

ALAIN BARRICHELLET

LA MAISON DE RENDEZ-VOUS



ÉDITIONS DE LA MAISON DE RENDEZ-VOUS

Maison Des Rendezvous Roman

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Maison Des Rendezvous Roman:

La Maison de Rendez-vous and Djinn Alain Robbe-Grillet, 2015-06-23 Two stunning works from the French avant garde writer and filmmaker the master of the new novel literary movement La Maison de Rendez vous With Hong Kong as the setting Alain Robbe Grillet creates a world of crime intrigue and passion dominated by Lady Ava s mysterious Blue Villa The novella unfolds over the course of only one evening but the events of that night recur repeatedly and the same moments are described from the perspectives of different characters In La Maison de Rendez vous Robbe Grillet creates a new literary entertainment and a poetic amusing captivating book The New York Times Book Review Djinn A haunting disorienting brilliantly constructed novel Djinn may win a whole generation over to the nouveau roman International Herald Tribune It is the story of a young man who joins a clandestine organization under the command of an alluring androgynous American girl Djinn Having agreed to wear dark glasses and carry a cane like a blind man he comes to realize through bizarre encounters recurring visual images and fractured time sequences he experiences as part of his undisclosed mission that he is in a sense helplessly blind His search for the meaning of his mission and for possible clues to the identity of the mysterious Djinn becomes a quest for his own identity in an ever shifting time space continuum Alain Robbe Grillet is the forerunner of a revolution in the novel Claude Mauriac cultural critic for Le Figaro La Maison de Rendez vous is a funny book a provocation a do it yourself mystery or a fairy tale The New York Times Robbe Grillet is at the top of his form with this fantastic tale Le Monde

The Nouveau Roman Celia Britton, 1992-11-15 The Nouveau Roman writers have been actively involved in the theory as well as the practice of fiction participating in a series of vigorous debates on issues such as the political significance of literature formalism and structuralism the status of the author etc This study discusses Robbe Grillet Sarraute Simon Butor and Ricardou analysing both the interaction of their own theory and fiction and their reactions to the work of figures such as Sartre Barthes Lvi Strauss Sollers and Kristeva

The nouveau roman and Writing in Britain After Modernism Adam Guy, 2019-12-05 The nouveau roman and Writing in Britain After Modernism recovers a neglected literary history In the late 1950s news began to arrive in Britain of a group of French writers who were remaking the form of the novel In the work of Michel Butor Marguerite Duras Robert Pinget Alain Robbe Grillet Nathalie Sarraute and Claude Simon the hallmarks of novelistic writing discernible characters psychological depth linear chronology were discarded in favour of other aesthetic horizons Transposed to Britain s highly polarized literary culture the nouveau roman became a focal point for debates about the novel For some the nouveau roman represented an aberration and a pernicious turn against the humanistic values that the novel embodied For others it provided a route out of the stultifying conventionality and conformism that had taken root in British letters On both sides one question persisted given the innovations of interwar modernism to what extent was the nouveau roman actually new This book begins by drawing on publishers archives and hitherto undocumented sources from a wide range of periodicals to show how the nouveau roman was mediated to the British

public Of central importance here is the publisher Calder Boyars and its belief that the nouveau roman could be enjoyed by a mass public The book then moves onto literary responses in Britain to the nouveau roman focusing on questions of translation realism the end of empire and the writing of the project From the translations of Maria Jolas through to the hostile responses of the circle around C P Snow and onto the literary debts expressed in novels by Brian W Aldiss Christine Brooke Rose Eva Figs B S Johnson Alan Sheridan Muriel Spark and Denis Williams the nouveau roman is shown to be a central concern in the postwar British literary field

Understanding Alain Robbe-Grillet Roch C. Smith,2000
Transforming bewilderment into understanding and pleasure while preserving a sense of Robbe Grillet s considerable richness and complexity Smith elucidates the defining elements of the writer s fictional world characters that barely exist changeable narrators plots that defy logic notoriously meticulous descriptions that never quite form a complete story Smith examines Robbe Grillet s embrace of discontinuity circularity indeterminacy and linguistic play Smith also poses questions about how we should view this perplexing writer as an author of hyperobjective novels and short stories a subjective novelist a realist or a writer who undermines the narrative s claim to represent reality In addition Smith evaluates the sado erotic imagery of Robbe Grillet s middle and late novels as a metaphorical play with textual and social conventions

The Films of Alain Robbe-Grillet Roy Armes,1981-01-01 Alain Robbe Grillet 1922 2008 was a French writer and filmmaker His first involvement with the cinema was in the early 1960 s scripting one of the most controversial films of the decade L Ann e derni re Marienbad directed by Alain Resnais In this study the focus lies on the cinema of Robbe Grillet Each chapter deals with a specific film and a specific aspect of his work

Dramatic Compositions Copyrighted in the United States, 1870 to 1916 ... Library of Congress. Copyright Office,1918

The Comedy of Entropy Patrick O'Neill,1990-12-15
Entropic comedy is the phrase coined by Patrick O Neill in this study to identify a particular mode of twentieth century narrative that is not generally recognized He describes it as the narrative expression of forms of decentred humour or what might more loosely be called black humour O Neill begins his investigation by examining the rise of an essentially new form of humour over the last three hundred years or so in the context of a rapid decay of confidence in traditional authoritative value systems O Neill analyses the resulting reorganization of the spectrum of humour and examines th implications of this for the ways in which we read texts and the world we live in He then turns from intellectual history to narratology and considers the relationship in theoretical terms of humour play and narrative as systems of discourse and the role of the reader as a textualizing agent Finally he considers some dozen twentieth century narratives in French German and English with occasional reference to other literatures in the context of those historical and theoretical concerns Authors of the texts analysed include C line Camus Satre and Robbe Grillet in French Heller Beckett Pynchon Nabokov and Joyce in English Grass Kafka and Handke in German The analyses proceed along lines suggested by structuralist semiotic and post structuralist narrative and literary theory From his analyses of these works O Neill concludes they illustrate in narrative terms a mode of

modern writing definable as entropic comedy and he develops a taxonomy of the mode

Introduction au nouveau roman Jalila Hadjji, 2016 Un objet qui cache un homme et un homme qui devient un objet telle est la problématique principale de cette recherche Soit deux postures quasiment inverses respectivement portées par les œuvres de Robbe Grillet et de Mahfouz d'elles par J Hadjji et que cette critique n'aura de cesse d'interroger tout au long de ce travail En effet cette divergence entre ces deux auteurs l'un français et l'autre égyptien est dans le même temps recouverte par leur commune appartenance au mouvement du Nouveau roman et par les rapports troits que tous deux ont entretenu avec le cinéma De l'un l'autre autopsie donc des relations qui se trament entre l'homme et le réel entre le dedans et le dehors au sein de leurs textes romanesques de l'esthétique qui s'engage mais encore de la philosophie qui en mane Si l'essai littéraire de J Hadjji est l'occasion de relire les œuvres de Robbe Grillet il est encore grâce à l'entreprise comparatiste une fenêtre ouverte sur la production de l'égyptien Mahfouz L'œuvre se situe certainement la vertu principale de cet ouvrage qui largit nos perspectives nous initie à l'originalité et à l'histoire d'autres littératures tout en soulignant les mouvements réflexifs et esthétiques qui animent par-delà les frontières des textes apparemment distants Page 4 of cover

Historical Dictionary of French Literature John Flower, 2013-01-17 Almost all of us know French literature even if we don't know French because it is probably the second largest and certainly the most translated into English And even if we don't read we would have seen film and television versions think Count of Monte Cristo and even a musical rendition Les Mis So this is a particularly interesting volume in the literature series since it covers French literature from the earliest times to the present It is also a particularly rich literature espousing every genre from poetry to novel to biography to drama and adopting every style including realism and surrealism and expressing the views of all classes and political stands with recently strong feminist and gay strains Obviously the core dictionary section includes among its panoply of often substantial and detailed entries hundreds of authors dozens of significant works the various styles mentioned above and many others events that have impacted literature such as the Dreyfus Affair and the Algerian War and literary prizes The chronology manages to cover about 1 200 years of literary output And the introduction sets it all out neatly from one historical and literary period to the next The bibliography broken down by period and author directs us to further reading in both French and English

The Survival of the Novel Neil McEwan, 1981-11-26

Theater & Propaganda George H. Szanto, 2014-09-10 This original and insightful study explores the points at which theater and propaganda meet Defining propaganda as a form of activated ideology George H Szanto discusses the distortion of information that occurs in dramatic literature in its stage film and television forms Szanto analyzes the nature of integration propaganda which is designed to render the audience passive and to encourage the acceptance of the status quo as opposed to agitation propaganda which aims to inspire the audience to action In Szanto's view most popular western theater is saturated though usually not intentionally with integration propaganda The overall purpose of Theater and Propaganda is twofold to analyze the nature of integration propaganda so that it becomes visible to western

readers as a tool of the dominant class in society and to examine the manner by which unself-conscious propagandistic methods have saturated dramatic presentation. In discussing the importance of propaganda within and between technological states, the author examines the seminal work of Jacques Ellul. In this chapter, he analyzes the function of integration propaganda in a relatively stable society. The following chapter defines and analyzes three theaters in the sense of performance of propaganda: the theater of agitation, propaganda of integration, and propaganda of dialectical propaganda. In this section, he uses examples from a variety of plays, movies, and television commercials. In succeeding chapters, Szanto discusses the role of integration propaganda in the medieval Wakefield mystery plays and the plays of Samuel Beckett. The appendix, "Contradiction and Demystification," provides a general model that suggests ways of breaking down and overcoming the propagandistic intentions of an artwork and discusses theater's possible role in this breakdown.

Claude Simon Celia Britton, 2014-09-19 This is a major study of the Nobel prize-winning French novelist Claude Simon. Simon is a complex figure for all that he writes in a distinctively modern fictional tradition exemplified by Proust, Joyce, Beckett, and Robbe-Grillet; his novels contain strong elements of visual representation alongside a very different kind of free-floating, anti-realist writing.

Renaud Camus Érographe Sjeff Houppermans, 2004 L'oeuvre de Renaud Camus compte plus de cinquante titres dans une dizaine de genres différents. Son journal, qui se poursuit depuis une bonne vingtaine d'années, combine le récit d'une intimité mouvante avec une vue riche et perspicace de la société d'aujourd'hui. Ses romans proposent des fictions baroques où le goût de l'aventure et l'inspiration du jeu donnent le ton. La rubrique topographie propose d'extraordinaires voyages de découverte dans plusieurs régions de la France profonde. Son site sur le WEB est un des plus originaux dans le domaine littéraire. Autour de ces pages gravitent d'autres textes de méditation et de plaisir de deuil et de réflexion. Le lien, la fois universel et très personnel, qui réunit toutes ces critiques est marqué par la vivacité et l'impulsion du directeur. Pour la première fois, la présente tentative de donner une vue d'ensemble de la production camusienne en prenant comme point de départ la figure d'Eros et en orientant l'exploration suivant les nombreuses pistes qui satisfont le lecteur enthousiaste.

International Postmodernism Hans Bertens, Douwe W. Fokkema, 1997-02-20 Containing more than fifty essays by major literary scholars, *International Postmodernism* divides into four main sections. The volume starts off with a section of eight introductory studies dealing with the subject from different points of view, followed by a section that deals with postmodernism in other arts than literature, while a third section discusses renovations of narrative genres and other strategies and devices in postmodernist writing. The final and fourth section deals with the reception and processing of postmodernism in different parts of the world. Three important aspects add to the special character of *International Postmodernism*: the consistent distinction between postmodernity and postmodernism, equal attention to the making and diffusion of postmodernism and the workings of literature in general, and the focus on the text and the reader, i.e., the reader's knowledge, experience, interests, and competence as crucial factors in text interpretation. This comprehensive study does not expressly focus on American

postmodernism although American interpretations of postmodernism are a major point of reference The recognition that varying literary and cultural conditions in this world are bound to produce endless varieties of postmodernism made the editors Hans Bertens and Douwe Fokkema opt for the title International Postmodernism Defective Inspectors: Crime-fiction Pastiche in Late Twentieth-century French Literature Simon Kemp,2017-07-05 Crime fiction is a popular target for literary pastiche in France From the nouveau roman and the Oulipo group to the current avant garde writers have seized on the genre to exploit it for their own ends toying with its traditional plots and characters and exploring its preoccupations with perception reason and truth In the first full length study of the phenomenon Simon Kemp s investigation centres on four major writers of the twentieth century Alain Robbe Grillet b 1922 Michel Butor b 1926 Georges Perec 193682 and Jean Echenoz b 1947 Out of their varied encounters with the genre from deconstruction of the classic detective story to homage to the roman noir Kemp elucidates the complex relationship between the pasticheur and his target which demands an entirely new assessment of pastiche as a literary form The Self-Conscious Novel Brian Stonehill,2016-11-11 This book is a volume in the Penn Press Anniversary Collection To mark its 125th anniversary in 2015 the University of Pennsylvania Press rereleased more than 1 100 titles from Penn Press s distinguished backlist from 1899 1999 that had fallen out of print Spanning an entire century the Anniversary Collection offers peer reviewed scholarship in a wide range of subject areas

French VII Bibliography ,1964 Narrative Consciousness George H. Szanto,2014-09-10 Comparatively little critical attention has been devoted to narrative technique in modern fiction and formal analysis of the work of Kafka Beckett and Robbe Grillet in particular has for the most part been limited to short studies in journals many of these in languages other than English The criticism written in English has dealt primarily with theme with metaphysics and myth and ignored structure and style Yet it is structure and style that offer the reader a way into the often bewildering and disturbing fictional worlds these three writers present The problem confronting writers since the middle of the nineteenth century has been how to cope artistically with an increasingly alienating and mechanized world As George Szanto sees it Kafka Beckett and Robbe Grillet conclude by the example of their fictions that the writer s province is no longer this impossible environment Instead the writer must work within the only knowledge available to any one person the knowledge attained through perceptions The proper study for a storyteller is thus the search for the unique details the describable perceptions a person chooses from the outside world and brings into their mind which in the end define their nature The shape of the story is determined by the narrating consciousness that single character through whose awareness the details are filtered Thus in a very special sense the tale and the telling are one Szanto s meticulous and thoughtful study of the major fiction of Kafka Beckett and Robbe Grillet searches out these details and examines the manner in which each author through the minds of his characters has selected and ordered them His structural approach not only leads the reader directly into the works under scrutiny but also provides an understanding of the workings of the art itself In the appendices the author surveys the different ways in which

criticism has treated these three writers His extensive bibliography provides a valuable research tool *Illustrated Weekly of Pakistan*, 1967 *The Turning Point: Thirty-Five Years in this Century, the Autobiography of Klaus Mann* Klaus Heinrich Thomas Mann, 2019-08-17 In this second installment of his autobiography following *Kind dieser Zeit* Klaus Mann describes his childhood in the family of Thomas Mann and his circle his adolescence in the Weimar Republic and his experiences as a young homosexual and early opponent of Nazism He also describes how after the Reichstag elections of September 1930 friends and family began to discuss the looming prospect of emigration and exile When Stefan Zweig published an article claiming that democracy was ineffective Klaus replied I want to have nothing nothing at all to do with this perverse kind of radicalism After hearing one of his working class lovers in a storm trooper's uniform say They are going to be the bosses and that's all there is to it Klaus fled to Paris in March of 1933 He became one of one hundred thousand German refugees in France losing his publisher friends and associates and readers in the process He describes finding a German Jewish publisher in Amsterdam and the difficulties of starting a journal of migr writing In 1934 his German passport expired and he was forced to renew temporary travel documents every six months The President of Czechoslovakia offered citizenship to the entire Mann family in 1936 but then Hitler invaded that country and Klaus emigrated to the United States Despite statelessness bouts of syphilis and drug abuse neither his pace of travel nor publication slowed His novel *Der Vulkan* is among the most famous books about German exiles during World War II but it sold only 300 copies Klaus stopped reading and writing German in the U S The writer must not cling with stubborn nostalgia to his mother tongue he writes in *The Turning Point* He must find a new vocabulary a new set of rhythms and devices a new medium to articulate his sorrow and emotions his protests and his prayers This extraordinary memoir an eyewitness account of the rise of Nazism by an out gay man was Klaus Mann's first book written in English A highly civilized child of the twentieth century is trying to make peace with his times trying to find a place to belong The decay of France the paranoia of Germany the coming disasters the shining myth of Europe are now compelling concerns A sensitive cultivated European looks at his world his life and describes them in apt and telling phrase Toward both his attitude is not so strong as despair but rather one of alienation His book is a commentary upon evil times Lorinne Pruette *The New York Times* Klaus Mann has written an intensely engaging autobiography This is Klaus Mann's own story it is also the story of many young intellectuals in a darkening Europe and it is the story of a son of a famous man an eloquent book a lavish document Winfield Townley Scott *The American Mercury* Klaus Mann's autobiography is certainly one of the great autobiographies of the century and probably the definitive one of the life of a German exile Not only very good reading but also essential in the literature of twentieth century exile Carl Zuckmayer *Bloomsbury Review* A delightful modern romantic group portrait of the Manns en famille *The New Yorker* The portrait of the Mann family is excellent Klaus Mann is at his best describing his childhood and the family life The value and the interest of this book lies in the intimate impressions and memories of many celebrities who crossed the path of Klaus Mann during his

wanderings through the whole world The Saturday Review of Literature The book moves with passion and conviction in a stirring tempo worthy of the son of Thomas Mann The years in exile are superbly written The New York Post This autobiography by the son of Thomas Mann has a double value first as a distinguished autobiography a sensitive portrait of a young man growing up in between wars Germany second as a loving intimate portrait of his father A vivid picture of what the first war meant to a child with its violent patriotism its deprivations then the moral disorder of Berlin youth in the 20s and his attempts to express himself against the rising tide of fascism one of the reasons for the family exile Kirkus Reviews

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