

The Lover Marguerite Duras

Robert Olen Butler, winner of the Pulitzer Prize in Fiction, teaches graduate fiction at Florida State University — his version of literary boot camp. In *From Where You Dream*, Butler reimagines the process of writing as emotional rather than intellectual, and tells writers how to achieve the dreamspace necessary for composing honest, inspired fiction. Proposing that fiction is the exploration of the human condition with yearning as its compass, Butler reinterprets the traditional tools of the craft using the dynamics of desire. Offering a direct view into the mind and craft of a literary master, *From Where You Dream* is an invaluable tool for the novice and experienced writer alike.

Written in a stark and cinematic narrative style, this sequel to Duras' 1964 novel *The Ravishing of Lol Stein* is a curious, yet haunting representation of the human memory, what we choose to recall, what we choose to forget and how reliable we ultimately decide ourselves to be. A traveller arrives in the seaside town of S. Thala with the intent to abandon his present. Instead he finds himself abruptly reintroduced to his past. He is soon drawn back in and acclimated to the strange timelessness and the company that is S. Thala.

Abruptly abandoning her unfulfilling life, an increasingly unstable woman flees to New Zealand and tests fate by hitchhiking, sleeping in public areas and involving herself with strangers while obsessing about her sister's death and hiding a growing rage. Original. 15,000 first printing.

The Lover Pantheon

"It's the women who upset the apple cart. Between themselves they talk only about the practicalities of life", declares Duras in this collection of her transcribed conversations with friend Jerome Beaujour. Some of her free-ranging meditations are short and deceptively simple, while many are autobiographical and reveal her most intimate thoughts about motherhood, her struggle with alcohol, her love for a young man, and more.

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.

Unlock the more straightforward side of *The Lover* with this concise and insightful summary and analysis! This engaging summary presents an analysis of *The Lover* by Marguerite Duras, an autobiographical novel which tells the story of a teenage girl who embarks on a forbidden relationship with a wealthy Chinese man twelve years her senior. They are eventually separated when the young girl is forced to go back to France, where she will once again encounter her lover many years later. *The Lover* was a commercial and critical success: the novel won France's prestigious Prix Goncourt in 1984, and it has sold almost three million copies and been translated into more than 40 languages. Marguerite Duras was a French writer, playwright and filmmaker. She often moved away from the structure and style of traditional fiction in favour of a more abstract approach, making her one of the most influential and innovative authors of the 20th century. Find out everything you need to know about *The Lover* in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you in your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

A sensational international bestseller, and winner of France's coveted Prix Goncourt, 'The Lover' is an unforgettable portrayal of the incandescent relationship between two lovers, and of the hate that slowly tears the girl's family apart.

Literary Nonfiction. Fiction. Essay. Film. Literary Criticism. Translated by Olivia Baes and Emma Ramadan. Introduction by Dan Gunn. In her nonfiction as well as her fiction, Marguerite Duras's curiosity was endless, her intellect voracious. Within a single essay she might roam from Flaubert to the "scattering of desire" to the Holocaust; within the body of her essays overall, style is always evolving, subject matter shifting, as her mind pushes beyond the obvious toward ever-original ground. *ME & OTHER WRITING* is a guidebook to the extraordinary breadth of Duras's nonfiction. From the stunning one-page "Me" to the sprawling 70-page "Summer 80," there is not a piece in this collection that can be easily categorized. These are essayistic works written for their times but too virtuosic to be relegated to history, works of commentary or recollection or reportage that are also, unmistakably, works of art.

Alain Elkann has mastered the art of the interview. With a background in novels and journalism, and having published over twenty books translated across ten languages, he infuses his interviews with innovation, allowing them to flow freely and organically. *Alain Elkann Interviews* will provide an unprecedented window into the minds of some of the most well-known and -respected figures of the last twenty-five years.

A National Poetry Series winner, selected and with a foreword by Kwame Dawes. A 5-part series of interwoven poems from a dying parent to her daughter, examining the human capacity for grief, culpability, and love, asking: do we as a species deserve to survive? *Dear Specimen* opens with both its speaker and her planet in peril. In "Speak to Me," she puzzles over a millipede, as if the blue rune of its body could help her understand her impending death and the crisis her species has created. Throughout the collection, poems addressed to specimens echo the speaker's concern and amplify her wonderment. A catalog of our climate transgressions, *Dear Specimen's* final poem foretells a future in which climate refugees overrun one of our planet's last habitable places. The collection's lifeblood is a series of poems in which the speaker and her daughter express their concern for, and devotion to, one another. The daughter's questions mirror the ones her mother asks of specimens: what are we meant to do with so much hazard and wonder? When the speaker hints at the climate crisis in a bedtime story she tells her grandson, we, too, feel the peril he may face. Juxtaposing a profound sense of intimacy with the vastness of geological time, the collection offers a climate-conscious critique of the human species—our search for meaning and intimacy, our capacity for greed and destruction. *Dear Specimen* is an extended love letter and dire warning, not only to the daughter its speaker leaves behind but to all of us.

Unseen voices narrate this story of the affair between the haunting Anne-Marie Stretter and the disgraced French vice-consul in Lahore. In the India of 1937, with the smell of laurels and leprosy permeating the air, the characters perform a dance of doomed

love to the strains of a dying colonialism. Originally commissioned as a play for Britain's National Theatre, *India Song* was made into a film that premiered at the 1975 Cannes Film Festival. American Cinematographer praised it for its "imaginative use of voices creating an echo chamber effect that perpetuates the past," and Molly Haskell called it "Marguerite Duras' most perfectly realized film, the most feminine film I have seen, a rarefied work of lyricism, despair, and passion, imbued with a kind of primitive emotional hunger that is all the more moving for its austere setting."

Dedicated to Duras' companion with whom she spent her last decade of life, *Yann Andréa Steiner* is a haunting dance between two parallel stories of love and solitude: the love between Duras and the young Yann Andréa and a seaside romance observed – or imagined – by the narrator between a camp counselor and an orphaned camper, a Holocaust survivor who witnessed his sister's murder at the hands of a German soldier. Memory blurs into desire as the summer of 1980 flows into 1944. An enigmatic elegy of history, creation, and raw emotion.

An international best-seller with more than one million copies in print and a winner of France's Prix Goncourt, *The Lover* has been acclaimed by critics all over the world since its first publication in 1984. Set in the prewar Indochina of Marguerite Duras's childhood, this is the haunting tale of a tumultuous affair between an adolescent French girl and her Chinese lover. In spare yet luminous prose, Duras evokes life on the margins of Saigon in the waning days of France's colonial empire, and its representation in the passionate relationship between two unforgettable outcasts. Long unavailable in hardcover, this edition of *The Lover* includes a new introduction by Maxine Hong Kingston that looks back at Duras's world from an intriguing new perspective--that of a visitor to Vietnam today.

Saigon, 1930s: a poor French girl meets the elegant son of a wealthy Chinese family. Soon they are lovers, locked into a private world of passion and intensity that defies all the conventions of their society. A sensational international bestseller and winner of France's coveted Prix Goncourt, *The Lover* is disturbing, erotic and masterly. This is an unforgettable portrayal of the incandescent relationship between the lovers and of the hate that slowly tears the girl's family apart.

THE DARKROOM contains the script for Duras' 1977 radically experimental film *Le camion* (The Truck), as well as four manifesto-like propositions in which Duras protests that most movies "beat the imagination to death" because they "are the same every time they are played." She also accuses the gatekeepers of traditional cinema of treating intelligence as if it were a "class phenomenon" and distinguishes her own approach: a cinema based on ideas and sensory experience. In the dialogue with Michelle Porte at the end of the book, Duras further describes her filmmaking style, discussing everything from her biography to her critique of Marxism. Much of the film consists of the sounds and images of a truck rumbling through an industrial landscape dotted with dilapidated, immigrant shantytowns. Periodically, the images of the truck are interrupted by cutaways of Duras and Gérard Depardieu sitting in Duras' living room, reading from a script that includes a dialogue between a staunchly communist truck driver and an anonymous, ethnically-unidentifiable woman who stands in as an alter-ego for Duras and at the same time is a substitute for "everyone." Neither of the characters are ever shown on-screen. Via an afterimage effect, the juxtaposed voice-over text and cutaways help the film's audience members project their own images of the truck driver and hitchhiker onto the screen. The truck driver quickly decides the hitchhiker is "a reactionary" suffering from some kind of "mental disturbance." Using the "mad," uneducated woman (who, is, nevertheless, interested in everything from the position of the earth in the universe to politics to such august personalities as Proust, Corneille, and Marx), Duras criticizes the invasion of Prague by the Soviets in 1968 and its support by the French Communist Party. Between the images of the truck, juxtaposed voice-overs, and cutaways to Duras and Depardieu, the art of film becomes the art of opening audience members to the possibility of engaging multiple faculties—not only the visual and the aural, but also memory, imagination, and desire.

Unlock the more straightforward side of *The Ravishing of Lol Stein* with this concise and insightful summary and analysis! This engaging summary presents an analysis of *The Ravishing of Lol Stein* by Marguerite Duras, an ambitious and innovative novel which follows the titular character's attempts to rebuild her life after her fiancé leaves her for another woman. The narrative interweaves themes such as memory, madness, adultery and the inability to communicate, resulting in a novel that is engrossing and thought-provoking. Although less well-known than Duras' later novel *The Lover*, *The Ravishing of Lol Stein* is nonetheless critically acclaimed, and was named by the French newspaper *Le Monde* as one of the 100 best books of the 20th century.

Marguerite Duras was a French writer, playwright and filmmaker. She often moved away from the structure and style of traditional fiction in favour of a more abstract approach, making her one of the most influential and innovative authors of the 20th century.

Find out everything you need to know about *The Ravishing of Lol Stein* in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

By one of the world's most acclaimed writers and author of *The Lover* One of France's leading literary figures, Marguerite Duras casts a brooding, elegant spell over her readers with her acute portrayals of love: its aphrodisiacal powers and its sweet, inevitable pain. This novella is haunting, erotic, and tragic, with the distinctive evocation that is Duras' own. ³Ms. Duras' 1980 novella, *The Man Sitting in the Corridor*, whose superb translation by Barbara Bray is only now appearing, was \hat{S} an exercise in the author's progressive distillation of her prose. Thus unencumbered, the rare bits of writing gain resonance, like a lone voice echoing through a tunnel. Moreover, by writing less (and thereby suggesting more) Ms. Duras invests her information with a power unavailable to more copious, if still evocative, forms of literary expression.² - from *The New York Times Book Review*

"Absolutely marvelous...lively and learned....Marilyn Yalom's book is a distinguished contribution to our experience of a great literature, as well as an endearing memoir." —Diane Johnson, author of *Lulu in Marrakech* and *Le Divorce* "[An] enchanting tour of French literature—from Abelard and Heloise in the 12th century to Marguerite Duras in the 20th and Philippe Sollers in the 21st." —Publishers Weekly (starred review) *How the French Invented Love* is an entertaining and masterful history of love à la française by acclaimed scholar Marilyn Yalom. Spanning the Middle Ages to the present, Yalom explores a love-obsessed culture through its great works of literature—from Moliere's comic love to the tragic love of Racine, from the existential love of Simone de Beauvoir and Jean-Paul Sartre to the romanticism of George Sand and Alfred de Musset. A thoroughly engaging homage to French culture and literature interlaced with the author's delicious personal anecdotes, *How the French Invented Love* is ideal for fans of Alain de Botton, Adam Gopnik, and Simon Schama.

It is a dream of electrifying eroticism and inexplicable violence, recounted by a young woman to her analyst, Sigmund Freud. It is a

horrifying yet restrained narrative of the Holocaust. It is a searing vision of the wounds of the twentieth century, and an attempt to heal them. Interweaving poetry and case history, fantasy and historical truth-telling, *The White Hotel* is a modern classic of enduring emotional power that attempts nothing less than to reconcile the notion of individual destiny with that of historical fate. The extraordinary pages of *The War*, written in 1944 but finished in 1985, form a totally new image of the heroine of *The Lover* and, through her, of Paris during the Nazi occupation and the first months of liberation. Married and living in Paris, part of a resistance network headed by Francois Mitterand, Duras is swept up in the turmoil of the period. She tells of nursing her starving husband back to life on his return from Bergen-Belsen, interrogating a suspected collaborator, and playing a game of cat and mouse with a Gestapo officer who is attracted to her. The result is a book as moving as it is harrowing—perhaps Duras's finest. In this classic novel by the bestselling author of *The Lover*, erotic intrigue masks a chillingly deceptive form of madness. Elisabeth Alione is convalescing in a hotel in rural France when she meets two men and another woman. The sophisticated dalliance among the four serves to obscure an underlying violence, which, when the curtain of civilization is drawn aside, reveals in her fellow guests a very contemporary, perhaps even new, form of insanity. Like many of Marguerite Duras's novels, *Destroy, She Said* owes much to cinema, displaying a skillful interplay of dialogue and description. There are recurring moods and motifs from the Duras repertoire: eroticism, lassitude, stifled desire, a beautiful woman, a mysterious forest, a desolate provincial hotel. Included in this volume is an in-depth interview with Duras by Jacques Rivette and Jean Narboni.

After the brutal murder of a deaf-mute, a writer interviews the confessed murderer, Claire, the victim's cousin

In this volume of four short novels, Duras demonstrates her remarkable ability to create an emotional intensity and unity by focusing on the intimate details of the relationships among only a few central characters: from the park bench couple in "The Square" (1955) to the double love triangle in "10:30 on a Summer Night" (1960), each novel probes the depths and complexities of human emotion, of love and of despair. Exceptional for their range in mood and situation, these four novels are unparalleled exhibitions of a poetic beauty that is uniquely Duras.

Shortlisted for the 2020 Booker Prize, a searing literary debut novel set in India about mothers and daughters, obsession and betrayal "I would be lying if I say my mother's misery has never given me pleasure," says Antara, Tara's now-adult daughter. In her youth, Tara was wild. She abandoned her marriage to join an ashram, and while Tara is busy as a partner to the ashram's spiritual leader, Baba, little Antara is cared for by an older devotee, Kali Mata, an American who came to the ashram after a devastating loss. Tara also embarks on a stint as a beggar (mostly to spite her affluent parents) and spends years chasing a disheveled, homeless artist, all with young Antara in tow. But now Tara is forgetting things, and Antara is an adult—an artist and married—and must search for a way to make peace with a past that haunts her as she confronts the task of caring for a woman who never cared for her. Sharp as a blade and laced with caustic wit, *Burnt Sugar* unpicks the slippery, choking cord of memory and myth that binds mother and daughter. Is Tara's memory loss real? Are Antara's memories fair? In vivid and visceral prose, Tibor Jones South Asia Prize-winning writer Avni Doshi tells a story, at once shocking and empathetic, about love and betrayal between a mother and a daughter. A journey into shifting memories, altering identities, and the subjective nature of truth, *Burnt Sugar* is a stunning and unforgettable debut.

Celebrated writer Marguerite Duras on the artistic process

"[An] erotic, existential mystery . . . part philosophical meditation, part fantasy" from the Prix Goncourt-winning author of *The Lover* (*The Guardian*). A man hires a woman to spend several weeks with him by the sea. The woman is no one in particular, a "she," a warm, moist body with a beating heart—the enigma of Other. Skilled in the mechanics of sex, he desires through her to penetrate a different mystery: he wants to learn to love. It isn't a matter of will, she tells him. Still, he wants to try . . . This beautifully wrought erotic novel is an extended haiku on the meaning of love, "perhaps a sudden lapse in the logic of the universe," and its absence, "the malady of death." "The whole tragedy of the inability to love is in this work, thanks to Duras' unparalleled art of reinventing the most familiar words, of weighing their meaning."—*Le Monde* "Deceptively simple and Racinian in its purity, condensed to the essential."—*Translation Review Praise for Marguerite Duras's international bestseller, The Lover* "Powerful, authentic, completely successful . . . perfect."—*The New York Times Book Review* "An exquisite jewel of a novel, as multifaceted as a diamond, as seamless and polished as a pearl."—*Boston Herald* "A vivid, lingering novel . . . a brilliant work of art."—*Cleveland Plain Dealer*

A portrait of the French author focuses attention on her unconventional lifestyle, her career as an author, and her relationship with a Nazi collaborator.

One of the most enduringly popular and controversial writers of the twentieth century, George Orwell's work is as relevant today as it was in his own lifetime. Possibly, in the age of Brexit, Trump, and populism, even more so. 'Doublethink' features in *Nineteen Eighty-Four* and it is the forerunner to 'Fake News'. He foresaw the creation of the EU and more significantly he predicted that post-Imperial xenophobia would cause Britain to leave it. His struggle with his own antisemitism could serve as a lesson to today's Labour Party and while the Soviet Union is gone, China has taken its place as a totalitarian superpower. Aside from his importance as a political theorist and novelist, Orwell's life is fascinating in its own right. Caught between uncertainty and his family's upper middle-class complacency, Orwell grew to despise the class system that spawned him despite finding himself unable to fully detach himself from it. His life thereafter mirrored the history of his country; like many from his background he devoted himself to socialism as a salve to his conscience. In truth he reserved as much suspicion and distaste for the 'proles' as he did pity. He died at the point when Britain's status as an Imperial and world power had waned but his work remains both prescient and significant. *Orwell: A Man of Our Time* offers a vivid portrait of the man behind the writings, and places him and his work at the centre of the current political landscape.

Traces the struggle of a large, uneducated, immigrant family, as its members try to survive in the indifferent society of suburban Paris

The autobiographical novel of a journey from the British colony of Trinidad to the ancient countryside of England.

Long acknowledged as one of the most important literary figures in France, Marguerite Duras has garnered worldwide praise for her work, from the acclaimed screenplay *Hiroshima Mon Amour* to the best-selling novel *The Lover*. In this volume of four short novels, Duras demonstrates her remarkable ability to create an emotional intensity and unity by focusing on the intimate details of the relationships among only a few central characters: from the park bench couple in *The Square* (1955) to the double love triangle in *Ten-thirty on a Summer Night* (1960), each novel probes the depths of human emotion, of love and of despair. Exceptional for their range in mood and situation, these four novels are unparalleled exhibitions of a poetic beauty that is uniquely Duras.

Published for the first time in English, the debut novel of Marguerite Duras—renowned author of *The Lover* and *The War*—is the story of a family's moral reckoning and a daughter's fall from grace Marguerite Duras rose to global stardom with her erotic masterpiece *The Lover* (*L'Amant*), which won the prestigious Prix Goncourt, has over a million copies in print in English, has been translated into forty-three languages, and was adapted into a canonical film in 1992. While almost all of Duras's novels have been translated into English, her debut *The Impudent Ones* (*Les Impudents*) has been a glaring exception—until now. Fans of Duras will be thrilled to discover the germ of her bold, vital prose and signature blend of memoir and fiction in this intense and mournful story of the Taneran family, which introduces Duras's classic themes of familial conflict, illicit romance, and scandal in the sleepy suburbs and southwest provinces of France. Duras's great gift

was her ability to bring vivid and passionate life to characters with whom society may not have sympathized, but with whom readers certainly do. With storytelling that evokes in equal parts beauty and brutality, *The Impudent Ones* depicts the scalding effects of seduction and disrepute on the soul of a young French girl. Including an essay on the story behind *The Impudent Ones* by Jean Vallier—biographer of the late Duras—which contextualizes the origins of Duras's debut novel, this one-of-a-kind publishing endeavor will delight established Duras fans and a new generation of readers alike.

Presents ten essays written mostly by British professors of French, comparative literature, and visual arts addressing three main areas of inquiry: Duras' films, film criticism, and photographic criticism; issues of racial difference, immigration, and the representation of the native "other" in her fiction; and issues relating to gender and sexuality, heterosexual relations, and sexual practices in her work. Distributed by ISBS. c. Book News Inc.

The story of an affair between a fifteen-and-a-half-year-old French girl and her Chinese lover.

Presents the French author's World War II notebooks, which include first drafts of some of her most famous works, the true stories behind some of her classic works, a chronicle of her painful childhood in colonial Vietnam, and descriptions of her traumatic experiences at the hands of the resistance.

Novel retelling the dramatic experiences of the author's adolescence - as previously described in the 1984 Prix Goncourt winning *The Lover*.

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