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Nota di contenuto	Front matter -- CONTENTS -- ACKNOWLEDGMENTS -- INTRODUCTION -- PART I: PROUST AND INTERTEXTUALITY -- CHAPTER 1. Proust and Home (r): An Avuncular Intertext -- CHAPTER 2. T(r)ypertext: Proust, Mallarmé, Racine -- PART II: REPRESENTATION OF TIME AND MOVEMENT -- CHAPTER 3. Proust, Bergson, and Zeno, or, How Not to Reach One's End -- CHAPTER 4. Fiction and Film: Proust's Vertigo and Hitchcock's Vertigo -- PART III: LOVE AND DEATH -- CHAPTER 5. Proust and Wagner: The Climb to the Octave Above, or, The Scale of Love (and Death) -- CHAPTER 6. Mourning a Melancholic: Proust and Freud on the Death of a Loved One -- NOTES -- INDEX
Sommario/riassunto	A study in obsession, Marcel Proust's <i>A la recherche du temps perdu</i> is seemingly a self-sufficient universe of remarkable internal consistency and yet is full of complex, gargantuan digressions. Richard Goodkin follows the dual spirit of the novel through highly suggestive readings of the work in its interactions with music, psychoanalysis, philosophy, and cinema, and such literary genres as epic, lyric poetry, and tragedy. In exploring this fascinating intertextual network, Goodkin reveals some of Proust's less obvious creative sources and considers his influence on later art forms. The artistic and intellectual entities

examined in relation to Proust's novel are extremely diverse, coming from periods ranging from antiquity (Homer, Zeno of Elea) to the 1950's (Hitchcock) and belonging to the cultures of the Greek, French, German, and English-speaking worlds. In spite of this variety of form and perspective, all of these analyses share a common methodology, that of "digressive" reading. They explore Proust's novel not only in light of such famous passages as those of the madeleine and the good-night kiss, but also on the basis of seemingly small details that ultimately take us, like the novel itself, in unexpected directions.
