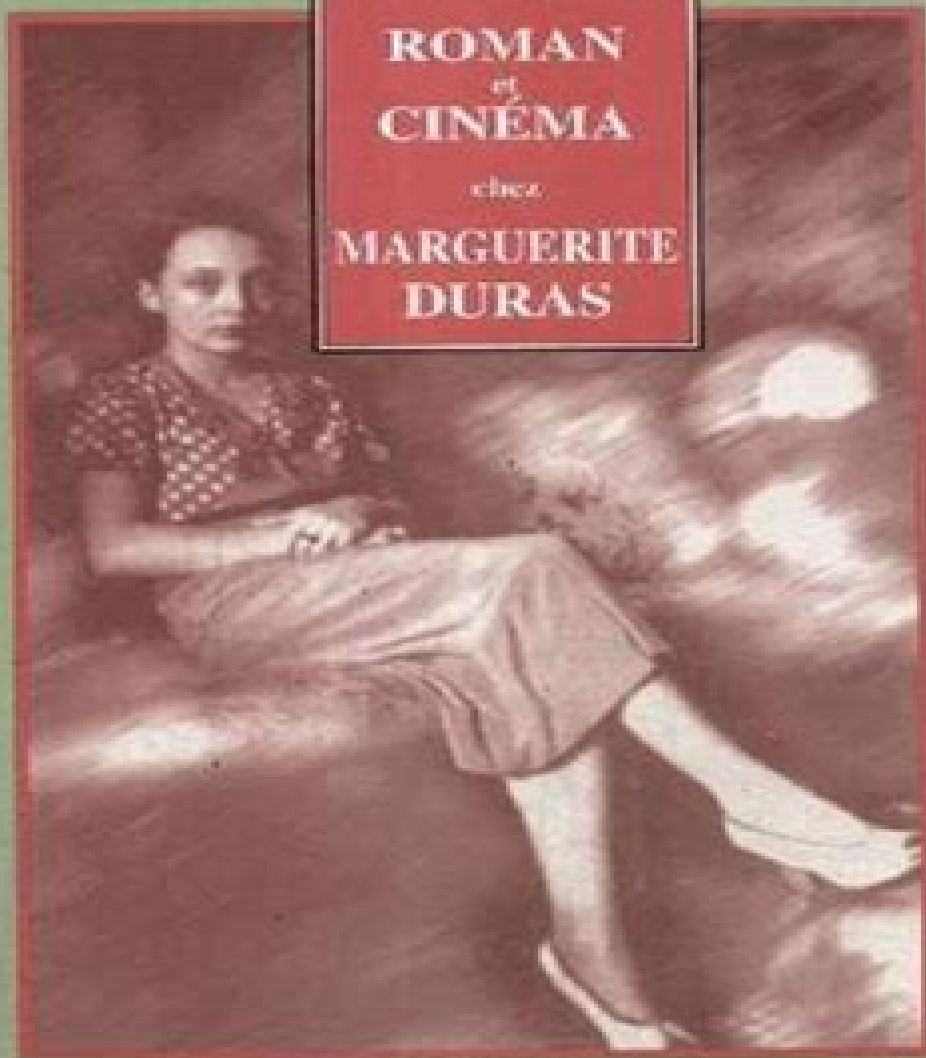


NAJET LIMAM-TNANI

**ROMAN
et
CINÉMA**

chez

**MARGUERITE
DURAS**



ALM - LES ÉDITIONS DE LA MÉDITERRANÉE
FACULTÉ DES SCIENCES HUMAINES ET SOCIALES DE TUNIS

Roman Et Cinema Chez Marguerite Duras

James S. Williams, Janet Sayers



Roman Et Cinema Chez Marguerite Duras:

Roman et cinéma chez Marguerite Duras Najet Limam-Tnani, 1996 In the Dark Room Rosanna Maule, Julie Beaulieu, 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:

Duras, femme du siècle, 2021-10-18 This collection of papers from an international conference held at the Institut français London in 1999 focuses on Marguerite Duras's place within the major literary, political and cultural events that helped define the 20th century. Covering the broad areas of Duras's public persona and paraliterary writings, her engagement with the image and with theatre, the implications of her politico-cultural trajectory and her representations of the body, sexuality and transgression, the diversity of critical approaches deployed in this volume reflects the scope and rich texture of the author's oeuvre and the enduring fascination of the Duras phenomenon. **Duras, Writing, and the Ethical** Martin Crowley, 2000 Careful textual analysis shows the particular fragile nature of this engagement as well as the intricate textures of Duras's work; this leads to a striking new model of the relation between the literary text and the ethical life of its readers, which will be of importance not only to specialists in French Studies but to all those interested in ethical criticism and modern literary studies. BOOK JACKET *Roman, théâtre, cinéma* Muriel Plana, 2004 Un ouvrage de synthèse organisé en trois parties se repérer, comprendre et s'enrichir. L'écriture de Marguerite Duras Julie Beaulieu, 2018-09-18 T00:00:00-04:00 Cet ouvrage invite à suivre au plus près les mouvements d'oscillation de l'écriture de Marguerite Duras d'un genre médiatique à l'autre et les modulations d'une trame narrative présente d'une œuvre à l'autre: la romance, la jeune fille et l'amant, le bal. La nature indécise de la langue durassienne est ici révélée et corrigée par une relecture attentive et enthousiaste de l'auteure. Celle-ci met au jour un aspect inexploré de l'esthétique de l'artiste en comparant un

triple corpus littéraire thêtr cinéma et se penche notamment sur les croisements entre poétique et politique dans leur relation l'Histoire ainsi que sur les aspects subversifs qui marquent l'écriture de Marguerite Duras Fiction et autobiographie dans Le ravissement de Lol V. Stein et Le vice-consul de Marguerite Duras Brigitte Cassirame, 2007

Revisioning Duras James S. Williams, Janet Sayers, 2000-01-01 The extraordinary range complexity and power of Marguerite Duras novelist dramatist film maker essayist has been justly recognized 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 *Roman, théâtre, cinéma au XXe siècle* Colette Becker, Muriel Plana, 2023-04-14 Cet ouvrage se propose d'analyser les relations entre le théâtre le roman et le cinéma occidentaux au XXe siècle Influence attirance interaction critique adaptation ou passage autant de rencontres qui permettent de mieux définir ces formes artistiques spécifiques L'écriture Du Regard Dans la Représentation de la Passion Amoureuse Et Du Désir Sandrine Léopold, 2009 Cet ouvrage se penche sur le regard comme thème récurrent dans les œuvres suivantes La Princesse de Clèves La Nouvelle Héloïse La Chartreuse de Parme et Le Ravissement de Lol V. Stein Comment s'explique la place centrale qu'occupe le regard dans les scènes les plus importantes de ces romans d'amour C'est d'abord la question du rapport du désir son objet qui est prise dans cette problématique du voir et qui se pose ici En s'appuyant sur une approche qui associe la théorie psychanalytique une attention particulière porte la relation textuelle du discours cette étude cherche montrer la corrélation qui existe entre différentes manières d'explorer le rôle du regard en tant que partie intégrante de l'amour et du désir et dont l'enjeu concerne aussi la pratique de l'écriture dans son lien au désir L'auteur s'est donc intéressé aux diverses manifestations textuelles du regard et aux fonctions paradigmatiques qui les déterminent rivatrices d'une forme de narcissisme du regard en tant que celui-ci a voir avec la mort pour soulever finalement le problème de l'identité sexuelle des personnages et toute la question du désir féminin Le théâtre dans le théâtre, le cinéma au cinéma Centre universitaire de Luxembourg. Centre d'études et de recherches francophones, 1998 **Anne-Marie Stretter, une figure d'Éros et de Thanatos dans l'œuvre de Marguerite Duras** Brigitte Cassirame, 2006 Brigitte Cassirame agrégée de Lettres Modernes s'intéresse particulièrement à l'œuvre de Marguerite Duras Elle lui a consacré une Thèse de Doctorat sous la direction de Julia Kristeva et soutenue à l'Université Paris VII Denis Diderot en 2002 Elle nous présente aujourd'hui un personnage captivant de l'univers durassien Anne Marie Stretter Cette étude s'attache à lucider les rapports entre Eros et Thanatos Amour et Mort loin d'être antinomiques se conjugueraient-ils au contraire jusqu'à devenir indissociables Littérature et savoir(s) Sophie Klimis, Laurent Van Eynde, Facultés universitaires

Saint-Louis. Séminaire interdisciplinaire de recherches littéraires, 2002 Recueil d'actes du SIRL Bruxelles septembre 1999
 juin 2001 et d'autres contributions R flexions sur la dimension pist mique de l oeuvre litt raire l oeuvre litt raire comme r
 organisation du r el les relations entre savoir litt raire et autres sciences humaines et l originalit du savoir litt raire *Le
 roman comme atelier*. GAUVIN Lise, 2019-03-06 Les crivains francophones ont en commun de se situer la crois e des langues
 dans un contexte de relations conflictuelles ou tout au moins concurrentielles entre le fran ais et d'autres langues de proximit
 Ce qui engendre chez eux une sensibilit plus grande la probl matique des langues soit une surconscience linguistique qui fait
 de la langue un lieu de r flexion privil gi un espace de fiction voire de friction Si cette surconscience linguistique se traduit
 dans plusieurs r cits par une interrogation sur la fonction du langage une autre forme d autor flexivit traverse galement l
 ensemble de la production romanesque Il s agit alors de repr senter travers un personnage d crivain le pourquoi crire et d
 inscrire dans la texture m me du r cit la probl matique de l criture Ces romanciers fictifs doubles plus ou moins avou s de
 leurs auteurs jalonnent les r cits la mani re d'une figure r currente dont les modalit s renvoient autant de variations autour
 du personnage de l crivain et de l image publique qui lui est attach e Quels sont leurs attributs et quelles fonctions leurs sont
 d volues Quelles repr sentations de l criture sont ainsi projet es Un roman pour moi confie Chamoiseau c'est quelque chose
 qui se situe dans ma confrontation avec la grande question qui vaille la seule question qui vaille Qu'est-ce que la litt rature
 Cette question fondamentale chacun des romanciers francophones contemporains que nous pr sentons dans cet ouvrage l a r
 fl chie selon des modalit s qui lui sont propres Un entretien in dit de Patrick Chamoiseau cl t cet ouvrage *Marguerite
 Duras* Deborah N. Glassman, 1991 The work of writer and filmmaker Marguerite Duras raises theoretical issues of
 representation and formal issues of cinematic and literary languages The novel *Le Ravisement de Lol V Stein* and the film
India Song are examine using a psychoanalytic model of interpretation **Colonial Continuities and Decoloniality in the
 French-Speaking World** Sarah Arens, Nicola Frith, Jonathan Lewis, Rebekah Vince, 2024-02-06 This volume pays tribute to
 the work of Professor Kate Marsh 1974 2019 an outstanding scholar whose research covered an extraordinarily wide range
 of interests and approaches encompassing the history of empire literature politics and cultural production across the
 Francophone world from the eighteenth to the twenty first century Each of the chapters within engages with a different
 aspect of Marsh's interest in French colonialism and the entanglements of its complex afterlives whether it be her interest in
 the longevity of imperial rivalries loss and colonial nostalgia exoticism and the female body decolonization and the ends of
 empire the French colonial imagination the policing of racialized bodies or anti colonial activism and resistance As well as
 reflecting the geographical and intellectual breadth of Marsh's research the volume demonstrates how her work continues to
 resonate with emerging scholarship around decoloniality transcolonial mobilities and anti colonial resistance in the
 Francophone world From French India to Algeria and from the Caribbean to contemporary France this collection
 demonstrates the persistent relevance of Marsh's scholarship to the histories and legacies of empire while opening up

conversations about its implications for decolonial approaches to imperial histories and the future of Francophone Postcolonial Studies

Histoire au féminin, 2023-06-08 Les relations entre les femmes et l'histoire ont donné lieu de la part de nombreuses historiennes et écrivaines une réflexion fondée et des études qui ont permis d'ouvrir le champ épistémologique de l'histoire et remis en question l'historiographie officielle et son orientation masculine. Cet ouvrage, situé au croisement de la littérature de l'histoire et des études de genre, poursuit cette réflexion en la centrant sur des aspects peu explorés : la critique de l'histoire considérée à la fois comme contenu et comme forme et la vision féminine de l'histoire et du monde qui la sous-tend. Les articles présentés dans ce livre portent sur des écrivaines occidentales et orientales dont la vie et les textes ont été fortement marqués par les grands événements de leur temps, comme par exemple Elsa Morante, Monserrat Roig, Madame de Genlis, Marguerite Duras ou Assia Djebar et Maïssa Bey. Ils montrent que ces auteures, pourtant différentes par leur culture et où leur époque ont une approche commune de l'histoire, souvent controversée par leurs contemporains, et partagent la même volonté de créer une contre-histoire.

La littérature de A à Z (nouvelle édition) François Aguetaz, Ariane Schréder, Catherine Weil, Stéphane Audeguy, Michelle Béguin, Laurence Campa, Marie-Hélène Dumeste, Claude Eterstein, Adeline Lesot, Laurence Martin, Christophe Reffait, 2021-06-23 La nouvelle édition du dictionnaire de référence sur la littérature française, un outil indispensable pour les lycéens et les étudiants du 1er cycle universitaire. Classés dans l'ordre alphabétique, 600 articles permettant de couvrir les principaux mouvements et courants littéraires, les auteurs majeurs et les œuvres phares, les personnages célèbres, toutes les notions littéraires, genres, registres, figures de style, etc. Cette nouvelle édition prend en compte le nouveau programme de français en 2de et 1re. Elle intègre notamment des cartes mentales sur les thèmes clés de ce programme. Un outil indispensable aux lycéens pour préparer l'épreuve anticipée du bac de français et aux étudiants du 1er cycle pour approfondir leur culture littéraire. Un ouvrage qui s'adresse également à tous ceux qui s'intéressent à la littérature française.

Au-delà du mot Annette de La Motte, 2004

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