses on the most-often-studied artists and works, with critical essays accompanying each entry

*Recherches Anglaises Et Nord-américaines* 2002

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