

Two Novels Jealousy And In The Labyrinth By Alain Robbe Grillet

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Useless Activity - Christopher Webb 2022-07-01

Using a broad range of archival material from Washington University, St. Louis, the University of Glasgow, and the British Library, *Useless Activity: Work, Leisure and British Avant-Garde Fiction, 1960-1975* is the first study to ask why the experimental writing of the 1960s and 1970s appears so fraught with anxiety about its own uselessness, before suggesting that this very anxiety was symptomatic of a unique period in British literary history when traditional notions about literary work – and what 'worked' in terms of literature – were being radically scrutinised and reassessed. The study is divided into five chapters with three of those dedicated to the close analysis of work produced by three writers representative of the 1960s British avant-garde: Eva Figes (1932–2012), B.S. Johnson (1933–1973), and Alexander Trocchi (1925–1984). The book argues that these writers' preoccupations with concepts related to work, such as leisure, debt, and various forms of neglected labour like housework, allow us to rethink the British avant-garde's relation to realism while posing broader questions about the production and value of post-war literary avant-gardism more generally. *Useless Activity* proposes that only with an understanding of the British avant-garde's engagement with the idea of work and its various corollaries can we appreciate these writers' move away from certain forms of literary realism and their contribution to the development of the modern British

novel during the mid-twentieth century.

Heidegger and Future Presencing (The Black Pages) - Spencer Golub 2019-10-18

This book applies Heidegger's writings to experimental fictions and film genres in order to study a being-there that performs itself beyond liveness and a future that is already here. Theatrical *mise-en-scène* is analyzed as a way of modeling the Heideggerian ontological-existential, exchanging a deeper presencing for the fictional "now" of liveness. The book is organized around ostensible objects that are in fact things-as-such and performs its theme via time-traveling, interruptions, decompositions, incompleteness, failure, geometric patterning, and above all black pages first cited in *Tristram Shandy*. This is a nuanced, original work that combines unexpected sources with even more unexpected writing, imagery, and correspondences. It is part of Golub's ongoing project of lyrically reimagining philosophy and the *mise-en-scène* of theatrical performance (a presence-room of consciousness) in light of one another.

Mimesis as Make-Believe - Kendall L. Walton 1993-10-15

Representations—in visual arts and in fiction—play an important part in our lives and culture. Kendall Walton presents here a theory of the nature of representation, which illuminates its many varieties and goes a long way toward explaining its importance. Drawing analogies to

children's make believe activities, Walton constructs a theory that addresses a broad range of issues: the distinction between fiction and nonfiction, how depiction differs from description, the notion of points of view in the arts, and what it means for one work to be more "realistic" than another. He explores the relation between appreciation and criticism, the character of emotional reactions to literary and visual representations, and what it means to be caught up emotionally in imaginary events. Walton's theory also provides solutions to the thorny philosophical problems of the existence—or ontological standing—of fictitious beings, and the meaning of statements referring to them. And it leads to striking insights concerning imagination, dreams, nonliteral uses of language, and the status of legends and myths. Throughout Walton applies his theoretical perspective to particular cases; his analysis is illustrated by a rich array of examples drawn from literature, painting, sculpture, theater, and film. Mimesis as Make-Believe is important reading for everyone interested in the workings of representational art.

Emerging Vectors of Narratology - Per Krogh Hansen 2017-08-07

Narratology has been flourishing in recent years thanks to investigations into a broad spectrum of narratives, at the same time diversifying its theoretical and disciplinary scope as it has sought to specify the status of narrative within both society and scientific research. The diverse endeavors engendered by this situation have brought narrative to the forefront of the social and human sciences and have generated new synergies in the research environment. *Emerging Vectors of Narratology* brings together 27 state-of-the-art contributions by an international panel of authors that provide insight into the wealth of new developments in the field. The book consists of two sections. "Contexts" includes articles that reframe and refine such topics as the implied author, narrative causation and transmedial forms of narrative; it also investigates various historical and cultural aspects of narrative from the narratological perspective. "Openings" expands on these and other questions by addressing the narrative turn, cognitive issues, narrative complexity and metatheoretical matters. The book is intended for narratologists as well as for readers in the social and human sciences for

whom narrative has become a crucial matrix of inquiry.

The Secret Life of Literature - Lisa Zunshine 2022-03-15

An innovative account that brings together cognitive science, ethnography, and literary history to examine patterns of "mindreading" in a wide range of literary works. For over four thousand years, writers have been experimenting with what cognitive scientists call "mindreading": constantly devising new social contexts for making their audiences imagine complex mental states of characters and narrators. In *The Secret Life of Literature*, Lisa Zunshine uncovers these mindreading patterns, which have, until now, remained invisible to both readers and critics, in works ranging from *The Epic of Gilgamesh* to *Invisible Man*. Bringing together cognitive science, ethnography, and literary studies, this engaging book transforms our understanding of literary history. Central to Zunshine's argument is the exploration of mental states "embedded" within each other, as, for instance, when Ellison's *Invisible Man* is aware of how his white Communist Party comrades pretend not to understand what he means, when they want to reassert their position of power. Paying special attention to how race, class, and gender inform literary embedments, Zunshine contrasts this dynamic with real-life patterns studied by cognitive and social psychologists. She also considers community-specific mindreading values and looks at the rise and migration of embedment patterns across genres and national literary traditions, noting particularly the use of deception, eavesdropping, and shame as plot devices. Finally, she investigates mindreading in children's literature. Stories for children geared toward different stages of development, she shows, provide cultural scaffolding for initiating young readers into a long-term engagement with the secret life of literature.

Frameworks - William Nelles 2020-12-08

The structural device of the "story within a story," variously labeled "frame," "Chinese box," "Russian doll," or "embedded" narrative, is so widely found in the literature of all cultures and periods as to approach universality. Despite its durable attraction for writers and audiences throughout history, however, embedded narrative remains a form largely unmapped by literary theory. This study surveys and synthesizes the

work done to date on this significant artistic technique and breaks new ground by providing a comprehensive model for the description and analysis of the many types and functions of embedded narrative.

[Project for a Revolution in New York](#) - Alain Robbe-Grillet 2012-09-04

Part prophecy and part erotic fantasy, this classic tale of otherworldly depravity features New York itself—or a foreigner's nightmare of New York—as its true protagonist. Set in the towers and tunnels of the quintessential American city, Alain Robbe-Grillet's novel turns this urban space into a maze where politics bleeds into perversion, revolution into sadism, activist into criminal, vice into art—and back again. Following the logic of a movie half-glimpsed through a haze of drugs and alcohol, *Project for a Revolution in New York* is a Sadean reverie that bears an alarming resemblance to the New York, and the United States, that have actually come into being.

Polish, Hybrid, and Otherwise - George Z. Gasyana 2011-05-05

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Two Novels - Alain Robbe-Grillet 1965

Newly reissued with an eye-catching cover by Peter Mendelsund, two remarkable books by legendary avant-garde writer Alain Robbe-Grillet

On Referring in Literature - Anna Whiteside 1987

What is the relationship between the "real" world and fictional constructs? How is referential illusion created? The purpose of this volume is to show the close links between reference and interpretation. It examines types of literary reference, showing what it is and how it works.

[Jealousy & in the Labyrinth](#) - Alain Robbe-Grillet 2018-04-17

Newly reissued with eye-catching covers by Peter Mendelsund, two remarkable novels by legendary avant-garde writer Alain Robbe-Grillet
[Education in France](#) - 1962

Narrative Consciousness - George H. Szanto 2014-09-10

Comparatively little critical attention has been devoted to narrative technique in modern fiction, and formal analysis of the work of Kafka, Beckett, and Robbe-Grillet in particular has for the most part been

limited to short studies in journals, many of these in languages other than English. The criticism written in English has dealt primarily with theme with metaphysics and myth and ignored structure and style. Yet it is structure and style that offer the reader a way into the often bewildering and disturbing fictional worlds these three writers present. The problem confronting writers since the middle of the nineteenth century has been how to cope artistically with an increasingly alienating and mechanized world. As George Szanto sees it, Kafka, Beckett and Robbe-Grillet conclude, by the example of their fictions, that the writer's province is no longer this impossible environment. Instead, the writer must work within the only knowledge available to any one person: the knowledge attained through perceptions. The proper study for a storyteller is thus the search for the unique details, the describable perceptions a person chooses from the outside world and brings into their mind, which in the end define their nature. The shape of the story is determined by the narrating consciousness, that single character through whose awareness the details are filtered. Thus, in a very special sense, the tale and the telling are one. Szanto's meticulous and thoughtful study of the major fiction of Kafka, Beckett, and Robbe-Grillet searches out these details and examines the manner in which each author, through the minds of his characters, has selected and ordered them. His structural approach not only leads the reader directly into the works under scrutiny, but also provides an understanding of the workings of the art itself. In the appendices, the author surveys the different ways in which criticism has treated these three writers. His extensive bibliography provides a valuable research tool.

[Two Novels: Jealousy and In the Labyrinth](#) - Alain Robbe-Grillet 2015-06-23

Here, in one volume, are two remarkable novels by the chief spokesman of the so-called "new novel" which has caused such discussion and aroused such controversy. "Jealousy," said the New York Times Book Review "is a technical masterpiece, impeccably contrived." "It is an exhilarating challenge," said the San Francisco Chronicle. The Times Literary Supplement of London called Robbe-Grillet an "incomparable

artist" and the Guardian termed *Jealousy* "an extraordinary book." In his native France, leading critic Maurice Nadeau wrote in *France-Observateur* that "In the Labyrinth is better than an excellent novel: it is a great work of literature," and fellow novelist and critic Claude Roy judged the same work Robbe-Grillet's "best book," while here in America the "Parade of Books" column called *In the Labyrinth* "a highly emotional experience for the reader" and went on to predict: "Robbe-Grillet will take his place in world literature as a successor of Balzac and Proust." This volume, which offers incisive essays on Robbe-Grillet by Professor Bruce Morrissette of the University of Chicago and by French critics Roland Barthes and Anne Minor, also contains a helpful bibliography of writings by and about the author.

Understanding Alain Robbe-Grillet - Roch C. Smith 2000

"Transforming bewilderment into understanding and pleasure while preserving a sense of Robbe-Grillet's considerable richness and complexity, Smith elucidates the defining elements of the writer's fictional world - characters that barely exist, changeable narrators, plots that defy logic, notoriously meticulous descriptions that never quite form a complete story. Smith examines Robbe-Grillet's embrace of discontinuity, circularity, indeterminacy, and linguistic play. Smith also poses questions about how we should view this perplexing writer: as an author of hyperobjective novels and short stories, a subjective novelist, a realist, or a writer who undermines the narrative's claim to represent reality. In addition Smith evaluates the sado-erotic imagery of Robbe-Grillet's middle and late novels as a metaphorical play with textual and social conventions."--BOOK JACKET.

Sequel to History - Elizabeth Deeds Ermarth 2020-10-06

Sequel to History offers a comprehensive definition of postmodernism as a reformation of time. Elizabeth Deeds Ermarth uses a diversified theoretical approach drawing on post-structuralism, feminism, new historicism, and twentieth-century science to demonstrate the crisis of our dominant idea of history and its dissolution in the rhythmic time of postmodernism. She enlarges this definition in discussions of several crises of cultural identity: the crisis of the object, the crisis of the

subject, and the crisis of the sign. Finally, she explores the relation between language and time in post-modernism, proposing an arresting theory of her own about the rhythmic nature of postmodern temporality. Because the postmodern construction of time appears so clearly in narrative writing, each part of this work is punctuated by a "rhythm section" on a postmodern narrative (Robbe-Grillet's *Jealousy*, Cortezar's *Hopscotch*, and Nabokov's *Invitation to a Beheading*); these extended readings provide concrete illustrations of Ermarth's theoretical positions. As in her critically acclaimed *Realism and Consensus in the English Novel*, Ermarth ranges across disciplines from anthropology and the visual arts to philosophy and history. For its interdisciplinary character and its lucid definition of postmodernism, *Sequel to History* will appeal to all those interested in the humanities.

The New Natural Resource - Hans Christian Garmann Johnsen
2016-03-03

Increasingly in the public discourse there are references to the knowledge economy, knowledge society, knowledge workers and knowledge organisations. The argument is that knowledge is becoming the main economic resource, replacing the natural resources that drove the industrial revolution. The new knowledge economy is driven by knowledge development, innovation and highly skilled employees. Increasing investment in higher education and in universities is in line with this strategy and understanding. In an earlier book, *Creating Collaborative Advantage* edited with Richard Ennals, Professor Hans Christian Garmann Johnsen argued that it is knowledge that links social and economic processes. He believes that what is missing in the current discussion on innovation is a conceptualisation of exactly what knowledge is. In *The New Natural Resource*, he digs deeper into what it is and how it develops and subsequently leads to widespread change. The author argues that knowledge is inherently a social phenomenon. That is why social processes are closely linked to economic development, and why this relationship becomes even more apparent in the new knowledge economy. Knowledge is not an objective entity, established once and for all. Knowledge development is interrelated with values, norms,

perceptions and interpretations. We need to know what the mechanisms are by which knowledge becomes legitimate, true and relevant.

Narrative Fiction - Shlomith Rimmon-Kenan 2003-12-16

What is a narrative? What is narrative fiction? How does it differ from other kinds of narrative? What features turn a discourse into a narrative text? Now widely acknowledged as one of the most significant volumes in its field, *Narrative Fiction* turns its attention to these and other questions. In contrast to many other studies, *Narrative Fiction* is organized around issues - such as events, time, focalization, characterization, narration, the text and its reading - rather than individual theorists or approaches. Within this structure, Shlomith Rimmon-Kenan addresses key approaches to narrative fiction, including New Criticism, formalism, structuralism and phenomenology, but also offers views of the modifications to these theories. While presenting an analysis of the system governing all fictional narratives, whether in the form of novel, short story or narrative poem, she also suggests how individual narratives can be studied against the background of this general system. A broad range of literary examples illustrate key aspects of the study. This edition is brought fully up-to-date with an invaluable new chapter, reflecting on recent developments in narratology. Readers are also directed to key recent works in the field. These additions to a classic text ensure that *Narrative Fiction* will remain the ideal starting point for anyone new to narrative theory.

Seeing Degree Zero - Bishop Ryan Bishop 2019-10-14

In the fields of literature and the visual arts, 'zero degree' represents a neutral aesthetic situated in response to, and outside of, the dominant cultural order. Taking Roland Barthes' 1953 book *Writing Degree Zero* as just one starting point, this volume examines the historical, theoretical and visual impact of the term and draws directly upon the editors' ongoing collaboration with artist and writer Victor Burgin. The book is composed of key chapters by the editors and Burgin, a series of collaborative texts with Burgin and four commissioned essays concerned with the relationship between Barthes and Burgin in the context of the spectatorship of art. It includes an in-depth dialogue regarding Burgin's

long-term reading of Barthes and a lengthy image-text, offering critical exploration of the Image (in echo of earlier theories of the Text). Also included are translations of two projections works by Burgin, 'Belle-donne' and 'Prairie', which work alongside and inform the collected essays. Overall, the book provides a combined reading of both Barthes and Burgin, which in turn leads to new considerations of visual culture, the spectatorship of art and the political aesthetic.

Chronicles of Disorder - David Weisberg 2000-09-28

Offers a striking new interpretation of Beckett's major fiction, demonstrating how his development as a writer was shaped by shifting twentieth-century ideas about the social function of literature.

Literature, Ethics, and Decolonization in Postwar France - Daniel Just 2015-02-09

Against the background of intellectual and political debates in France during the 1950s and 1960s, Daniel Just examines literary narratives and works of literary criticism arguing that these texts are more politically engaged than they may initially appear. As writings by Roland Barthes, Maurice Blanchot, Albert Camus, and Marguerite Duras show, seemingly disengaged literary principles - such as blankness, minimalism, silence, and indeterminateness - can be deployed to a number of potent political and ethical ends. At the time the main focus of this activism was the escalation of violence in colonial Algeria. The poetics formulated by these writers suggests that blankness, weakness, and withdrawal from action are not symptoms of impotence and political escapism in the face of historical events, but deliberate literary strategies aimed to neutralize the drive to dominate others that characterized the colonial project.

Globalization and Cultural Trends in China - Kang Liu 2003-12-31

In this timely work, Liu Kang argues that globalization in China is both a historical condition in which the country's *gaige kaifang* (reform and opening up) has unfolded and a set of values or ideologies by which it and the rest of the globe are judged. Moreover, globalization signals a significant ascendancy of culture. Liu examines China's current ideological struggles in political discourse, intellectual debate, popular culture, avant-garde literature, the news media, and the internet. With

careful textual analysis and observation informed by critical theories and cultural studies, he offers a forceful critique of the Chinese version of globalism that privileges economic development at the expense of social justice and equality.

The Dismemberment of Orpheus - Ihab Hassan 1982

In this book, the first edition of which was published in 1971 by Oxford University Press, Ihab Hassan takes Orphic dismemberment and regeneration as his metaphor for a radical crisis in art and language, culture and consciousness, which prefigures postmodern literature. The modern Orpheus, he writes, "sings on a lyre without strings." Thus, his sensitive critique traces a hypothetical line from Sade through four modern authors--Hemingway, Kafka, Genet, and Beckett--to a literature still to come. But the line also breaks into two Interludes, one concerning 'Pataphysics, Dada, and Surrealism, and the other concerning Existentialism and Aliterature. Combining literary history, brief biography, and critical analysis, Hassan surrounds these authors with a complement of avant-garde writers whose works also foreshadow the postmodern temper. These include Jarry, Apollinaire, Tzara, Breton, Sartre, Camus, Nathalie Sarraute, Robbe-Grillet, and in America, Cage, Salinger, Ginsberg, Barth, and Burroughs. Hassan takes account also of related contemporary developments in art, music, and philosophy, and of many works of literary theory and criticism. For this new edition, Hassan has added a new preface and postface on the developing character of postmodernism, a concept which has gained currency since the first edition of this work, and which he himself has done much to theorize.

Modular Narratives in Contemporary Cinema - A. Cameron
2008-07-11

Since the early 1990s there has been a trend towards narrative complexity within popular cinema. This book examines a number of contemporary films that play overtly with narrative structure, raising questions of chance and destiny, memory and history, simultaneity and the representation of time.

Recollections of the Golden Triangle - Alain Robbe-Grillet 1994

Brilliantly rich and wildly provocative, a postmodern take on the literary

thriller by the inimitable Alain Robbe-Grillet
Unnatural Voices - Brian Richardson 2006

Narrative, Interrupted - Markku Lehtimäki 2012-08-31

Recent postclassical narratology has constructed top-down reading models that often remain blind to the frame-breaking potential of individual literary narratives. *Narrative, Interrupted* goes beyond the macro framing typical of postclassical narratology and sets out to sketch approaches more sensitive to generic specificities, disturbing details and authorial interference. Unlike the mainstream cognitive approaches or even the emergent unnatural narratology, the articles collected here explore the artifice involved in presenting something ordinary and realistic in literature. The first section of the book deals with anti-dynamic elements such as dialogue, details, private events and literary boredom. The second section, devoted to extensions of cognitive narratology, addresses spatiotemporal oddities and the possibility of non-human narratives. The third section focuses on frame-breaking, fragmentarity and problems of authorship in the works of Vladimir Nabokov. The book presents readings of texts ranging from the novels of Don DeLillo and Thomas Pynchon to the *Animal Man* comics. The common denominator for the texts discussed is the interruption of the chain of events or of the experiential flow of human-like narrative agents.

The Experimental Arabic Novel - Stefan G. Meyer 2001-01-01

Traces the development of the modern Arabic novel from the 1960s to the present.

Narrative as Virtual Reality 2 - Marie-Laure Ryan 2015-12-01

Following the cognitive approaches that have rehabilitated immersion as the product of fundamental processes of world-construction and mental simulation, she details the many forms that interactivity has taken—or hopes to take—in digital texts, from determining the presentation of signs to affecting the level of story.

History and National Ideology in Greek Postmodernist Fiction -

Gerasimus Katsan 2013

This book examines Greek postmodernist fiction through the lens of

history, national ideology and constructions of identity. It argues that postmodernist Greek writers question the idea of national identity based on both the impact of globalization and a reexamination of the discourses of national ideology; they suggest a turn away from the traditional concerns with cultural homogeneity towards an acceptance of multiplicity and diversity, which is reflected through experimentation with postmodernist literary techniques.

The Cambridge Introduction to Narrative - H. Porter Abbott 2021
Helps readers understand what narrative is, how it is constructed, and how it changes when the medium changes.

In the Dark Room - Rosanna Maule 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).

Immersion and Distance. - Werner Wolf 2013

Readers who appear to be lost in a storyworld, members of theatre or cinema audiences who are moved to tears while watching a performance, beholders of paintings who are absorbed by the representations in front of them, players of computer games entranced by the fictional worlds in which they interactively participate - all of these mental states of imaginative immersion are variants of 'aesthetic illusion', as long as the recipients, although thus immersed, are still residually aware that they are experiencing not real life but life-like representations created by artefacts. Aesthetic illusion is one of the most forceful effects of reception processes in representational media and thus constitutes a powerful allurement to expose ourselves, again and again to, e.g., printed stories, pictures and films, be they factual or fictional. In contrast to traditional discussions of this phenomenon, which tend to focus on one medium or genre from one discipline only, the present volume explores aesthetic illusion, as well as its reverse side, the breaking of illusion, from a highly innovative multidisciplinary and transmedial perspective. The essays assembled stem from disciplines that range from literary theory to art history and include contributions on drama, lyric poetry, the visual arts, photography, architecture, instrumental music and computer games, as well as reflections on the cognitive foundations of aesthetic illusion from an evolutionary perspective. The contributions to individual media and aspects of aesthetic illusion are prefaced by a detailed theoretical introduction. Owing to its transmedial and multidisciplinary scope, the volume will be relevant to students and scholars from a wide variety of fields: cultural history at large, intermediality and media studies, as well as, more particularly, literary studies, music, film, and art history.

The Cinematic Novel and Postmodern Pop Fiction - Décio Torres Cruz 2019-12-05

Décio Torres Cruz approaches connections between literature and cinema partly through issues of gender and identity, and partly through issues of reality and representation. In doing so, he looks at the various ways in which people have thought of the so-called cinematic novel,

tracing the development of that genre concept not only in the French ciné-roman and film scenarios but also in novels from the United States, England, France, and Latin America. The main tendency he identifies is the blending of the cinematic novel with pop literature, through allusions to Pop Art and other postmodern cultural trends. His prime exhibits are a number of novels by the Argentinian writer Manuel Puig: *Betrayed* by Rita Hayworth; *Heartbreak Tango*; *The Buenos Aires Affair*; *Kiss of the Spider Woman*; and *Pubis angelical*. Bringing in suggestive sociocultural and psychoanalytical considerations, Cruz shows how, in Puig's hands, the cinematic novel resulted in a pop collage of different texts, films, discourses, and narrative devices which fused reality and imagination into dream and desire.

The World of the Imagination - Eva T. H. Brann 2016-11-28

In this book, Eva Brann sets out no less a task than to assess the meaning of imagination in its multifarious expressions throughout western history. The result is one of those rare achievements that will make *The World of the Imagination* a standard reference.

The Films of Alain Robbe-Grillet - Roy Armes 1981-01-01

Alain Robbe-Grillet (1922 -2008) was a French writer and filmmaker. His first involvement with the cinema was in the early 1960's; scripting one of the most controversial films of the decade, *L'Année dernière à Marienbad*, directed by Alain Resnais. In this study the focus lies on the cinema of Robbe-Grillet. Each chapter deals with a specific film and a specific aspect of his work.

Tense and Narrativity - Suzanne Fleischman 2010-07-22

In this pathfinding study, Suzanne Fleischman brings together theory and methodology from various quarters to shed important new light on the linguistic structure of narrative, a primary and universal device for translating our experiences into language. Fleischman sees linguistics as laying the foundation for all narratological study, since it offers insight into how narratives are constructed in their most primary context: everyday speech. She uses a linguistic model designed for "natural" narrative to explicate the organizational structure of "artificial" narrative texts, primarily from the Middle Ages and the postmodern period, whose

seemingly idiosyncratic use of tenses has long perplexed those who study them. Fleischman develops a functional theory of tense and aspect in narrative that accounts for the wide variety of functions—pragmatic as well as grammatical—that these two categories of grammar are called upon to perform in the linguistic economy of a narration.

Ideologies of Theory - Fredric Jameson 2009-01-26

Ideologies of Theory, updated and available for the first time in a single volume, brings together theoretical essays that span Fredric Jameson's long career as a critic. They chart a body of work suspended by the twin poles of literary scholarship and political history, occupying a space vibrant with the tension between critical exegesis and the Marxist intellectual tradition. Jameson's work pushes out the boundaries of the text, making evident the interaction between literature and the disciplines of psychoanalysis, philosophy and cultural theory, all of which are shown to be inseparable from their ideological milieu. The essays in this volume track a shift from ideological analysis to the phenomenology of everyday life, and constitute a rigorous and passionate argument for the necessity of theory as the simultaneous critique of empiricism and idealist philosophy.

In the Labyrinth - Alain Robbe-Grillet 2018-06-21

The Battle of Reichenfels has been fought and lost. The army is in flight. The enemy is expected to arrive in town at any moment. A soldier, carrying a parcel under his arm, is wandering through an unknown town. All the streets look the same, and he cannot remember the name of one where he was supposed to meet the man who had agreed to take the parcel. But he must deliver the parcel or at least get rid of it...A brilliant work from one of the finest exponents of the Nouveau Roman, *In the Labyrinth* showcases an inventive, hypnotic style which creates an uncanny atmosphere of *deja vu*, yet undermines the reader's expectations at every turn.

Playing the Text, Performing the Future - Felicitas Meifert-Menhard 2013-10-14

This volume examines the structure of text-based Future Narratives in the widest sense, including choose-your-own-adventure books, forking-

path novels, combinatorial literature, hypertexts, interactive fiction, and alternate reality games. How 'radical' can printed Future Narratives really be, given the constraints of their media? When exactly do they not

only play with the mere idea of multiple continuations, but actually stage genuine openness and potentiality? Process-rather than product-oriented, text-based Future Narratives are seen as performative and contingent systems, simulating their own emergence.