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FACULTÉ DES SCIENCES HUMAINES ET SOCIALES DE TUNIS

Roman Et Cinema Chez Marguerite Duras

**Centre universitaire de Luxembourg.
Centre d'études et de recherches
francophones**

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 rapport 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 rapporter à comprendre et s'entrainer L'entrécriture de Marguerite Duras Julie Beaulieu, 2018-09-18T00:00:00-04:00 Cet ouvrage invite à suivre au plus près les mouvements d'oscillation de l'écriture de Marguerite Duras d'un genre à l'autre et les modulations d'une trame narrative présente dans une œuvre à l'autre: la romance, la jeune fille et l'amant, le bal. La nature indiscise de la langue durassienne est ici révélée à travers 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 littérature théâtre cinéma et se penche notamment sur les croisements entre poétique et politique dans leur relation à l'Histoire ainsi que sur les aspects subversifs qui marquent l'entracture de Marguerite Duras Fiction et autobiographie dans Le ravissement de Lol V. Stein et Le vice-consul de Marguerite Duras Brigitte Cassirame, 2007

Revising 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, crise, 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'il occupe le regard dans les scènes les plus importantes de ces romans d'amour? C'est d'abord la question du rapport du désir à 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 est portée à la réalité textuelle du discours. Cette étude cherche à 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 la crise dans son lien au désir. L'auteur est donc intéressé aux diverses manifestations textuelles du regard et aux fonctions paradigmatisées qui les déterminent à la fois d'une forme de narcissisme du regard en tant que celui-ci a à voir avec la mort pour soulever finalement le problème de l'identité sexuelle des personnages et toute la question du désir finalement.

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 clarifier les rapports entre Eros et Thanatos. Amour et Mort, loin d'être antinomiques, se conjuguaient ils au contraire jusqu'à se retrouver 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 Réflexions sur la dimension picturale de l'œuvre littéraire l'œuvre littéraire comme réorganisation du rôle des relations entre savoir littéraire et autres sciences humaines et l'originalité du savoir littéraire **Le roman comme atelier.** GAUVIN Lise, 2019-03-06 Les écrivains francophones ont en commun de se situer la croisée des langues dans un contexte de relations conflictuelles ou tout au moins concurrentielles entre le français et d'autres langues de proximité. Ce qui engendre chez eux une sensibilité plus grande la problématique des langues soit une surconscience linguistique qui fait de la langue un lieu de réflexion privilégié un espace de fiction voire de friction. Si cette surconscience linguistique se traduit dans plusieurs récits par une interrogation sur la fonction du langage une autre forme d'autoréflexion traverse également l'ensemble de la production romanesque. Il s'agit alors de représenter travers un personnage d'écrivain le pourquoi crié et d'inscrire dans la texture même du récit la problématique de la créature. Ces romanciers fictifs doubles plus ou moins avoués de leurs auteurs jalonnent les récits la manière d'une figure récurrente dont les modalités renvoient autant de variations autour du personnage de l'écrivain et de l'image publique qui lui est attaché. Quels sont leurs attributs et quelles fonctions leurs sont d'valuées. Quelles représentations de la créature sont ainsi projetées. 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 littérature. Cette question fondamentale chacun des romanciers francophones contemporains que nous présentons dans cet ouvrage l'a réfléchie selon des modalités qui lui sont propres. Un entretien indiqué de Patrick Chamoiseau cite 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 Ravissement de Lol V. Stein* and the film *India Song* are examined 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 decolonial 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 donn lieu de la part de nombreuses historiennes et crivaines une r flexion f conde et des tudes qui ont permis d ouvrir le champ pist mologique de l histoire et remis en question l historiographie officielle et son orientation masculine Cet ouvrage situ au croisement de la litt rature de l histoire et des tudes de genre poursuit cette r flexion en la centrant sur des aspects peu explor s l criture de l histoire consid r e la fois comme contenu et comme forme et la vision f minine de l histoire et du monde qui la sous tend Les articles pr sent s dans ce livre portent sur des crivaines occidentales et orientales dont la vie et les textes ont t fortement marqu s par les grands v nements de leur temps comme par exemple Elsa Morante Monserrat Roig Madame de Genlis Marguerite Duras ou Assia Djebbar et Maissa Bey Ils montrent que ces auteures pourtant diff rentes par leur culture et ou leur poque ont une approche commune de l histoire souvent controvers e par leurs contemporains et partagent la m me volont d crire une contre histoire

La littérature de A à Z (nouvelle édition) Francois Aguettaz,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 dition du dictionnaire de r f rence sur la litt rature fran aise un outil indispensable pour les lyc ens et les tudiants du 1er cycle universitaire Class s dans l ordre alphab tique 600 articles permettant de couvrir les principaux mouvements et courants litt raires les auteurs majeurs et les uvres phares les personnages c l bres toutes les notions litt raires genres registres figures de style etc Cette nouvelle dition prend en compte le nouveau programme de fran ais en 2de et 1re Elle int gre notamment des cartes mentales sur les th mes cl s de ce programme Un outil indispensable aux lyc ens pour pr parer l preuve anticip e du bac de fran ais et aux tudiants du 1er cycle pour approfondir leur culture litt raire Un ouvrage qui s adresse galement tous ceux qui s int ressent la litt rature fran aise

Au-delà du mot Annette de La Motte,2004 **Entre memórias e desejos** ,

Unveiling the Magic of Words: A Report on "**Roman Et Cinema Chez Marguerite Duras**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Roman Et Cinema Chez Marguerite Duras**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

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