Chroniques Italiennes Stendhal | 66dc1edd80e4bac9f378d87beb5e54

Chroniques Italiennes (1855) is a novel that explores the life of the Italian movie maker, describes his controversial private life, and discusses his major films. It is a continuation in the pseudonymous work of Georges Bataille. In Ma mère, Le coupable, and L'Expérience intérieure Lukacher exposes Stendhal's preoccupation with his dead mother, who is obsessively retrieved throughout his work. Through readings of Armance, Le Rouge et le noir, La Vie de Henry Brulard, and Les Cenci, Lukacher exposes Stendhal's preoccupation with his dead mother, who is obsessively retrieved throughout his work. George Sand's identity is, in effect, divided between two mothers, her biological mother and her grandmother, and in Histoire de ma vie, Indiana, and Mauprat, we see the writer's efforts to break the impasse created by this divided identity. In the extraordinary but too little known work of Rachilde (Marquise Eymery), Lukacher finds the maternal figure identified as the secret inner force of patriarchal oppression. This resistance to feminism continues in the pseudonymous work of Georges Bataille. In Ma mère, Le coupable, and L'Expérience intérieure Lukacher traces Bataille's representation of the mother as a menacing, ever subversive figure who threatens basic social configurations. Maternal Fictions establishes a new pseudonymous genealogy in modern French writing that will inform and advance our understanding of the act of self-creation that occurs in fiction.

The Year's Work in Modern Language StudiesThe Abbess of CastroStendhal: Education of a NovelistStendhalChroniques italiennes par StendhalChroniques Italiennes (1855)Histoire et fiction dans les Chroniques italiennes de Stendhal


Stendhal

The Abbess of Castro

Stendhal

Reactionary Cosmopolitanism

The National Union Catalog, 1963-Italian Chronicles

Chroniques Italiennes ; suivies de Vanina Vanini


Italian libraries: "Vanina Vanini" is a Roman tale of the 1820s. All three give full rein to that special egoism of-wariness, practice purpose Stendal so adored in Napoleon and celebrated in all his heroes and heroines. Faudroit that passion is his style, which impassively stage-manages upright speech and violent intricacy. On this gemlike scale, as it stuns and chimes especially vivid: for admirers of his novels, each of these stories gleams like an enamed miniature executed by a great master.

Maternal Fictions

German Studies in America

The Abbess of Castro Stendhal, George Sand, Rachilde, Georges Bataille: Forging the patronym, with its weight of meaning, these modern French writers renamed themselves in their work. Their use of pseudonyms, as Maryline Lukacher demonstrates in this provocative study, is part of a process to subvert the name of the father and explore the suppressed relation to the figure of the mother. Combining psychoanalytic criticism, feminist theory, and literary analysis, Maternal Fictions offers a complex psychological portrait of the writer's identity and archetypal authorship. In the same time Stendhal's preoccupation with his dead mother, who is obsessively retrieved throughout his work. George Sand's identity is, in effect, divided between two mothers, her biological mother and her grandmother, and in Histoire de ma vie, Indiana, and Mauprat, we see the writer's efforts to break the impasse created by this divided identity. In the extraordinary but too little known work of Rachilde (Marquise Eymery), Lukacher finds the maternal figure identified as the secret inner force of patriarchal oppression. This resistance to feminism continues in the pseudonymous work of Georges Bataille. In Ma mère, Le coupable, and L'Expérience intérieure Lukacher traces Bataille's representation of the mother as a menacing, ever subversive figure who threatens basic social configurations. Maternal Fictions establishes a new pseudonymous genealogy in modern French writing that will inform and advance our understanding of the act of self-creation that occurs in fiction.

Stendhal: Education of a Novelist

Stendhal

Chroniques Italiennes par StendhalTrace the career of the Italian movie maker, describes his controversial private life, and discusses his major films

Chroniques Italiennes

The Year's Work in Modern Language Studies

Stendhal

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Stendhal

Chroniques Italiennes

Vittoria Accoramboni The Don Juan of Molière is, unquestionably, a rake, but first and foremost he is a man of the world; in the extraordinary but too little known work of Rachilde (Marquise Eymery), Lukacher finds the maternal figure identified as the secret inner force of patriarchal oppression. This resistance to feminism continues in the pseudonymous work of Georges Bataille. In Ma mère, Le coupable, and L'Expérience intérieure Lukacher traces Bataille's representation of the mother as a menacing, ever subversive figure who threatens basic social configurations. Maternal Fictions establishes a new pseudonymous genealogy in modern French writing that will inform and advance our understanding of the act of self-creation that occurs in fiction.

Stendhal: Education of a Novelist
Far Afield

The Adventures Of Roberto Rossellini

Victor Brombert is a lion in the study of French literature, and in this classic of literary criticism, he turns his clear and perspicacious gaze on the works of one of its greatest authors—Stendhal. Best remembered for his novels The Red and the Black and The Charterhouse of Parma, Stendhal is a writer of extraordinary insight into psychology and the many shades of individual and political liberty. Brombert has spent a lifetime reading and teaching Stendhal and here, by focusing on the seemingly contradictory themes of inner freedom and outer constraint within Stendhal’s writings, he offers a revealing analysis of both his work and his life. For Brombert, Stendhal’s work is deeply personal; elsewhere, he has written about the myriad connections between Stendhal’s ironic inquiries into identity and his own boyhood in France on the brink of World War II. Proceeding via careful and nuanced readings of passages from Stendhal’s fiction and autobiography, Brombert pays particular attention to style, tone, and meaning. Paradoxically, Stendhal’s heroes often feel most free when in prison, and in a statement of stunning relevance for our contemporary world, Brombert contends that Stendhal is far clearer than any writer before him on the “crisis and contradictions of modern humanism that . . . render political freedom illusory.” Featuring a new introduction in which Brombert explores his earliest encounters with Stendhal—the beginnings of his “affair” during a year spent as a Fulbright scholar in Rome—Stendhal remains a spirited, elegant, and resonant account.

San Francisco a Ripa Bragiano, convents under siege, a prince who’d do Machiavelli proud . . . This adventurous novella from a writer famous for far longer works is a singular take on love and war in Renaissance Italy. Claiming to be translating from sixteenth-century manuscripts, Stendhal tells the story of two doomed young lovers—one the daughter of the wealthiest man in the district, the other a brigand. It’s a genuinely moving tale of impossible love—with plenty of swordfights thrown in—that’s unique in Stendhal’s oeuvre, not least in its portrait of an intelligent woman who, ill-starred in love, turns to worldly power. There’s also some sparkling analysis of the conditions that produced the great art of the Renaissance. But The Abbess of Castro—first published in the same year as Stendhal’s novel The Charterhouse of Parma—is also characterized by themes that pervade his longer novels: political and familial machinations, a profoundly unsentimental view of war, ambitious individuals undone by passion. Never before available as a standalone edition, the novella is a powerful dose of the writer at the peak of his skills.

National Union Catalog Nineteenth-century French writer Marie-Henri Beyle, better known by his pen name Stendhal, is one of the earliest leaders practicing of realism, his stories filled with sharp analyses of his characters’ psychology. This translation of Stendhal’s Chroniques italiennes is a collection of nine tales written between 1829 and 1840, many of which were published only after his death. Together these collected tales reveal a great novelist working with highly dramatic subject matter to forge a vision of life lived at its most intense. The setting for these tales is a romanticized Italy, a place Stendhal viewed as unpolluted by bourgeois inhibitions and conformation. From the hothouse atmosphere of aristocratic convents to the horrors of the Cenci family, the tales in Italian Chronicles all feature passionate, transgressive characters engaged in “la chasse au bonheur”—the quest for happiness. Most of the tragic, violent tales are based on historical events, with Stendhal using history to validate his characters’ extreme behaviors as they battle literal and figurative oppression and try to break through to freedom. Complete with revenge, bloody daggers, poisonings, and thick-walled nunneries, this new translation of Italian Chronicles includes four never-before-translated stories and a fascinating introduction detailing the origins of the book. It is sure to gratify established Stendhal fans as well as readers new to the writer.

Works

Chroniques italiennes

L’Abbesse de Castro

The Political Ideas of Stendhal

The Year’s Work in Modern Language Studies


Stendhal Includes entries for maps and atlases.


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