

Green Eyes In Paris

Andrew Slade

Auschwitz and After Lawrence D. Kritzman, 2014-02-04 Beginning with Marcel Ophus's documentary *The Sorrow and the Pity* (1970) there has been an attempt to question the idea of a totally unified, courageous and resistant wartime France. Even more startling have been the increasingly shocking revelations that the politics of collaboration were a mere extension of a deep-seated French anti-semitic tradition. In the shadow of these developments French writers and philosophers today are reflecting on the meaning of Jewish identity in the contemporary world. *Auschwitz and After* analyses for the first time how the memory of Auschwitz and the collaboration continue to haunt the French. These critical evaluations are accompanied by provocative essays on the Jewish Question and the politics of race as they have been studied by writers, historians, philosophers and film makers in postwar France.

Marguerite Duras Leslie Hill, 2002-09-11 Marguerite Duras is France's best-known and most controversial contemporary woman writer. Duras' influence extends from her early novels of the 1950's to her radically innovative experimental autobiographical text of the 1980's *The Lover*. Leslie Hill's book throws new light on Duras' relationship to feminism, psychoanalysis, sexuality, literature, film, politics, and the media. Feted by Kristeva, and Lacan who claimed her as almost his other self, Duras is revealed to be a profoundly transgressive thinker and artist. It will be a must for all concerned with contemporary writing, writing by women, recent European cinema, film and literature.

Cinema and Contact Laura McMahon, 2017-07-05 Drawing on the work of contemporary French philosopher Jean-Luc Nancy, *Cinema and Contact* investigates the aesthetics and politics of touch in the cinema of three of the most prominent and distinctive filmmakers to have emerged in France during the last fifty years: Robert Bresson, Marguerite Duras and Claire Denis. Countering the dominant critical account of touch elaborated by recent models of embodied spectatorship, this book argues that cinema offers a privileged space for understanding touch in terms of spacing and withdrawal rather than immediacy and continuity. Such a deconstructive configuration of touch is shown here to have far-reaching implications, inviting an innovative rethinking of politics, aesthetics and theology via the textures of cinema. The first study to bring the thought of Nancy into sustained dialogue with a series of detailed analyses of films, *Cinema and Contact* also forges new interpretative perspectives on Bresson, Duras and Denis, tracing a compelling two-way exchange between cinema and

philosophy.

Escape from Paris Carolyn Hart, 2013-06-11 Romantic suspense amid the chaos of a world at war. The year is 1940. As England braces for invasion and the German army overruns Europe, two American sisters in Paris risk their lives to save a downed British airman from Nazi arrest. Linda Rossiter and Eleanor Masson soon realize the price they may pay when they read this ominous public notice: All persons harbouring English soldiers must deliver same to the nearest Kommandantur not later than 20 October 1940. Those persons who continue to harbour Englishmen after this date without having notified the authorities will be shot. On Christmas Eve, the Gestapo sets a trap, and death is only a step behind the two American women. From the Trade Paperback edition.

Collected Stories Raja Rao, 2015-02-24 This collection of Raja Rao's short fiction traverses the entire span of his literary career. These vibrant stories reveal his deep understanding of village life and his passion for India's freedom struggle, and showcase his experimentation with form and style. They range from ones written by a struggling young writer to those of later years, displaying a mature, stylistic formalism.

Paris Émile Zola, 1898

Dreaming in French Alice Kaplan, 2012-02-29 "Alice Kaplan's triple portrait of three iconic mid-century American women dazzles beyond our evergreen fascination with [their] wildly disparate lives." —Patricia Hampl, New York Times Notable author A year in Paris . . . since World War II, countless American students have been lured by that vision—and been transformed by their sojourn in the City of Light. *Dreaming in French* tells three stories of that experience, and how it changed the lives of three extraordinary American women. All three women would go on to become icons, key figures in American cultural, intellectual, and political life, but when they embarked for France, they were young, little-known, uncertain about their future, and drawn to the culture, sophistication, and drama that only Paris could offer. Yet their backgrounds and their dreams couldn't have been more different. Jacqueline Bouvier was a twenty-year-old debutante, a Catholic girl from a wealthy East Coast family. Susan Sontag was twenty-four, a precocious Jewish intellectual from a North Hollywood family of modest means, and Paris was a refuge from motherhood, a failing marriage, and graduate work in philosophy at Oxford. Angela Davis, a French major at Brandeis from a prominent African American family in Birmingham, Alabama, found herself the only black student in her year abroad program—in a summer when all the news from Birmingham was of unprecedented racial violence. Kaplan takes readers into the lives, hopes, and ambitions of these young women, tracing their paths to Paris and tracking the discoveries, intellectual adventures, friendships, and loves that they found there—experiences that would continue to influence them for the rest of their lives. "An elegant and entertaining work." —Minneapolis Star-Tribune

STATEN ISLAND MEMOIRS John Latka, 2006-03-30 Lost love haunts many as they age, but ; in Staten Island Memoirs,

Paris. Polanski creates a fictitious love affair with a beautiful face from the past; he cannot forget; Paris has led a full life that lacks only one thing - the love of a beautiful woman he met 43 years ago. The woman in question is the real life equivalent to Helen, the central character in the novel, modeled after the Greek Goddess Helen of Troy. The story opens with Paris Polanski in his home in Grant City, Staten Island. Not being able to find his long lost love, Paris creates a work of fiction in which he recreates his life by falling in love with, marrying and becoming part of Helen's life, thus showing just how far one man's obsession will go to remove the sorrow of lost love. The story then goes back in time and continues Paris Polanski as a young man, secretly in love with a nameless, beautiful young woman. Shy and lacking self esteem, he is unable to express his feelings for her, and loses her to another man. After serving in the US Navy, Paris attends a New York City college and during one of his classes, he dreams of his ideal woman in the image and likeness of Helen of Troy. A year later, Paris sees the same young woman, Helen Jones, a student at Wilson College. She is smart, beautiful, and popular, and comes from a wealthy family. Paris on the other hand comes from a middle class family, dresses poorly, and is not blessed with the social graces; Engaged to a handsome young Ivy League attorney, Helen learns he has been cheating, and ends the relationship.

The Devil on Screen Charles P. Mitchell, 2015-06-08 The Devil has been represented in many film genres, including horror, comedy, the musical, fantasy, satire, drama, and the religious epic, and in these works has assumed many shapes and forms. This book begins with a discussion of how the devil has been portrayed on stage, how that portrayal carried over to the big screen, and what are the standard elements of a satanic plot. Each entry in the filmography includes year of production, running time, writer, editor, cinematographer, producer, and director, evaluative rating, annotated cast list, plot synopsis, overall appraisal, and a spotlight on the actor playing Satan.

France ,1920

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).

The French Classical Romances Edmund Gosse, 1902

Claire - A Woman's Journey LINDA RAE. BLAIR, 2008-09-19 Driven into hiding by a murderer in an era when women had few options, could she survive? Chicago was a violent city. Could she keep her friends safe? Would she ever feel safe to love again?

A Bite-Sized History of France Stéphane Henaut, Jeni Mitchell, 2018-07-10 A delicious (Dorie Greenspan), genial (Kirkus Reviews), very cool book about the intersections of food and history (Michael Pollan)—as featured in the New York Times The complex political, historical, religious and social factors that shaped some of [France's] . . . most iconic dishes and culinary products are explored in a way that will make you rethink every sprinkling of fleur de sel. —The New York Times Book Review Acclaimed upon its hardcover publication as a culinary treat for Francophiles (Publishers Weekly), A Bite-Sized History of France is a thoroughly original book that explores the facts and legends of the most popular French foods and wines. Traversing the cuisines of France's most famous cities as well as its underexplored regions, the book is enriched by the authors' friendly accessibility that makes these stories so memorable (The New York Times Book Review). This innovative social history also explores the impact of war and imperialism, the age-old tension between tradition and innovation, and the enduring use of food to prop up social and political identities. The origins of the most legendary French foods and wines—from Roquefort and cognac to croissants and Calvados, from absinthe and oysters to Camembert and champagne—also reveal the social and political trends that propelled France's rise upon the world stage. As told by a Franco-American couple (Stéphane is a cheesemonger, Jeni is an academic) this is an impressive book that intertwines stories of gastronomy, culture, war, and revolution. . . . It's a roller coaster ride, and when you're done you'll wish you could come back for more (The Christian Science Monitor).

Lyotard, Beckett, Duras, and the Postmodern Sublime Andrew Slade, 2007 Original Scholarly Monograph

TRAPPED INSIDE L.A. Holts, 2007-05-31 Trapped Inside is a novel about a girl named Paris McNeal, whom, in the most formative years of life, was sexually molested by the men closest to her. In turn, she became a lesbian, only feeling safe in the arms of women. Paris's senior year of high school was the beginning of what would seem like a lifetime of confusion and pain, when she met her life partner, Jordan Banks. Wealth they had, Jordan being a multimillionaire, swept Paris right off of her feet. With all the money they possessed, peace of mind was priceless, and out of Paris's reach. How will Paris play the cards that life's hand has dealt her, no longer to be Trapped Inside?

Literature, Ethics, and Decolonization in Postwar France Daniel Just, 2015-02-09 A wide-ranging account of French

literature of the 1950s and 1960s showing how politically engaged leading writers were.

French Lover Nasrin Taslima, 2002 *French Lover* is the story of Nilanjana, a young Bengali woman from Kolkata who moves to Paris after getting married to Kishanlal, a restaurant owner. Kishanlal's luxurious apartment seems to be a gilded cage for Nilanjana, and she feels stifled within its friendless confines. Her marriage, where she functions as little more than a housekeeper and sex object, is far from fulfilling and Nilanjana desperately looks for a way out of the boredom and depression that threaten to engulf her. It is at this point that she meets Benoit Dupont, a blond, blue-eyed handsome Frenchman, and is swept off her feet. Benoit introduces Nilanjana to the streets, cafes and art galleries of Paris. In her passionate, sexually liberating relationship with Benoit, she finally begins to have an inkling of her own desires. The relationship ends when Nilanjana realises that Benoit's first priority is himself and not the woman he loves, and that her need for him has ended. But her road to self-discovery has only just begun. Bold in concept and powerful in execution, *French Lover* is a fascinating glimpse into the workings of a woman's mind as she struggles to come to terms with her identity in a hostile world.

Writing Postcolonial France Fiona Barclay, 2011-09-16 This book examines the way in which France has failed to come to terms with the end of its empire, and is now haunted by the legacy of its colonial relationship with North Africa. It examines the form assumed by the ghosts of the past in fiction from a range of genres (travel writing, detective fiction, life writing, historical fiction, women's writing) produced within metropolitan France, and assesses whether moments of haunting may in fact open up possibilities for a renewed relational structure of cultural memory. By viewing metropolitan France through the prism of its relationship with its former colonies in North Africa, the book maps the complexities of contemporary France, demonstrating an emerging postcoloniality within France itself.

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