

1. Record Nr.	UNINA9910782250003321
Titolo	Revisioning Duras : film, race, sex // edited by James S. Williams, with the assistance of Janet Sayers [[electronic resource]]
Pubbl/distr/stampa	Liverpool : , : Liverpool University Press, , 2000
ISBN	1-78138-826-1 1-84631-394-5
Descrizione fisica	1 online resource (227 pages) : digital, PDF file(s)
Disciplina	843/.912
Soggetti	Sex in literature Race awareness in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 07 Jul 2017).
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Title Page; Contents; Acknowledgements; Contributors; Introduction: Revisioning Duras; Part I: Film; 1: An Art of Fugue? The Polyphonic Cinema of Marguerite Duras; 2: Screening the Vampire: Notes on India Song and the Photographic Images of La mer ecrite; 3: Hijacking the Hunter: Duras's 'La nuit du chasseur'; 4: Excitable Silence: the Violence of Non-violence in Nathalie Granger; Part II: Race; 5: Durasie: Women, Natives, and Other; 6: Imaginary White Female: Myth, Race, and Colour in Duras's L'amant de la Chine du Nord 7: 'Like the French of France': Immigration and Translation in the Later Novels of Marguerite Duras Part III: Sex; 8: Female Homoerotics and Lesbian Textuality in the Work of Marguerite Duras; 9: Life and Death Upon the Page: Marguerite Duras and Roland Barthes; 10: Photography and Fetishism in L'amant; Brief Chronology of the Work of Marguerite Duras; Select Bibliography
Sommario/riassunto	The extraordinary range, complexity and power of Marguerite Duras - novelist, dramatist, film-maker, essayist - has been justly recognised. Yet in the years following her death in 1996, there has been an increasing tendency to consecrate her work, particularly by those critics who approach it primarily in biographical terms. The British and American specialists featured in this interdisciplinary collection aim to resurrect the Duras corpus in all its forms by submitting it theoretically to three main areas of enquiry. By establishing how far Duras's work

questions and redefines the parameters of literary and cinematic form, as well as the categories of race and ethnicity, homosexuality and heterosexuality, fantasy and violence, the contributors to this volume 'revision' Duras's work in the widest sense of the term

---