

Revisioning Duras Film Race Sex

Vietnam and the Colonial Condition of

French Literature - Leslie Barnes 2014-12-01

Vietnam and the Colonial Condition of French Literature explores an aspect of modern French literature that has been consistently overlooked in literary histories: the relationship between the colonies—their cultures, languages, and people—and formal shifts in French literary production. Starting from the premise that neither cultural identity nor cultural production can be pure or homogenous, Leslie Barnes initiates a new discourse on the French literary canon by examining the work of three iconic French writers with personal connections to Vietnam: André Malraux, Marguerite Duras, and Linda Lê. In a thorough investigation of the

authors' linguistic, metaphysical, and textual experiences of colonialism, Barnes articulates a new way of reading French literature: not as an inward-looking, homogenous, monolingual tradition, but rather as a tradition of intersecting and interdependent peoples, cultures, and experiences. One of the few books to focus on Vietnam's position within francophone literary scholarship, Barnes challenges traditional concepts of French cultural identity and offers a new perspective on canonicity and the division between "French" and "francophone" literature. *Terence Davies* - Wendy Everett 2004-09-04 Exciting, stimulating, and eminently readable, this first-ever analysis of the work of Terence Davies provides a detailed and wide-ranging

exploration of his films and demonstrates his central importance to contemporary cinema.

France and "Indochina" - Kathryn Robson 2005

At the intersection of literary, cultural, and postcolonial studies, this volume looks at French perceptions of "Indochina" as they are conveyed through a variety of media including cinema, literature, art, and historical or anthropological writings. The volume is long awaited, as France's memory of "Indochina" is understudied compared to its relationship with its former colonies in West and North Africa. The book has contemporary urgency as the makeup of France's immigrant population changes and grows to include Vietnamese, Cambodian, and Laotian populations.

[The Oxford Encyclopedia of Women in World History: Dance](#) - Bonnie G. Smith 2008

This encyclopedia captures the experiences of women throughout world history and illuminates how they have influenced and been influenced

by these historical, social, and demographic changes. It contains over 1,300 signed articles covering six main areas: biographies; geography and history; comparative culture and society; organizations and movements; women and gender studies; and topics in world history.

Women Filmmakers - Jacqueline Levitin 2012-12-06

This wide-ranging volume of new work brings together women filmmakers and critics who speak about what has changed over the past twenty years. Including such filmmakers as Margarethe von Trotta, Deepa Mehta, and Pratibha Parmar, and such critics as E. Ann Kaplan, this comprehensive volume addresses political, artistic, and economic questions vital to understanding the relationship of women to the art and business of filmmaking.

Broken Narratives - 2014-08-07

This book offers an account of the difficulties of (re-)writing European and East Asian history after the end of the Cold War. Despite the search

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for a new master narrative, polyphony and dissonances are produced: the year 1989 has generated broken narratives.

The A to Z of French Cinema - Dayna Oscherwitz
2009-09-02

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.

France and Its Empire Since 1870 - Alice L. Conklin 2015

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Providing an up-to-date synthesis of the history of an extraordinary nation--one that has been shrouded in myths, many of its own making--France and Its Empire Since 1870 seeks both to understand these myths and to uncover the complicated and often contradictory realities that underpin them. It situates modern French history in transnational and global contexts and also integrates the themes of imperialism and immigration into the traditional narrative. Authors Alice L. Conklin, Sarah Fishman, and Robert Zaretsky begin with the premise that while France and the U.S. are sister republics, they also exhibit profound differences that are as compelling as their apparent similarities. The authors frame the book around the contested emergence of the French Republic--a form of government that finally appears to have a permanent status in France--but whose birth pangs were much more protracted than those of the American Republic. Presenting a lively and coherent narrative of the major developments in

France's tumultuous history since 1870, the authors organize the chapters around the country's many turning points and confrontations. They also offer detailed analyses of politics, society, and culture, considering the diverse viewpoints of men and women from every background including the working class and the bourgeoisie, immigrants, Catholics, Jews and Muslims, Bretons and Algerians, rebellious youth, and gays and lesbians.

Une Et Divisible? - Barbara Lebrun 2010

"This book offers a selection of the papers presented at the thirtieth annual conference of the Association for the Study of Modern and Contemporary France (ASMCF), held at the University of Manchester on 5 and 6 September 2008 ... "--Introd.

Revisoning Duras - James S. Williams
2000-01-01

The extraordinary range, complexity and power of Marguerite Duras - novelist, dramatist, filmmaker, essayist - has been justly recognized. Yet

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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.

Fifty Key Contemporary Thinkers - John Lechte
2007-08-07

This revised second edition from our bestselling Key Guides includes brand new entries on some of the most influential thinkers of the twentieth- and twenty-first century: Zizek, Bergson, Husserl, Heidegger, Butler and Haraway. With a

new introduction by the author, sections on phenomenology and the post-human, full cross-referencing and up-to-date guides to major primary and secondary texts, this is an essential resource to contemporary critical thought for undergraduates and the interested reader.

Marguerite Duras - Renate Gunther 2019-01-25
The first book in English to deal exclusively with Duras' cinema, including such films as *India Song*, *Le Camion*, and *Nathalie Granger*. Provides a lucid and stimulating introduction to her films, which is accessible to a wide readerhip, both specialist and non-specialist.. Locates the films in their autobiographical as well as social and historical context, making the book broadly interesting to students and teachers in all areas of French Studies.. The book's emphasis on gender issues widens its appeal to include those working in Women's Studies, Gender Studies and Gay and Lesbian Studies.

Someone - Michael Lucey 2019-04-04

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Imagine trying to tell someone something about yourself and your desires for which there are no words. What if the mere attempt at expression was bound to misfire, to efface the truth of that ineluctable something? In *Someone*, Michael Lucey considers characters from twentieth-century French literary texts whose sexual forms prove difficult to conceptualize or represent. The characters expressing these “misfit” sexualities gravitate towards same-sex encounters. Yet they differ in subtle but crucial ways from mainstream gay or lesbian identities—whether because of a discordance between gender identity and sexuality, practices specific to a certain place and time, or the fleetingness or non-exclusivity of desire. Investigating works by Simone de Beauvoir, Colette, Jean Genet, and others, Lucey probes both the range of same-sex sexual forms in twentieth-century France and the innovative literary language authors have used to explore these evanescent forms. As a portrait of fragile sexualities that involve

awkward and delicate maneuvers and modes of articulation, *Someone* reveals just how messy the ways in which we experience and perceive sexuality remain, even to ourselves.

Avant-garde Orientalism - David LeHardy Sweet 2017-01-20

This study explores the work of Western avant-garde writers who traveled to and wrote about Asia and North Africa. Though exoticist in outlook, many of these writers were also anti-colonialist and thus avoided some of the pitfalls of academic orientalism by assuming an aesthetics of diversity while employing strategies of provocation and reciprocity. As a survey of works on travel (including essays, novels, poems, and plays), the book challenges or modifies many postcolonial assumptions about Western writers on the Orient: from the French Surrealists to the American Beats and even transnational authors of the new millennium. Through a synthesis of avant-garde, postcolonial, and travel literature theories,

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Avant-garde Orientalism works in the best tradition of comparative literary study to identify and analyze a distinct category of world literature.

The Oxford Encyclopedia of Women in World History - Bonnie G. Smith 2008

The Encyclopedia of Women in World History captures the experiences of women throughout world history in a comprehensive, 4-volume work. Although there has been extensive research on women in history by region, no text or reference work has comprehensively covered the role women have played throughout world history. The past thirty years have seen an explosion of research and effort to present the experiences and contributions of women not only in the Western world but across the globe. Historians have investigated women's daily lives in virtually every region and have researched the leadership roles women have filled across time and region. They have found and demonstrated that there is virtually no

historical, social, or demographic change in which women have not been involved and by which their lives have not been affected. The Oxford Encyclopedia of Women in World History benefits greatly from these efforts and experiences, and illuminates how women worldwide have influenced and been influenced by these historical, social, and demographic changes. The Encyclopedia contains over 1,250 signed articles arranged in an A-Z format for ease of use. The entries cover six main areas: biographies; geography and history; comparative culture and society, including adoption, abortion, performing arts; organizations and movements, such as the Egyptian Uprising, and the Paris Commune; women and gender studies; and topics in world history that include slave trade, globalization, and disease. With its rich and insightful entries by leading scholars and experts, this reference work is sure to be a valued, go-to resource for scholars, college and high school students, and general readers alike.

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The Cinema Alone - Michael Temple 2000

This volume of essays constitutes a comprehensive and interdisciplinary engagement with Jean-Luc Godard's current film and video work. Its key focus is the eight-part magnum opus *Histoire(s) du cinma* (1988-1998), an extraordinary experiment in film history that attempts to tell 'all the stories of cinema' whilst remaining true to the specificity of what 'the cinema alone' contributed to twentieth-century culture. *The Cinema Alone* features contributors from France, Britain and America who discuss Godard's recent work both in the context of his earlier corpus and in relation to subjects such as literature, art history, philosophy, silent cinema, European culture, film theory, video and digital technology. The collection will make an important contribution to critical debates on the past, present and future of Film and Media Studies as cinema enters its second century.

Revisoning Duras - James S. Williams
2000-12-01

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

Women and the City in French Literature and Culture - Siobhán McIlvanney 2019-05-15

The city has traditionally been configured as a fundamentally masculine space. This collection

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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.

Aberrant Nuptials - Paulo de Assis 2019-12-11
 Unique focus on the relation between artistic research and the philosophy of Gilles Deleuze
Aberrant Nuptials explores the diversity and richness of the interactions between artistic research and Deleuze studies. “Aberrant nuptials” is the expression Gilles Deleuze uses to refer to productive encounters between systems characterised by fundamental difference. More than imitation, representation, or reproduction, these encounters foster creative flows of energy, generating new material configurations and intensive experiences. Within different understandings of artistic research, the contributors to this book—architects, composers, film-makers, painters, performers, philosophers, sculptors, and writers—map current practices at the intersection between music, art, and philosophy, contributing to an expansion of horizons and methodologies. Written by established Deleuze scholars who have been

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working on interferences between art and philosophy, and by musicians and artists who have been reflecting Deleuzian and Post-Deleuzian discourses in their artworks, this volume reflects the current relevance of artistic research and Deleuze studies for the arts.

In the Dark Room - Rosanna Maule 2009

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 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).

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