

MARCEL  
PROUST

LA  
PRISONNIÈRE

★

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*nr*

PARIS  
NOUVELLE  
REVUE  
FRANÇAISE  
1923

MARCEL PROUST  
A LA RECHERCHE DU  
TEMPS PERDU  
TOME VI

LA  
PRISONNIÈRE  
(SODOME ET GOMORRHE III)

★ ★

*édition originale*

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PARIS  
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# Proustian Passions The Uses Of Self Justification For A La Recherche Du Temps Perdu

**Katja Haustein**



## **Proustian Passions The Uses Of Self Justification For A La Recherche Du Temps Perdu:**

**Proustian Passions** Ingrid Wassenaar,2000 A la recherche du temps perdu occupies an undisputed place in the unfolding intellectual history of the moi in France There is however a general tendency in writing on this novel to celebrate the wonders of the moi sensible uncritically This effaces all that is morally dubious or frankly experimental about Proust's account of selfhood It denies the rigour with which Proust tries to understand exactly why it is so difficult to explain one's own actions to another The great party scenes for example or the countless digressions read like manuals on how acts of self justification take place Proust however is not merely interested in some kind of taxonomy of excuses hypocrisy disingenuousness and Schadenfreude He wants to know why self justification tends to be interpreted as indicative of moral or psychological weakness He asks himself whether self justification informs isolated moments of everyday existence or whether it endures in an overall conception of self that lasts an individual's lifetime He investigates whether it dictates the functioning of an entire social group Can we decide he asks whether justifying one's self should be written off as morally repugnant or taken seriously as evidence of moral probity *Philosophy As Fiction* Joshua Landy,2009-05-26 Philosophy as Fiction seeks to account for the peculiar power of philosophical literature by taking as its case study the paradigmatic generic hybrid of the twentieth century Marcel Proust's *In Search of Lost Time* At once philosophical in that it presents claims and even deploys arguments concerning such traditionally philosophical issues as knowledge self deception selfhood love friendship and art and literary in that its situations are imaginary and its stylization inescapably prominent Proust's novel presents us with a conundrum How should it be read Can the two discursive structures co exist or must philosophy inevitably undermine literature by sapping the narrative of its vitality and literature undermine philosophy by placing its claims in the mouth of an often unreliable narrator In the case of Proust at least the result is greater than the sum of its parts Not only can a coherent distinctive philosophical system be extracted from the Recherche once the narrator's periodic waywardness is taken into account not only does a powerfully original style pervade its every nook overtly reinforcing some theories and covertly exemplifying others but aspects of the philosophy also serve literary ends contributing more to character than to conceptual framework What is more aspects of the aesthetics serve philosophical ends enabling a reader to engage in an active manner with an alternative art of living Unlike the essay Proust might have written his novel grants us the opportunity to use it as a practice ground for cooperation among our faculties for the careful sifting of memories for the complex procedures involved in self fashioning and for the related art of self deception It is only because the narrator's insights do not always add up a weakness so long as one treats the novel as a straightforward treatise that it can produce its training effect a feature that turns out to be its ultimate strength **Reading in Proust's A la recherche** Adam Watt,2009-06-18 Through close textual analysis of the scenes of reading in Proust's *A la recherche du temps perdu* Adam Watt offers an invigorating new study of the novel and previously unacknowledged paths through it After considering key

childhood Primal Scenes which mark the act of reading as revelatory and potentially traumatic the book then identifies and examines the interwoven strands of the novel's narrative of reading showing that scenes where the narrator reads and where others provide lessons in reading are intricately connected within the narrator's ever unfolding considerations of intelligence sense experience knowledge and desire These acts of reading often bewildering the narrator with their mix of illuminations wrong turns and over determinations lead us to interrogate our own understanding of the act we accomplish as we read *À la recherche* This book emphasizes the complexities and contradictions with which reading always inescapably an engagement of both mind and body is riven and which connect it repeatedly to the experience of involuntary memory Reading is shown to be frequently fraught with heady instability and lire of a highly revealing sort from which narrator and readers alike have much to learn The book's final chapter shows how the narrator's critical energies turned contemplatively inwards in the Guermantes library are subsequently turned outwards for a final interpretive effort the reading of his now aged acquaintances at the Bal de t tes in a shift that provides the narrator not only the confidence to begin his work of art but also the humility to face undeterred the approach of death

Proust's Songbook Jennifer Rushworth, 2024-06-04 In Proust's Songbook Jennifer Rushworth analyzes and theorizes the presence and role of songs in Marcel Proust's novel *À la recherche du temps perdu* In Search of Lost Time Instead of focusing on instrumental music and large scale forms such as symphonies and opera as is common in Proust musical studies Rushworth argues for the centrality of songs and lyrics in Proust's opus Her work analyzes the ways in which the author inserted songs at key turning points in his novel and how he drew inspiration from contemporary composers and theorists of song Rushworth presents detailed readings of five moments of song in *À la recherche du temps perdu* highlighting the songs significance by paying close attention to their lyrics music composers and histories Rushworth interprets these episodes through theoretical reflections on song and voice drawing particularly from the works of Reynaldo Hahn and Roland Barthes She argues that songs in Proust's novel are connected and resonate with one another across the different volumes yet also shows how song for Proust is a solo amateur and intimate affair In addition she points to Proust's juxtapositions of songs with meditations on the notion of *mauvaise musique* bad music to demonstrate the existence of a blurred boundary between songs that are popular and songs that are art According to Rushworth a song for Proust has a special relation to repetition and memory due to its typical brevity and that song itself becomes a mode of resistance in *la Recherche* especially on the part of characters in the face of family and familial expectations She also defines the songs in Proust's novel as songs of farewell noting that to sing farewell is a means to resist the very parting that is being expressed and demonstrates how songs in formal terms resist the forward impetus of narrative

**Mourning and Creativity in Proust** Anna Magdalena Elsner, 2017-03-09 This study explores Proust's answers to some of the fundamental challenges of the inevitable human experience of mourning Thinking mourning and creativity together allows for a fresh approach to the modernist novel at large but also calls for a reassessment of the particular historical and social challenges

faced by mourners at the beginning of the twentieth century The book enables the reader to acknowledge loss and forgetting as an essential part of memory and it proposes that this literary topos has seminal implications for an understanding of the ethics aesthetics and erotic in Proust's *A la recherche du temps perdu* Drawing on the works of Sigmund Freud and Jacques Derrida Anna Magdalena Elsner develops an original theory of how mourning and creativity are linked by emphasizing that ethical dilemmas are central to an understanding of the novel's final aesthetic apotheosis This sheds new light on the enigmatic and versatile nature of mourning but also pays tribute to those fertile tensions and paradoxes that have made Proust's novel captivating for readers since its publication

**Proust and the Visual** Nathalie Aubert, 2013-01-15 This collection of essays is aiming at capturing the rich and complex category of the visual both in Proust's novel itself in its philosophical and stylistic implications and beyond it in other visual practices cinema painting dance inspired by the novel

Proust and Emotion Inge Crosman Wimmers, 2003-01-01 In *Proust and Emotion* Inge Crosman Wimmers proposes a new approach to *A la recherche du temps perdu* that centres on the role of affect Through close reading of the hero narrator's personal history the author shows how emotional paradigms especially separation anxiety involuntary memory and other compelling impressions give focus and structure to Proust's novel Drawing on reader oriented and emotion theories she shows how affect commands the attention of the motivated reader and is crucial to the process of self understanding for both the narrator and the reader This is the first extensive study in English to take fully into consideration the drafts esquisses published in the new Pléiade edition of the novel the Mauriac edition of *Albertine disparue* and material from the unpublished Proust manuscripts all of which shed further light on the importance of affect in *A la recherche* *Proust and Emotion* will appeal to readers interested in an approach to Proust that combines insights from philosophy psychology and literary aesthetics and in a poetics of reading that pays particular attention to emotion

*The Material Object in the Work of Marcel Proust* Thomas Baldwin, 2005 *Modern French Identities* focuses on the French and Francophone writing of the twentieth and twenty first centuries whose formal experiments and revisions of genre have combined to create an entirely new set of literary forms The series publishes studies of individual authors and artists comparative studies and interdisciplinary projects

Marcel Proust Harold Bloom, 2009 A guide to three novels by Marcel Proust containing selections of critical essays plot summaries for each work and a biography of Proust

**Discourses of Mourning in Dante, Petrarch, and Proust** Jennifer Rushworth, 2016 This book brings together in a novel and exciting combination three authors who have written movingly about mourning two medieval Italian poets Dante Alighieri and Francesco Petrarca and one early twentieth century French novelist Marcel Proust Each of these authors through their respective narratives of bereavement grapples with the challenge of how to write adequately about the deeply personal and painful experience of grief In Jennifer Rushworth's analysis discourses of mourning emerge as caught between the twin conflicting demands of a comforting readable shared generality and a silent solitary respect for the uniqueness of any and every experience of loss Rushworth explores a variety of major

questions in the book including what type of language is appropriate to mourning What effect does mourning have on language Why and how has the Orpheus myth been so influential on discourses of mourning across different time periods and languages Might the form of mourning described in a text and the form of closure achieved by that same text be mutually formative and sustaining In this way discussion of the literary representation of mourning extends to embrace topics such as the medieval sin of acedia the proper name memory literary epiphanies the image of the book and the concept of writing as promise In addition to the three primary authors Rushworth draws extensively on the writings of Sigmund Freud Julia Kristeva Jacques Derrida and Roland Barthes These rich and diverse psychoanalytical and French theoretical traditions provide terminological nuance and frameworks for comparison particularly in relation to the complex term melancholia

**The Cambridge Introduction to Marcel Proust** Adam Watt, 2011-04-07 Proust's *A la recherche du temps perdu* In Search of Lost Time 1913 27 changed the course of modern narrative fiction This Introduction provides an account of Proust's life the socio historical and cultural contexts of his work and an assessment of his early works At its core is a volume by volume study of In Search of Lost Time which attends to its remarkable superstructure as well as to individual images and the intricacies of Proust's finely stitched prose The book reaches beyond stale commonplaces of madeleines and memory alerting readers to Proust's verbal virtuosity his preoccupations with the fleeting and the unforeseeable with desire jealousy and the nature of reality Lively informative chapters on Proust criticism and the work's afterlives in contemporary culture provide a multitude of paths to follow The book charges readers with the energy and confidence to move beyond anecdote and hearsay and to read Proust's novel for themselves [Opera in the Novel from Balzac to Proust](#) Cormac Newark, 2011-03-31 The turning point of Madame Bovary which Flaubert memorably set at the opera is only the most famous example of a surprisingly long tradition one common to a range of French literary styles and sub genres In the first book length study of that tradition to appear in English Cormac Newark examines representations of operatic performance from Balzac's *La Com die humaine* to Proust's *la recherche du temps perdu* by way of among others Dumas p re s *Le Comte de Monte Cristo* and Leroux's *Le Fant me de l Op ra* Attentive to textual and musical detail alike in the works the study also delves deep into their reception contexts The result is a compelling cultural historical account of changing ways of making sense of operatic experience from the 1820s to the 1920s and of a perennial writerly fascination with the recording of that experience *Proust and America* Michael Murphy, 2007-12-01 An Open Access edition of this book is available on the Liverpool University Press website and the OAPEN library It is strange Proust wrote in 1909 that in the most widely different departments there should be no other literature which exercises over me so powerful an influence as English and American In the spirit of Proust's admission this engaging and critical volume offers the first comparative reading of the French novelist in the context of American art literature and culture In addition to examining Proust's key American influences Ralph Waldo Emerson Edgar Allen Poe and James McNeill Whistler Proust and America investigates the previously overlooked

influence of the American neurologist George Beard whose writings on neurasthenia and American nervousness contributed to the essential modernity of the author's work      Regarding Lost Time Katja Haustein, 2017-07-05 What is autobiography and how does it transform in the age of technological reproducibility Katja Haustein discusses this question as it relates to photography and the role of emotion in Marcel Proust's *In Search of Lost Time* 1909 22 Walter Benjamin's *Berlin Childhood* around 1900 1932 38 and Roland Barthes's *Roland Barthes* 1977 and *Camera Lucida* 1980 In her close critical readings Haustein provides the first comprehensive comparative analysis of these popular works mapping them against little studied textual visual and aural material some of which has only recently become accessible In this way her book opens new avenues in scholarship dedicated to three outstanding twentieth century writers and contributes to a field of critical inquiry that is still in the making the history of autobiography in the light of a history of the gaze      *Mirages and Mad Beliefs* Christopher Prendergast, 2013-07-21 Marcel Proust was long the object of a cult in which the main point of reading his great novel *In Search of Lost Time* was to find with its narrator a redemptive epiphany in a pastry and a cup of lime blossom tea We now live in less confident times in ways that place great strain on the assumptions and beliefs that made those earlier readings possible This has led to a new manner of reading Proust against the grain In *Mirages and Mad Beliefs* Christopher Prendergast argues the case differently with the grain on the basis that Proust himself was prey to self doubt and found numerous if indirect ways of letting us know Prendergast traces in detail the locations and forms of a quietly nondogmatic yet insistently skeptical voice that questions the redemptive aesthetic the novel is so often taken to celebrate bringing the reader to wonder whether that aesthetic is but another instance of the mirage or the mad belief that in other guises figures prominently in *In Search of Lost Time* In tracing the modalities of this self pressuring voice Prendergast ranges far and wide across a multiplicity of ideas themes sources and stylistic registers in Proust's literary thought and writing practice attentive at every point to inflections of detail in a sustained account of Proust the skeptic for the contemporary reader

**Recovering Your Story** Arnold Weinstein, 2007-12-18 Great art discovers for us who we are writes eminent literature professor and critic Arnold Weinstein in this magisterial new book about how we can better uncover and understand our own stories by reading five major modern writers Professor Weinstein author of the highly acclaimed *A Scream Goes Through the House* has spent a lifetime guiding students through the work of great writers and in a volume that crowns his career Weinstein invites us to discover ourselves our perceptions our dreams our own elusive deepest stories in the masterpieces of modernist fiction Marcel Proust James Joyce Virginia Woolf William Faulkner the very names sound intimidating Yet as Weinstein argues with wit and passion the works of these authors and of their contemporary heir Toni Morrison are in fact shimmering mirrors of our own inner world and most intimate thoughts Novels such as *Remembrance of Things Past* *Ulysses* *Mrs Dalloway* *To the Lighthouse* *The Sound and the Fury* *Absalom Absalom* and *Beloved* allow us to explore the inner worlds of human feeling and bring us face to face with our own deepest selves and desires Weinstein decodes these great novels and

he shows how to read them to understand human beings the way our minds and hearts actually work This is what Weinstein means by recovering your story Weinstein illuminates the complex pleasures woven into these peerless narratives Beneath the slow sensual cadences of Proust he finds an edgy erotic tension as well as a remarkably crisp depiction of the timeless world inside the self Joyce's *Ulysses* in Weinstein's brilliantly original reading is a protean linguistic experiment that forces us to view both our bodies and our minds in a radically new and hilariously funny light His analysis of Virginia Woolf's *Mrs Dalloway* and *To the Lighthouse* circles back again and again on Woolf's depiction of the importance of relationships in knowing the self Faulkner argues Weinstein is at once our greatest tragedian and our darkest comedian a novelist who captures both the agony and absurdity of consciousness in a time of social and moral disintegration Finally in Toni Morrison's *Beloved* Weinstein explores the legacy of modernism in a contemporary novel as Morrison brings the body into the literary picture confronting how the body affects not only our fundamental concept of self but also consciousness itself In this magnificent work of literary appreciation and exploration Weinstein makes the astonishing discovery of the self as a part of the joy of reading great modernist fiction even as he makes these powerful works understandable accessible indeed imperative for all adventurous readers , **Courageous Vulnerability** Rosa Slegers, 2010-05-10 This work develops the ethical attitude of courageous vulnerability through the integration of Marcel Proust's novel *In Search of Lost Time* and the philosophies of Henri Bergson William James and Gabriel Marcel Central to the discussion is the phenomenon of involuntary memory taken from common experience but discovered and made visible by Proust Through the connection between a variety of themes from both Continental and American schools of thought such as Bergson's phenomenological account of the artist James will to believe and Marcel's creative fidelity the courageously vulnerable individual is shown to take seriously the ethical implications of the knowledge gained from involuntary memories and similar privileged moments and do justice to the something more which though part of our experience of ourselves and others escapes rigid philosophical analysis

*Proust's Gods* Margaret Topping, 2000 Proust's *Gods* explores two interweaving networks of imagery which are vital to key thematic areas of Proust's fictional construct These are Christian and biblical and classical and mythological figures of speech Proust's metaphorical vision plucks legends and figures drawn from these sources out of their original settings and thrusts them with all their persistent resonances into new and often unlikely contexts Yet these deliberately incongruous juxtapositions and the sliding scale of tones they produce are also strangely apt and amongst the richest sources of humorous effects in the novel The study also analyses the increasing sophistication of Proust's imagery from his earliest writings onwards and re-evaluates the role of the largely ignored Correspondance in his development as a writer Considered as texts rather than biographical documents the letters are identified as a flexible stylistic stamping ground and an arena for experimentation for later works **Encyclopedia of Life Writing** Margaretta Jolly, 2013-12-04 First published in 2001 This is the first substantial reference work in English on the various forms that constitute life writing As this term suggests the



Encyclopedia explores not only autobiography and biography proper but also letters diaries memoirs family histories case histories and other ways in which individual lives have been recorded and structured It includes entries on genres and subgenres national and regional traditions from around the world and important auto biographical writers as well as articles on related areas such as oral history anthropology testimonies and the representation of life stories in non verbal art forms

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In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Proustian Passions The Uses Of Self Justification For A La Recherche Du Temps Perdu**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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