

OXFORD

READING
NATHALIE SARRAUTE
Dialogue and Distance



EMER O'BEIRNE

OXFORD MODERN LANGUAGES AND
LITERATURE MONOGRAPHS

Reading Nathalie Sarraute Dialogue And Distance

Dervila Cooke



Reading Nathalie Sarraute Dialogue And Distance:

Reading Nathalie Sarraute Emer O'Beirne,1999 Spanning seven decades Nathalie Sarraute's literary career has established her as one of the most prominent and highly respected French writers of the twentieth century From the outset she has sought through consistent formal innovation to develop a mode of literary expression adequate to an endlessly mobile and mutable self stifled as much in public discourse as in traditional fictional characterization Central to that enterprise is the dream of full and transparent communication with another and ultimately with an ideal reader This study is the first to explore in detail the interaction between the increasing move towards dialogue in Sarraute's prose works *Tu ne t'aimes pas* is an extreme example and the dialogue those works initiate with their readers Intensely aware of the pitfalls of communication both spoken and written Sarraute's prose writings illuminate not only the dynamics of conversation but also those of the reading process

Nathalie Sarraute, Fiction and Theory Ann Jefferson,2000-07-03 Nathalie Sarraute 1900-99 is regarded as one of the major French novelists of the twentieth century Initially hailed as a leading theorist and exemplar of the nouveau roman she has come to be regarded as an important author in her own right with her own distinctive concerns In this major 2000 study of Sarraute the first in English since her death Ann Jefferson offers a fresh perspective on Sarraute's entire oeuvre her novels her outstanding autobiography *Enfance* and her influential critical writings by focusing on the crucial issue of difference which emerges as one of her central preoccupations Drawing on a variety of critical approaches Jefferson explores Sarraute's fundamental ambivalence to differences of various kinds including questions of gender and genre She argues that difference is simultaneously asserted and denied in Sarraute's work and that the notion of difference so often celebrated by other writers and thinkers is shown in Sarraute's work to be inseparable from ambiguity and anxiety

Proust and Joyce in Dialogue Sarah Tribout-Joseph,2017-07-05 It might reasonably be asked what the connection is between Françoise's malapropisms in Proust and the erudite allusions of Stephen's interior monologue in Joyce Tribout-Joseph argues that they are indeed interrelated Proust and Joyce are exemplary of Modernism's reconciliation of high literature with popular voices Both writers explore the process of incorporation the interface between speech and narrative Fragments of discourse are taken from diverse sources and reoriented within new contexts Proposed here are interconnected close readings of socio-political debate body talk listening processes silences intertextual echoes cliché register conflated voices chatter gossip eavesdropping internalized debate and misunderstandings which allow for a new configuration of the authors to emerge

Conventional and Original Metaphors in French Autobiography Madalina Akli,2009 This book studies three autobiographies each of which is at least partially devoid of chronological structure Sartre's *The Words* Perec's *W or The Memory of Childhood* and Sarraute's *Childhood* Calendar based order traditionally associated with autobiography fails to provide the coherence the readers expect Hence readers must create a sense of coherence at another level by using their conceptual resources *Conventional and Original Metaphors in French Autobiography* reveals that in these literary texts

coherence is maintained based on the exploitation of conventional metaphors taken from everyday language which the autobiographers transform in a creative yet familiar manner. These common metaphors offer guidance to readers and establish coherence between the shared life experiences of reader and autobiographer. In the course of reading the autobiographers and the readers' life experiences overlap through familiar metaphors which serve as organizational devices in writing and as guiding principles in reading.

Writing the Mind Simon Kemp, 2017-09-25. My thought is me that is why I cannot stop. I exist because I think and I cannot stop myself from thinking. Jean Paul Sartre. *Nausea*. *Writing the Mind*. Representing Consciousness from Proust to Derrida. *secq* explores the works of seven ground breaking thinkers and novelists of recent history to compare and contrast the varying representations of the conscious and the unconscious mind. Grounding his study in the writings of philosophers like Jean Paul Sartre and Marcel Proust, Simon Kemp explores the non literary influences of science, faith and philosophy as presented in their works. It demonstrates how writers learn from and sometimes deviate from preceding generations and how they agree or disagree with their peers. Kemp's elegant study also charts the rise and wane of Freudian influence on literature through the twentieth century and the emergence of cognitive and neo Darwinian ideas at the dawn of the twenty first. In the work of these seven writers we discover radically different understandings of how consciousness and the unconscious mind are constituted which are the most salient characteristics of mental life and even what it is that defines a mind at all.

Echo's Voice Mary Noonan, 2017-07-05. Helene Cixous 1937 distinguished not least as a playwright herself told *Le Monde* in 1977 that she no longer went to the theatre. It presented women only as reflections of men used for their visual effect. The theatre she wanted would stress the auditory giving voice to ways of being that had previously been silenced. She was by no means alone in this. Cixous's plays along with those of Nathalie Sarraute 1900-99, Marguerite Duras 1914-96 and Noelle Renaude 1949 among others have proved potent in drawing participants into a dynamic space of the voice. If as psychoanalysis suggests voice represents a transitional condition between body and language such plays may draw their audiences in to understandings previously never spoken. In this ground breaking study Noonan explores the rich possibilities of this new audio vocal form of theatre and what it can reveal of the auditory self.

Ethics and Dialogue Michael Eskin, 2000. *Ethics and Dialogue* engages with four of the most complex authors of the twentieth century: Levinas, Bakhtin, Mandelstam and Celan in a hermeneutically and methodologically innovative manner. Construing Levinas's ethical philosophy in conjunction with Bakhtin's philosophy of the act and metalinguistics as an interpretative framework for making sense of Celan's dialogue with Mandelstam, the author develops a highly sophisticated mode of reading poetry poethically which takes into account both the ethical significance of poetry and the poetic significance of ethical philosophy. While documenting the viability of Levinas's and Bakhtin's philosophies, Eskin's analyses of Celan's and Mandelstam's poetry in the light of its philosophical underpinnings open hitherto unseen vistas on to the workings of twentieth century poetry in general and on to European modernist and post World War II poetry in particular.

Consuming Autobiographies Claire Boyle, 2017-12-02 Since 1975 French literary writing has been marked by an autobiographical turn which has seen authors increasingly often tap into the vein of what the French term *écriture de soi*. This coincides paradoxically with the death of autobiography as these authors self consciously distance themselves and their writings from conventional autobiography founding a *nouvelle autobiographie* where the very possibility of autobiographical expression is questioned. In the first book length study in English to address this phenomenon Claire Boyle sheds a new light on this hostility toward autobiography through a series of ground breaking studies of estrangement in autobiographical works by major post war authors Nathalie Sarraute, Georges Perec, Jean Genet and Helene Cixous. She identifies autobiography as a site of conflict between writer and reader as authors struggle to assert the unknowableness of their identity in the face of a readership resolutely desiring privileged knowledge. Autobiography emerges as a deeply troubling genre for authors with the reader as an antagonistic consumer of the autobiographical self.

Exploring Textual Action Anders M Gullestad, Patrizia Lombardo, Lars Saetre, 2010-12-31 Exploring Textual Action questions how we analyse works of art after the performative turn and shows how the interplay of performativity, textual action space and topography and the converging of genres and art forms is essential in modern drama, theatre, prose, fiction, poetry and film. The volume also fosters a keen concern for the development of congenial theory. Its 14 detailed essays analyse works of art ranging from Balzac, Melville and George Eliot to Breton, Kafka, Benjamin, Blixen and Woolf and from W C Williams, Bresson and Scorsese to Sarraute, Duras, Reygadas, Dumont and Waltz. The approach of these studies discloses the art works as creative and dynamic utterances with active and shaping forces so powerful and consequential that they have the potential to transform human perception and blur clear distinctions between art and real life. Using an alternative and dynamic method and suggesting a direction towards the detailed analysis of literature, art, media and culture, Exploring Textual Action addresses current debates within the humanities.

The Cambridge Companion to French Literature John D. Lyons, 2016 A fresh and comprehensive account of the literature of France from medieval romances to twenty first century experimental poetry and novels.

Rhetoric Michael Hawcroft, 1999 Setting out the principles of rhetoric with a wide range of illustrative examples in the first chapter, the author then explores rhetoric at work in different genres via a close reading of texts.

The Avant-Postman David Vichnar, 2023-11-01 The Avant Postman explores a broad range of innovative postwar writing in France, Britain and the United States. Taking James Joyce's revolution of the word in *Ulysses* and *Finnegans Wake* as a joint starting point, David Vichnar draws genealogical lines through the work of more than fifty writers up to the present including Alain Robbe-Grillet, B S Johnson, William Burroughs, Christine Brooke-Rose, Georges Perec, Kathy Acker, Iain Sinclair, H L ne Cixous, Alan Moore, David Foster Wallace and many others. Centering the exploration around five writing strategies employed by Joyce: narrative, parallax, stylistic, metempsychosis, concrete writing, forgery and neologising the logos, the book reveals the striking continuities and developments from Joyce's day to our own.

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.

Thresholds of Meaning Jean Duffy,2011-06-16 *Thresholds of Meaning* examines contemporary French narrative and explores two related issues the centrality within recent French fiction and autofiction of the themes of passage ritual and liminality and the thematic continuity which links this work with its literary ancestors of the 1960s and 1970s. Through the close analysis of novels and r cits by Pierre Bergounioux Fran ois Bon Marie Darrieussecq H l ne Lenoir Laurent Mauvignier and Jean Rouaud Duffy demonstrates the ways in which contemporary narrative while capitalising on the formal lessons of the *nouveau roman* and drawing upon a shared repertoire of motifs and themes engages with the complex processes by which meaning is produced in the referential world and in particular with the rituals and codes that social man brings into play in order to negotiate the various stages of the human life cycle. By the application of concepts and models derived from ritual theory and from visual analysis *Thresholds of Meaning* situates itself at the intersection of the developing field of literature and anthropology studies and research into word and image.

Juan Goytisolo Alison Ribeiro de Menezes,2005 This book assesses Goytisolo's contribution to cultural debates in Spain since the sixties and revises the prevailing critical interpretation of his fiction arguing that his works represent an ethical engagement with postmodernist theory rather than an illustration of it. This monograph offers two new perspectives on Spanish writer Juan Goytisolo. First under the themes of authorship and dissidence it integrates his writing across several genres providing a rounded assessment of his contribution to cultural debates in Spain since the sixties and arguing that resistance to repressive discourses characterizes his essays and autobiographies as much as his fiction. Second it revises the prevailing critical interpretation of Goytisolo's fiction by building on four premises that his novels are less clearly oppositional than prevailing interpretations imply that in order to engage with discourses of identity he employs an idiom which contrary to his own statements is not a poststructuralist autonomous world of words that a textual practice grounded in the recognizable experience of post Civil War Spain rather than one which

seeks out the realm of pure textuality is essential to Goytisolo's subversive political intentions and that the autobiographical element of much of his work constitutes a more complex narrative aesthetic than has been appreciated. The book argues that if Goytisolo's work is interpreted as an ethical engagement with postmodernist theory rather than as an illustration of it then certain contradictions for which he has been criticized are seen in a new and valuable light. ALISON RIBEIRO DE MENEZES is a Senior Lecturer in Spanish at University College Dublin.

Anaïs Nin, Fictionality and Femininity Helen Tookey, 2003. Helen Tookey examines the work of Anaïs Nin 1903-77 and the different versions of Nin herself as woman writer and iconic figure through the lens of cultural and historical contexts. She focuses particularly on questions of identity and femininity exploring how the self for Nin is constructed through narratives and performances of various kinds and shedding light on key issues and conflicts within feminist thinking since the 1970s particularly questions of identity, femininity and psychoanalysis.

Reading for Change Gill Rye, 2001. How does reading literature change our life? How does it change the way we see each other? In what ways can reading impact on who we are and what we will become? Drawing creatively on major theorists from French and Anglo-American feminisms through psychoanalysis, sociology and psychology to contemporary literary theory, the author articulates reading as a process of change. Relations between text and reader, individual and collective identities, self and other are thought through in a sustained development of a politics of reading based on the model of the dialogue. Without losing sight of diversity and subjectivity in reading, this book explores the transformative potential of literature through themes of loss, maternity and difference. In original readings of some post-1980 French fiction, Anglophone readers are introduced to the rich oeuvre of Christiane Baroche and to the accessible yet thought-provoking novels of Paule Constant, winner of the 1998 prix Goncourt, as well as to new critical analyses of Hélène Cixous's later fictions.

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**

Present Pasts Dervila Cooke, 2005-01-01. This is the first in-depth study of the twelve Modiano texts specifically concerned with life writing in autobiographical and biographical cum historiographical projects. The texts covered range from *La Place de la toile* 1968 through to *La Petite Bijou* 2001. Close textual analysis is combined with a theoretical approach based on current thinking in autobiography, biography and reader response. Modiano's use of autofiction and biofiction is analysed in the light of his continuing obsession with both personal trauma and History as well as his problematic relationship with his paternally inherited Jewish links. His view of identity of self and other is thus discussed in relation to a particular literary and socio-historical context: French postmodern, post-World War II and post-Holocaust.

Postcolonial Paradoxes in French Caribbean Writing Jeannie Suk, 2001-05-17. This book is the first major study of French Caribbean literature in light of the

concept of postcoloniality Postcolonial theory debates have developed in the anglophone domain and have not as yet referred prominently to francophone literature Jeannie Suk investigates how the literature of Martinique and Guadeloupe provides a kaleidoscopic view of the paradoxes at the heart of postcoloniality Through subtle and provocative readings of Aimé Césaire, Édouard Glissant, Maryse Condé, Baudelaire, Freud and others she illuminates how the development of French Caribbean literature and debates about *négritude*, *antillanité* and *créolité* contribute to theories of *in-betweenness* and incompleteness central to postcolonial modes In each chapter lively and detailed analyses of literary and critical texts reveal connections between key thematic, conceptual, rhetorical and psychic issues that form the interface of Caribbean and postcolonial concerns The first part paves theoretical ground focusing on readings of two seminal texts Césaire's *Cahier d'un retour au pays natal* and Glissant's *Discours antillais* the second part concentrates on Maryse Condé's exemplary work Lucidly articulating the overlap and interplay of the distance of oceanic crossing, the discontinuities of allegorical signification and the gap at the heart of trauma Suk probes the paradoxical dynamic of impossible yet inevitable returns in space, time and the psyche She shows how literal and metaphorical crossings both produce and impede history and representation The result is a new framework for understanding the intersection of postcolonial psychoanalytic, deconstructive and French Caribbean problems in a language attentive to improbable recurrences across theories and registers *Postcolonial Paradoxes* is a major contribution to criticism and theory of interest to scholars and students of postcolonialism, Caribbean and African diaspora literature, French literature and psychoanalysis

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Table of Contents Reading Nathalie Sarraute Dialogue And Distance

1. Understanding the eBook Reading Nathalie Sarraute Dialogue And Distance
 - The Rise of Digital Reading Reading Nathalie Sarraute Dialogue And Distance
 - Advantages of eBooks Over Traditional Books
2. Identifying Reading Nathalie Sarraute Dialogue And Distance
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Reading Nathalie Sarraute Dialogue And Distance
 - User-Friendly Interface
4. Exploring eBook Recommendations from Reading Nathalie Sarraute Dialogue And Distance
 - Personalized Recommendations
 - Reading Nathalie Sarraute Dialogue And Distance User Reviews and Ratings
 - Reading Nathalie Sarraute Dialogue And Distance and Bestseller Lists

5. Accessing Reading Nathalie Sarraute Dialogue And Distance Free and Paid eBooks
 - Reading Nathalie Sarraute Dialogue And Distance Public Domain eBooks
 - Reading Nathalie Sarraute Dialogue And Distance eBook Subscription Services
 - Reading Nathalie Sarraute Dialogue And Distance Budget-Friendly Options
6. Navigating Reading Nathalie Sarraute Dialogue And Distance eBook Formats
 - ePub, PDF, MOBI, and More
 - Reading Nathalie Sarraute Dialogue And Distance Compatibility with Devices
 - Reading Nathalie Sarraute Dialogue And Distance Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Reading Nathalie Sarraute Dialogue And Distance
 - Highlighting and Note-Taking Reading Nathalie Sarraute Dialogue And Distance
 - Interactive Elements Reading Nathalie Sarraute Dialogue And Distance
8. Staying Engaged with Reading Nathalie Sarraute Dialogue And Distance
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Reading Nathalie Sarraute Dialogue And Distance
9. Balancing eBooks and Physical Books Reading Nathalie Sarraute Dialogue And Distance
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Reading Nathalie Sarraute Dialogue And Distance
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Reading Nathalie Sarraute Dialogue And Distance
 - Setting Reading Goals Reading Nathalie Sarraute Dialogue And Distance
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Reading Nathalie Sarraute Dialogue And Distance
 - Fact-Checking eBook Content of Reading Nathalie Sarraute Dialogue And Distance
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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