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Marie-Pascale Huglo



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L'embarcadère des lettres Rémi Duchêne, 2013-03-27 Marseille et lescrivains 1900 1950 Ils sont tous passés par Marseille Les voyageurs les plus célèbres comme Malraux et Camus les plus académiques Gide et Valéry les plus fameux poètes Cocteau et Eluard les plus acharnés Larbaud et Cendrars Il y a aussi ceux que le hasard a conduit Colette pour ses tournées de music hall Céline la recherche d'un emploi Beauvoir pour son premier poste de prof Genet d'enseignant embastillé les réfugiés aussi Breton Gracq Char Aragon Et il ne faut pas oublier les locaux Artaud Cohen Pagnol Braquier les fondateurs des cahiers du Sud et les voisins Giono Apollinaire Ils ont admiré son port jubilé de ses quartiers louches découvert sa longue histoire et son cosmopolitisme Rémi Duchêne en se replongeant dans la vie et des œuvres de ces écrivains nous restitue ces rencontres entre les écrivains et la méditerranée

The Cambridge Companion to the French Novel Timothy Unwin, 1997-10-28 This volume offers a unique and valuable insight into the novel in French over the past two centuries In a series of essays acknowledged experts discuss a variety of topics including nineteenth century realism women and fiction popular fiction experiment and innovation war and the Holocaust the Francophone novel and postmodern fiction They offer a challenging reassessment of major figures while deliberately reading traditional views of literary history against the grain Theoretical discussion is combined with close reading of texts and exploration of context comparison with other genres and other literatures and reference to novels from earlier periods This companionable introduction includes a chronology and guide to further reading From it emerges a strong sense of the vitality and energy of the modern French novel and of the debates surrounding it

L'Imaginaire de la blessure Elise Noetinger, 2021-12-28 Le présent ouvrage aborde la représentation de la blessure image récurrente dans la littérature du XXe siècle Quatre œuvres critiquées par des auteurs majeurs tels que Camus Céline Faulkner et Hemingway sont mises en regard et permettent le va et vient que toute critique comparatiste se doit d'effectuer entre les textes et l'élaboration progressive du sens Destin aux amateurs d'études comparatistes aussi bien qu'aux étudiants de littératures françaises ou américaines ce travail ne cherche pas d'établir une théorie du corps blessé dans la littérature du XXe siècle Il s'attache d'abord à finir les motifs et les conséquences de la représentation d'une image dans des œuvres chronologiquement proches La démarche critique conjugue l'approche bachelardienne de l'image et les herméneutiques complémentaires de Gilbert Durand et de Paul Ricoeur En s'intéressant à la phénoménologie de l'image la violence du scénario qui mène la blessure et l'écriture qu'elle informe l'auteur garde l'esprit que toute question posée au corps devient une brèche un commencement d'inquiétude une obsession Louis Ferdinand Céline

The French Short Story, 2024-09-09

(RE)LIRE ALBERT CAMUS Margarida Reffóios, Fernando Gomes, Odete Jubilado, Carla

Castro, 2016-05-27 T00:00:00+02:00 Camus est l'auteur français qui a interpellé et séduit le plus de lecteurs dans le monde entier Sa perception lucide de la condition humaine de ses joies et de ses misères donne son œuvre une véritable universalité Il s'adresse à notre conscience individuelle et collective il nous invite à réfléchir au simple fait d'exister et nous interroger sur notre

place dans l'univers Aujourd'hui cent ans après sa naissance quelle place occupe Camus dans la littérature française et étrangère Quel est le bilan littéraire de son œuvre Quelle est la pertinence et l'actualité de sa pensée Questions qui ont fait l'objet du Congrès International Centenaire Albert Camus Lectures interdisciplinaires en novembre 2013 à l'Université de Vora Portugal Ce congrès est l'origine de ce volume

Proceedings, 1976 The Documentary Imagination in Twentieth-Century French Literature Alison James, 2020-09-03 The Documentary Imagination in Twentieth Century French Literature identifies a documentary impulse in French literature that emerges at the end of the nineteenth century and culminates in a proliferation of factual writings in the twenty-first. Focusing on the period bookended by these two moments it highlights the enduring concern with factual reference in texts that engage either with current events or the historical archive. Specifically it considers a set of ideas and practices centered on the conceptualization and use of documents. In doing so it contests the widespread narrative that twentieth-century French literature abandons the realist enterprise and argues that writers instead renegotiate the realist legacy outside or at the margins of the fictional space of the novel. Analyzing works by authors including Gide Breton Aragon Yourcenar Duras and Modiano the book defines a specific documentary mode of literary representation that records assembles and investigates material traces of reality. The document is a textual visual or material piece of evidence repurposed through its visual insertion textual transcription or description within a literary work. It is a fact but it also becomes a figure standing for literature's confrontation with the real. The documentary imagination involves a fantasy of direct access to a reality that speaks for itself. At the same time it gives rise to concrete textual practices that open up new directions for literature by interrogating the construction and interpretation of facts.

Short French Fiction John Flower, 1998 This volume provides new insights into some of the best examples of this form of writing in the twentieth century and also includes a chapter which explores ways in which the genre is evolving as the century draws to a close.

Twenty Years of French Literary Criticism Freeman G. Henry, 1994 The Artist and Political Vision Benjamin R. Barber, Michael J. Gargas McGrath, Art and politics are often regarded as denizens of different realms but few artists have been comfortable with the notion of a purely aesthetic definition of art. The artist has a public and thus political vision of the world interpreted by his art no less than the statesman and the legislator have a creative vision of the world they wish to make. The sixteen original essays in this volume bear eloquent witness to this interpenetration of art and politics. Each confronts the intersection of the aesthetic and the social each is concerned with the interface of poetic vision and political vision of reflection and action. They take art in the broadest sense ranging over poets dramatists novelists essayists and filmmakers. Their focus is on art and its political dilemmas not simply on the artist. They consider the issues raised for politics and culture by alienation violence modernization technology democracy progress and revolution. And they debate the capacity of art to stimulate social change and incite revolution the temptations of social control of culture and of political censorship the uncertain relationship between art and history the impact of economic structure on artistic creation and of

economic class on artistic product the common ground between art and legislation and between creativity and control

The Stranger Raymond Gay-Crosier, 2002 Gale Study Guides to Great Literature is a unique reference line composed of three series Literary Masters Literary Masterpieces and Literary Topics Convenient comprehensive and targeted toward current coursework these guides place authors titles and topics into context for high school and college students as well as general researchers Each Literary Masters volume introduces a significant author covering basic biographical information The related Literary Masterpieces volume explores a major title from this author's works in detail Finally the Literary Topics volume places the author and work within a relevant literary movement or genre *Albert Camus in the 21st Century*, 2008-01-01 In the first decade of a new century this collection of bilingual essays examines Camus's continuing popularity for a new generation of readers In crucial respects the world Camus knew has changed beyond all recognition decolonization the fall of the Iron Curtain a new era of globalization and the rise of new forms of terrorism have all provoked a reconsideration of Camus's writings If the Absurd once struck a particular chord Meursault is as likely now to be seen as a colonial figure who expresses the alienation of the settler from the land of his birth Yet this increasing orthodoxy must also take account of the reasons why a new community of Algerian readers have embraced Camus Equally once isolated because of his anti Communist stance Camus has been taken up by disaffected members of the Left convinced that new forms of totalitarianism are abroad in the world This volume which ranges from interpretations of Camus's literary works his journalism and his political writings will be of interest to all those seeking to re-evaluate Camus's work in the light of ethical and political issues that are of continuing relevance today *Histoires de la Terre*, 2008-01-01 This collection of essays explores how Enlightenment and post Enlightenment developments in the earth sciences and related fields paleontology mining archeology seismology oceanography evolution etc impacted on contemporary French culture They reveal that geological ideas were a much more pervasive and influential cultural force than has hitherto been supposed From the mid eighteenth century with the publication of Buffon's seminal *Thorie de la Terre* 1749 until the early twentieth century concepts and figures drawn from the earth sciences inspired some of the most important French philosophers novelists political theorists historians and popularizers of science of the time This book charts the original and influential ways in which French writers and thinkers such as Buffon d'Holbach Balzac Sand Verne Gide and Malraux exploited the earth sciences for very different ends This volume will be of interest to students researchers and scholars of French literature in the modern period cultural historians of modern France scholars of European studies of French political history of the History of Ideas or the History of Science as well as researchers in landscape and physical geography **Les Hussards** Marc Dambre, 2000 Analyse ce non groupe d'crivains entr dans la langue et la culture de la France des ann es 50 Retracer ce qu'en pensaient les critiques et diteurs de jadis et ce qu'ils en pensent aujourd'hui Les tudes portent sur Roger Nimier Antoine Blondin et Jacques Laurent Writing French Algeria Peter Dunwoodie, 1998-11-26 Writing French Algeria is a

groundbreaking study of the European literary discourse on French Algeria between the conquest of 1830 and the outbreak of the Algerian War in 1954 For the first time in English this intertextual reading reveals the debate conducted within Algeria and between colony and metropole that aimed to forge an independent cultural identity for the European settlers Through astute discussions of various texts Peter Dunwoodie maps the representation of Algeria both in the dominant nineteenth century discourse of Orientalism via the *littérature d'escale* of writers such as Gautier or Fromentin and in the colonial writing of Louis Bertrand Robert Randau and the Algerianists who played a critical role in the construction of the new Algerian Dunwoodie shows how this ultimate construction relied on an extremely selective process which marginalized the indigenous people of the Maghreb in order to rediscover the country's Latin roots The book also focuses on the dialogism operative in the works of colonial Alger writers like Gabriel Audisio Albert Camus and Emmanuel Robl's interrogating the way in which their voices countered the closure of those earlier strategies and yet still articulated the unresolvable dilemma of an inherently unstable and impermanent minority whose identity remained grounded in otherness *Albert Camus, Jean S  nac, or The Rebel* Son Hamid Nacer-Khodja, 2019-05-01 While Albert Camus is an internationally acclaimed figure Jean S  nac has struggled to gain recognition even in France and Algeria The correspondence between the Nobel Prize recipient and the young poet documented in this illuminating collection is a testimony to a little known friendship that lasted for over a decade 1947-1958 and coincided with the escalating conflict between France and Algeria Their letters shed light on a passionate conflict that opposed two men on two sides of the Algerian War On one side Camus distanced himself from an Algerian insurrection that was becoming increasingly violent On the other S  nac espoused the armed insurrection of the National Liberation Front and Algeria's right to independence and freedom The exchange between S  nac and Camus allows for a deeper and more personal understanding of the Algerian conflict and of the crucial role of writers poets and thinkers in the midst of a fratricidal colonial conflict The letters translated here are also the intimate dialog between two men who had much in common and who shared a deep love for each other and for their homeland French Writers and the Politics of Complicity Richard J. Golsan, 2006-02 Focusing on the political commitments of three French writers who collaborated with the Vichy Regime and Nazi Germany during World War II and on those of three leading French intellectuals of the 1990s whose misplaced political idealism led them to support xenophobic authoritarian regimes and dangerous historical revisionisms Richard J Golsan reexamines the notion of political commitment or engagement in two difficult periods in modern French history Discussing the fiction essays and journalism of Henry de Montherlant Jean Giono and Alphonse de Chateaubriant Golsan explores the complexity of artistic and intellectual collaboration during the German Occupation He demonstrates that in this context complicity with political evil often derived from nonpolitical motives including sexual orientation antimodern aesthetics and dangerously skewed religious beliefs Turning to the post cold war era of the 1990s Golsan examines the philosopher Alain Finkielkraut's support for Croatian independence the mediologist R  gis Debray's pro

Serb stance during the bombing of Kosovo and the historian Stéphane Courtois's revisionist comparison of Nazi and Communist crimes during the 1997 debate surrounding the publication of *The Black Book of Communism*. In these three cases, laudable motives and misguided historical comparisons with Vichy Nazism and the Occupation period that marked the political and intellectual discourses of France in the 1990s resulted paradoxically in antidemocratic engagements profoundly at odds with the original motivations behind these intellectuals' commitments. In each of these case studies, political complicity derives from a combination of passions and ideals, whether positive or negative, emotional or intellectual, as well as a desire to make the present conform to a particular and generally skewed vision of the past. The full implications of these involvements are neither fully grasped nor understood by their authors, either through lack of objectivity, rationality, or imagination, or through willful ignorance. The results are always unfortunate and often disastrous. Considered together, these six intellectuals serve as sobering reminders that political commitments are never as simple or straightforward as they seem, and that admirable motives for political involvement can have dangerous and destructive consequences in historical practice.

Le Sens du récit Marie-Pascale Huglo, 2007-03-02. Etudes critiques sur l'intrication du sens de la perception sensible et de la mémoire culturelle chez lescrivains tels que M. Leiris, L. R. des Forêts, W. Gombrowicz, E. Carrère, J. P. Toussaint, L. Salvayre, A. Volodine, N. Sarraute. L'auteure s'interroge entre genres anciens et nouveaux, médias sur les conséquences des nouveaux modes de perception sur la façon de raconter.

Poétiques de la violence et récits francophones contemporains Emmanuel Bruno Jean-François, 2016-11-07. Face à la surenchère des représentations médiatiques artistiques et iconographiques de la violence, en quoi consiste le contre-discours qu'articulent les littératures francophones émergentes pour penser les violences du monde contemporain. En adoptant une approche comparatiste et largement interdisciplinaire, mettant en évidence le travail esthétique et l'engagement éthique descrivains issus d'aires géographiques diverses, Emmanuel Bruno Jean-François tente dans *Poétiques de la violence et récits francophones contemporains* de répondre à cette question en mettant en dialogue des récits qui, au constat d'une représentation en crise, d'une banalisation et d'un talage de la violence, procèdent d'un effet de rupture pour mettre en scène l'irreprésentable. En explorant les contours de ces poétiques plurielles de la violence en contexte francophone et postcolonial, cette étude nous invite à une lecture transnationale des enjeux thématiques, éthiques et esthétiques qu'elles soulèvent.

In his comparative interdisciplinary study *Poétiques de la violence et récits francophones contemporains*, Emmanuel Bruno Jean-François examines what constitutes the counter-discourse that emerging Francophone literatures articulate to think through the dynamics of violence in our contemporary world in view of the proliferation of artistic iconographic and media representations of violence effecting our perception of our environment. In the context of the trivialization of violence and the crisis of representation that this phenomenon produces, he underscores both the aesthetic and ethical engagement of writers from a wide range of geographical regions by bringing together literary texts that develop a new poetics of violence characterized by a break in the aesthetic values usually associated with the unrepresentable. By exploring the stylistic

historical and thematic contours of these Francophone and postcolonial texts his study invites us to better understand the thematic aesthetic and ethic issues they raise Albert Camus, précurseur Alek Baylee Toumi, 2009 Si pour les lecteurs américains de la littérature française de l'après guerre Albert Camus en a été un des auteurs les plus populaires il s'est vu trop rapidement marginalisé par certains critiques postmodernes notamment ceux de la mouvance postcoloniale Ils lui reprochent son attitude pendant la guerre d'Algérie lui faisant souvent sacler de clarification Je crois la justice mais je défendrai ma mère avant la justice Pourtant en 1958 Camus avait publié dans Actuelles III Chroniques algériennes une série d'articles dans lesquels il dénonçait la misère des indigènes en Algérie Il y affirmait entre autre que l'ère du colonialisme est terminée Antifasciste résistant il a rapidement été un des premiers intellectuels condamner outre le nazisme le stalinisme le terrorisme et la torture En pleine guerre d'Algérie il n'a cessé de se prononcer la fois contre le système colonial et ses injustices et contre une Algérie indépendante baathiste En fin de compte la vision camusienne reflète son rejet de tous les systèmes totalitaires y compris le futur islamisme politique Du 21 au 23 septembre 2006 le Centre Pluridisciplinaire des études Françaises de l'Université du Wisconsin Madison a consacré un colloque international Albert Camus précurseur Méditerranée d'hier et d'aujourd'hui Représentant des opinions et des horizons divers une douzaine de professeurs chercheurs et auteurs d'Algérie de France d'Espagne et d'Amérique du Nord ont participé cette conférence sur Camus la première aux Etats Unis depuis vingt cinq ans Les Actes de ce colloque que nous publions dans cet ouvrage proposent la fois une tentative de mise au point des lectures politiques et culturelles de Camus et un plaidoyer pour la tolérance et la diversité

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