

The Sea Wall Marguerite Duras

A portrait of the French author focuses attention on her unconventional lifestyle, her career as an author, and her relationship with a Nazi collaborator. A distressed young man murders the woman he loves in a caf, watched by a large crowd. Fascinated by the crime she has witnessed, Anne Desbaresdes returns several times to the scene, forming a relationship with a man who also saw the murder, and drinking through the afternoon with him as he patiently answers her eager questions. Slowly, they find themselves being taken over by forces which threaten their own stability. Moderato Cantabile is a carefully woven tapestry of emotion, in which the characters' inner lives are reflected by the story's spaces and landscapes.

Celebrated writer Marguerite Duras on the artistic process

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

The Whispers of Love

A Romance

Detailed Summary, Analysis and Reading Guide

The Sea Walks into a Wall

Four Novels

Wartime Notebooks ; Practicalities

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 New York Times and USA Today Bestseller! "I've loved every one of Susanna's books! She has bedrock research and a butterfly's delicate touch with characters—sure recipe for historical fiction that sucks you in and won't let go!"— DIANA GABALDON, #1 New York Times bestselling author of Outlander A hauntingly beautiful tale of love that transcends time. A modern American woman travels to Scotland to write a novel about the Jacobite Rebellion— only to discover that the vivid scenes and the romantic hero she's imagining actually exist... In the spring of 1708, invading Jacobites plot to land the exiled James Stewart on the Scottish coast to reclaim his crown. When young Sophia Paterson travels to Slains Castle by the sea, she finds herself in the midst of the dangerous intrigue. Now, American writer Carrie McClelland hopes to base her next bestselling novel on that story of her ancestors in the dim, dark past . Settling herself in the shadow of Slains Castle, she starts to write. But as Carrie's mind slips back in time, she learns of the ultimate betrayal that happened all those years ago, making her the only living person who knows the truth—and that knowledge comes very close to destroying her. Other bestselling books by Susanna Kearsley: The Rose Garden A Desperate Fortune The Firebird Praise for RITA Nominee, The Winter Sea: "Lifts readers straight into another time and place to smell the sea, feel the castle walls, see history and sense every emotion. These are marks of a fantastic storyteller." —RT Book Reviews

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.

How are the pleasures and thrills of the automobile linked to France's history of conquest, colonialism, and exploitation in Southeast Asia? Cultural and Literary Representations of the Automobile in French Indochina addresses the contradictions of the "progress" of French colonialism and their consequences through the lens of the automobile. Stéphanie Ponsavady examines the development of transportation systems in French Indochina at the turn of the twentieth century, analyzing archival material and French and Vietnamese literature to critically assess French colonialism.

The Vice-consul

The Man Sitting in the Corridor
The North China Lover
La Douleur
The Infinite Air
Bear and His Daughter

Siamese fighting fish, cockroaches, cats, a snake, and a strange fungus all serve here as mirrors that reflect the unconfessable aspects of human nature buried within us. The traits and fates of these animals illuminate such deeply natural, human experiences as the cruelty born of cohabitation, the desire to reproduce and the impulse not to, and the inexplicable connection that can bind, eerily, two beings together. Each Nettel tale creates, with tightly wound narrative tension, a space wherein her characters feel excruciatingly human, exploring how the wounds we incur in life manifest themselves within us, clandestinely, irrevocably, both unseen and overtly. In a precise writing style that is both subtle and spellbinding, Nettel renders the ordinary unsettling, and the grotesque exquisite. *Natural Histories* is the winner of the 3rd Ribera del Duero International Award for Short Narratives, an important Spanish literature prize.

“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.

To honor FSG's 75th anniversary, here is a unique anthology celebrating the riches and variety of its poetry list—past, present, and future Poetry has been at the heart of Farrar, Straus and Giroux's identity ever since Robert Giroux joined the fledgling company in the mid-1950s, soon bringing T. S. Eliot, John Berryman, Robert Lowell, and Elizabeth Bishop onto the list. These extraordinary poets and their successors have been essential in helping define FSG as a publishing house with a unique place in American letters. The FSG Poetry Anthology includes work by almost all of the more than one hundred twenty-five poets whom FSG has published in its seventy-five-year history. Giroux's first generation was augmented by a group of international figures (and Nobel laureates), including Pablo Neruda, Nelly Sachs, Derek Walcott, Seamus Heaney, and Joseph Brodsky. Over time the list expanded to include poets as diverse as Yehuda Amichai, John Ashbery, Frank Bidart, Louise Glück, Thom Gunn, Ted Hughes, Yusef Komunyakaa, Mina Loy, Marianne Moore, Paul Muldoon, Les Murray, Grace Paley, Carl Phillips, Gjertrud Schnackenberg, James Schuyler, C. K. Williams, Charles Wright, James Wright, and Adam Zagajewski. Today, Henri Cole, Francine J. Harris, Ishion Hutchinson, Maureen N. McLane, Ange Mlinko, Valzhyna Mort, Rowan Ricardo Phillips, and Frederick Seidel are among the poets who are continuing FSG's tradition as a discoverer and promoter of the most vital and distinguished contemporary voices. This anthology is a wide-ranging showcase of some of the best poems published in America over the past three generations. It is also a sounding of poetry's present and future.

Michel Foucault’s work on film, although not extensive, compellingly illustrates the power of bringing his unique vision to bear on the subject and offers valuable insights into other aspects of his thought. *Foucault at the Movies* brings together all of Foucault’s commentary on film, some of it available for the first time in English, along with important contemporary analysis and further extensions of this work. Patrice Maniglier and Dork Zabunyan situate Foucault’s writings on film in the context of the rest of his work as well as within a broad historical and philosophical framework. They detail how Foucault’s work directly or indirectly inspired both film critics and directors in surprising ways and discuss his ideas in relation to significant movements within film theory and practice. The book includes film reviews and discussions by Foucault as well as his interviews with the prestigious film magazine *Cahiers du cinéma* and other journals. Also included are his dialogues with the noted French feminist writer Hélène Cixous and film directors Werner Schroeter and René Féret. Throughout, Foucault and those he is in conversation with reflect on the relationship of film to history, the body, power and politics, knowledge, sexuality, aesthetics, and institutions of internment. *Foucault at the Movies* makes all of Foucault’s writings on film available to an English-speaking audience in one volume and offers detailed, up-to-date commentary, inviting us to go to the movies with Foucault.

The Lover
Original Title: *The Sea Wall*

How the French Invented Love
Green Eyes
A Screenplay

The Brazilian novelist's first short story collection in English translation explores life in modern day Rio de Janeiro. 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.

The Sea Wall New York : Farrar, Straus and Giroux

A collection of short stories includes "Miserere," in which a widowed and childless librarian becomes an avid participant in the anti-abortion movement, and the title story, about the relationship between a father and his growing daughter

The Lover by Marguerite Duras (Book Analysis)

A Colonial Roadshow

The War

The Politics of Gender in Women's Autobiography

Practicalities

The Sea Wall; Translated by Herma Briffault. With a Preface by Germaine Breeé

The award-winning screenplay for the classic film the New York Post hailed as "overwhelming . . . a motion picture landmark." One of the most influential works in the history of cinema, Alain Renais's Hiroshima Mon Amour gathered international acclaim upon its release in 1959 and was awarded the International Critics' Prize at the Cannes Film festival and the New York Film Critics' Award. Ostensibly the story of a love affair between a Japanese architect and a French actress visiting Japan to make a film on peace, Hiroshima Mon Amour is a stunning exploration of the influence of war on both Japanese and French culture and the conflict between love and inhumanity.

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.

Traces the life of the French novelist and screenwriter, and discusses the influence of her life on her writings

A biting new collection by award-winning poet Anne Kennedy. In The Sea Walks into a Wall, the natural world around us hits back. The sea crashes its glass onto the bar. You watch from afar. You'd take it all back if you could. Everything. You'd go down there and you'd. And talks back too. If I'm fucked, you're coming with me. Sincerely, the stream. From rainy Ithaca to London's Kew Gardens, in the face of seas and streams, ducks and dogs, black drops and bureaucracies, humans bumble through. Without distractions you'd rush through your life like chi through an empty room. You bump into a baby and that takes up eighteen years. Love fills the room like a maze. Intelligent, playful, witty and innovative, these poems bite where it hurts.

Moderato Cantabile

Stories

The Square, Moderato Cantabile, 10:30 on a Summer Night, The Afternoon of Mr. Andesmas

The Sea Wall

De-Colonizing the Subject

A Memoir

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.

Vietnam and the Colonial Condition of French Literature explores an aspect of modern French literature that has been consistently overlooked in literary histories: the relationship between the colonies—their cultures, languages, and people—and formal shifts in French literary production. Starting from the premise that neither cultural identity nor cultural production can be pure or homogenous, Leslie Barnes initiates a new discourse on the French literary canon by examining the work of three iconic French writers with personal connections to Vietnam: André Malraux, Marguerite Duras, and Linda Lê. In a thorough investigation of the authors' linguistic, metaphysical, and textual experiences of colonialism, Barnes articulates a new way of reading French literature: not as an inward-looking, homogenous, monolingual tradition, but rather as a tradition of intersecting and interdependent peoples, cultures, and experiences. One of the few books to focus on Vietnam's position within francophone literary scholarship, Barnes challenges traditional concepts of French cultural identity and offers a new perspective on canonicity and the division between "French" and "francophone" literature.

In the summer of 1973, the journalist Xavière Gauthier interviewed the writer and filmmaker Marguerite Duras for an article in Le Monde. The meeting began a productive friendship between the two women that included the recording of four more interviews. They spoke of writing, literature, criticism, film, madness, sex, desire, alienation, Marxism, the situation of women, and their "oppression by the phallic class." Published in 1974 in France as Les Parleuses, the book became a classic statement of a positive and politically forceful feminist stance and an influential exploration of how Western

culture has constructed gender roles and dealt with sexuality.

Suspended and awaiting his next assignment, the French Vice-Consul at Lahore falls hopelessly in love with the French ambassador's wife

Summer Rain

Foucault at the Movies

The Chateau D'If

Vietnam and the Colonial Condition of French Literature

Marguerite Duras

The Winter Sea

The rise and fall of the 'Garbo of the skies', as told by one of New Zealand's finest novelists. Jean Batten became an international icon in 1930s. A brave, beautiful woman made a number of heroic solo flights across the world. The newspapers couldn't get enough of her. In 1934, she broke Amy Johnson's flight time between England and Australia. The following year, she was the first woman to make the return flight. In 1936, she made the first ever direct flight between England and New Zealand and then the fastest flight. Jean Batten stood for adventure, daring, exploration and glamour. The Second World War ended Jean's flying adventures. She suddenly slipped out of view, disappeared in the Caribbean with her mother and eventually dying in Majorca, buried in a pauper's grave. Fiona Kidman's enthralling novel delves into the life of this enigmatic woman. It is an exploration of early aviation, of fame, and of secrecy.

The Sea Wall is the story of an unnamed mother (in the whole book, she's called la mère) and her two grownup children, Joseph and Suzanne. The husband and father dies leaving his family behind without a source of income. The mother put food on the table by playing the piano in a local cinema. She saved money to buy a concession, land from French authorities to settlers. She put all her savings in it and the land proved to be impossible to cultivate because it is flooded by the ocean every year. The local French settlers. Several families had already been allocated this piece of land and each of them was evicted because they couldn't pay their debts anymore. The Sea Wall denounces the French civil servants sent there. They exploited the ignorance of settlers, making them pay higher than the market for bare land and then evicted the families without a way to they could cultivate the land and pay their debts.

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 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's. This novella, *The Man Sitting in the Corridor*, whose superb translation by Barbara Bray is only now appearing, was just an exercise in the author's progressive distillation of her 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 with a power unavailable to more copious, if still evocative, forms of literary expression.² - from *The New York Times Book Review*

A young woman, who works as a maid for a living, takes her charge out to play in a Parisian garden square. Sitting on a bench, she starts talking to a stranger, a traveler. Their conversation gradually turns into an exchange of confidences, as she speaks of her desire for a more stable future and he of his feelings of rootlessness and disillusion. As the afternoon wears on, the two sense an increasing connection between them. Understated and impressionistic, and consisting almost entirely of dialogue, *The Garden Square* is Marguerite Duras's finest novels, which she also adapted for the stage.

Nine Hundred Years of Passion and Romance

The Impudent Ones

Natural Histories

Hiroshima Mon Amour

Writing

Duras

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.

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.

"It's the women who upset the applecart. 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.

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

Woman to Woman

The Taker, and Other Stories

The Darkroom

Garden Square

A Life

A Novel