

# TELLING GLANCES



VOYEURISM IN THE FRENCH NOVEL

DOROTHY KELLY

# Telling Glances Voyeurism In The French Novel

**Mark Steyvers**



## **Telling Glances Voyeurism In The French Novel:**

*Telling Glances* Dorothy Kelly, 1992 In French novels from the seventeenth through the twentieth centuries a particular plot structure constantly reappears A man desires a woman who is enigmatic and unattainable he desires to see her and to understand her to know exactly what she is what she desires in a sense he wants to possess her through the knowledge of her and of woman in general that he gains through the power of his gaze Since the information he desires remains hidden the man resorts to spying on the woman in order to obtain the information he so desperately seeks He thus becomes a voyeur In *Telling Glances* Dorothy Kelly investigates the curious repetition of this plot in novels by Mme de Lafayette Diderot Balzac Stendahl Zola Proust Duras and others Drawing on theories of the primal scene and voyeurism feminist psychoanalytic theory deconstruction and film studies she investigates the various configurations of the voyeuristic scenario in the novels and how these scenes of voyeurism attempt to control and contain certain unruly elements in the text and sometimes to go beyond limitations of containment On the one hand there are closed systems that attempt to define and entrap the truth of sexual identity on the other there are narratives such as Stendahl's that see truth as necessarily complex and identities as multiple Kelly looks beyond the elements of plot and character relationships to issues of narrative control and the position of the narrator in relation to the text and the implications for the reader of complicity in the act of viewing This book is an important contribution to many fields of study

## **Lesbian Inscriptions in Francophone Society and Culture**

Renate Günther, Wendy Michallat, 2007 *The Anxiety of Dispossession* Masha Belenky, 2008 Focusing on male authored texts Belenky demonstrates that this obsession with sexual jealousy conveys both patriarchal anxiety over disempowerment stemming from social upheaval and a male desire for social and sexual control over the female body and mind Bound up with the male prerogative of ownership jealousy was assigned an explicitly public role in guarding a man's property and propriety This book considers portrayals of jealousy by major authors such as Balzac Hugo and Zola alongside a broad range of works by medical writers journalists and moralists who wrote for popular audiences

## **The Mirror of the Self**

Shadi Bartsch, 2017-07-21 People in the ancient world thought of vision as both an ethical tool and a tactile sense akin to touch Gazing upon someone or oneself was treated as a path to philosophical self knowledge but the question of tactility introduced an erotic element as well In *The Mirror of the Self* Shadi Bartsch asserts that these links among vision sexuality and self knowledge are key to the classical understanding of the self Weaving together literary theory philosophy and social history Bartsch traces this complex notion of self from Plato's Greece to Seneca's Rome She starts by showing how ancient authors envisioned the mirror as both a tool for ethical self improvement and paradoxically a sign of erotic self indulgence Her reading of the *Phaedrus* for example demonstrates that the mirroring gaze in Plato because of its sexual possibilities could not be adopted by Roman philosophers and their students Bartsch goes on to examine the Roman treatment of the ethical and sexual gaze and she traces how self knowledge the philosopher's body and the performance of virtue all played a role in

shaping the Roman understanding of the nature of selfhood Culminating in a profoundly original reading of Medea The Mirror of the Self illustrates how Seneca in his Stoic quest for self knowledge embodies the Roman view marking a new point in human thought about self perception Bartsch leads readers on a journey that unveils divided selves moral hypocrisy and lustful Stoics and offers fresh insights about seminal works At once sexy and philosophical The Mirror of the Self will be required reading for classicists philosophers and anthropologists alike *Falling Short* Aleksandar Stevic,2020-04-09 A paradox haunts the bildungsroman few protagonists successfully complete the process of maturation and socialization that ostensibly defines the form From the despondent endings of Dickens's Great Expectations and Meredith's The Ordeal of Richard Feverel to the suicide of Balzac's Lucien de Rubempré and the demise of Eliot's Maggie and Tom Tulliver the nineteenth century bildungsroman offers narratives of failure paralysis and destruction goals cannot be achieved identities are impossible to forge and the narrative of socialization routinely crumbles Examining the novels of Stendhal Honoré de Balzac Charles Dickens Charlotte Brontë Henry James Samuel Butler James Joyce and Marcel Proust Falling Short reveals not only a crisis of character development but also a crisis of plotting and narrative structure From the inception of literary realism in the 1830s to the height of modernism a century later the bildungsroman presents itself as a key symptom of modern Europe's inability to envision either coherent subjectivity or successful socialization Rather than articulating an arc of personal development Stevi argues the bildungsroman tends to condemn its heroes to failure because our modern understanding of both individual subjectivity and social success remains riddled with contradictions Placing primary texts in conversation with the central historical debates of their time Falling Short offers a revisionist history of the realist and modernist bildungsroman unearthing the neglected role of defeat in the history of the genre *Vision and Narrative in Achilles Tatius' Leucippe and Clitophon* Helen Morales,2004-12-16 Achilles Tatius Leucippe and Clitophon long regarded as the most controversial of the ancient Greek novels is an outrageous tale of love and loss of Phoenicians and philosophers virginity tests and snuff murders This book the first published monograph on Achilles Tatius is a study of Leucippe and Clitophon in its literary and visual contexts It presents fresh insights into the work's narrative complexities and interpretative difficulties It is particularly concerned with the novel's obsessions with the eye with theories descriptions and metaphors of the visual It advances a reading that gives full play to the narrative's digressions ekphrasis sententia blason and spectacle and discusses the politics of digressivity This book is written to be accessible to non specialists and all Greek is translated or paraphrased It aims to contribute to a cultural history of viewing and to feminist literary criticism as well as to the study of the ancient novel [The Hysteric's Revenge](#) Rachel Mesch,2006 Brings into relief a critical relationship between the female mind and body that is essential to understanding the discursive position of the turn of the century woman writer This book includes novels that confront this mind body problem through a wide variety of styles and genres that challenge conventional fin de siècle notions of femininity *Questions of Interpretation in La Princesse de Clèves* John Campbell,2023-12-14 People

are so divided about *La Princesse de Clèves* they're ready to devour each other. So reported Mme de Lafayette to whom his landmark of French fiction is traditionally attributed when it first appeared in 1678. Over three centuries the initial divisions have widened into large areas of critical disagreement. Questions of interpretation in *La Princesse de Clèves* outlines the main areas of controversy and confronts the radically divergent critical responses that have been made with the witness of the text itself. Without seeking to advance easy solutions it suggests plausible readings and possible approaches in the light of the evidence provided by language and ideas more uncertain and ambiguous than might at first appear. Offering as it does a wide ranging review of recent critical opinion and providing the most comprehensive and up to date bibliographical tool at present available this important new work is an invaluable tool for all readers and students of this famous novel. **Closer and**

**Closer Apart** Rosemary H. Lloyd, 2019-05-15. Envy Rosemary Lloyd says involves what one would like to have but does not: jealousy. What one has but fears losing. Lloyd demonstrates in *Closer and Closer Apart* how the passion unleashed by jealousy can illuminate such concepts as self and other, gender and society. Jealousy in her view exerts a powerful attraction in literature partly because it distorts the individual's perceptions of the other in highly productive ways and partly because it serves as paradigms for reading and for storytelling. In this accessible and elegantly crafted book Lloyd explores sexual jealousy more as a literary device than as a literary theme. She draws her examples from novels, plays and poetry spanning many years and from many countries, mainly nineteenth and twentieth century France and England but also Russia, Poland, Germany, Italy, the United States, Canada and Australia. Among the writers she treats are Proust, Tolstoy, Dostoyevsky, Charlotte Brontë, Trollope, Barthes and Baudelaire. After discussing various portraits of the jealous lover, Lloyd asks to what extent the literary experience of jealousy has been colored by conventional images of male and female roles. She also examines the ways in which the jealous lover deals with the other, whether beloved or rival. Finally she looks at jealousy as a desire for control represented through images of incorporation and possession. **Mapping a Tradition** Sam Haigh, 2000. In

recent years critical interest in francophone literature has become increasingly pronounced. In the case of the French Caribbean, the work of several writers, Aimé Césaire, Frantz Fanon, Édouard Glissant and Patrick Chamoiseau, for example, has gained international recognition and has formed a vital part of more general debates on history, culture, language and identity in the post-colonial world. The majority of such writers, however, have been male and perhaps recalling the preference that France has always shown for the island, have come in large part from Martinique. *Mapping a Tradition: Francophone Women's Writing from Guadeloupe* aims to explore a different side of francophone Caribbean writing through the examination of selected novels by Jacqueline Manicom, Michele Lacrosil, Maryse Condé, Simone Schwarz-Bart and Dany Bebel. Placing the work of these writers in the context of that of their better-known male counterparts, this study argues that it has provided an important mode of intervention in and disruption of a literary tradition which has failed to address questions of sexual difference and has often excluded issues relating to French Caribbean women. At the same time, this study suggests that

Guadeloupean women's writing of the last thirty years may be seen to constitute a tradition in itself replete with its own influences and inheritances. At once within and outside the dominant tradition, women's writing from Guadeloupe and Martinique has come to occupy a position at the forefront of contemporary efforts to expand and redefine a still burgeoning corpus of literary and theoretical work. *Diderot studies*, 1998.

**A Companion to the Works of Arthur Schnitzler**  
 Dagmar C. G. Lorenz, 2003. A fresh collection of essays on the work of one of the leading figures of the Viennese fin de siècle. This volume of specially commissioned essays takes a fresh look at the Viennese Jewish dramatist and prose writer Arthur Schnitzler. Fascinatingly, Schnitzler's productive years spanned the final phase of the Habsburg monarchy, World War I, the First Austrian Republic, and the rise of National Socialism, and he realized earlier than many of his contemporaries the threat that racist anti-Semitism posed to the then almost complete assimilation of Austrian Jews. His writings also reflect the irresolvable conflict between emerging feminism and the relentless scientific discourse of misogyny, and he chronicles the collapse of traditional social structures at the end of the Habsburg monarchy and the struggles of the newly founded republic. In the 1950s, Schnitzler's powerful literary record assumed model character for Viennese Jewish intellectuals born after the Shoah, and his portrayal of gender relations and role expectations and casual sex are received with the same fascination today as they were by the audiences of his own time. Schnitzler remains a major figure in contemporary European culture as his works are still widely read, performed, and adapted, witness Stanley Kubrick's adaptation of Schnitzler's *Traumnovelle* as the 1999 film *Eyes Wide Shut*. In this volume, a team of international scholars explores Schnitzler's dramas and prose works from contemporary critical vantage points but within the context of Austria's multicultural society at a time of unprecedented change. Contributors: Gerd Schneider, Evelyn Deutsch, Schreiner, Elizabeth Loentz, Iris Bruce, Felix Tweraser, Elizabeth Ametsbichler, Hillary Hope Herzog, Katherine Arens, John Neubauer, Imke Meyer, Susan C. Anderson, Eva Kuttentberg, and Matthias Konzett. Dagmar C. G. Lorenz is professor of German at the University of Illinois Chicago.

**A Great Effusion of Blood?** Mark D. Meyerson, Daniel Thiery, Oren Falk, 2004-01-01. Exploring the issue from both historical and literary perspectives, the contributors examine violence in a broad variety of genres, places, and times, such as the Late Antique lives of the martyrs, Islamic historiography, Anglo-Saxon poetry, and Norse sagas, and more.

*"Sculpting Simulacra in Medieval Germany, 1250-1380"* Assaf Pinkus, 2017-07-05. Engaging with the imaginative, nonreligious response to Gothic sculpture in German-speaking lands and tracing high and late medieval notions of the living statue and the simulacrum in religious lay and travel literature, this study explores the subjective and intuitive potential inherent in thirteenth and fourteenth-century sculpture. It addresses a range of works from the oeuvre of the so-called Naumburg Master through Freiburg im Breisgau to the imperial art of Vienna and Prague. As living simulacra, the sculptures offer themselves to the imaginative horizons of their viewers as factual presences that substitute for the real. In perceiving Gothic sculpture as a conscious alternative to the sacred imago, the book offers a new understanding of the function, production, and use of three-dimensional images in late

medieval Germany By blurring the boundaries between viewers and works of art between the imaginary and the real the sculptures invite the speculations of their viewers and in this way produce an unstable meaning perpetually mutable and alive The book constitutes the first art historical attempt to theorize the idiosyncratic character of German Gothic sculpture much of which has never been fully documented and provides the first English language survey of the historiography of these works

**Ordinary Pleasures** Kay Young, 2001 This text seeks to offer a new theory of narrative in its uncovering of how conversations and comic interchanges between lovers in stories create an intimacy and happiness of the everyday Drawing on a diverse body of theory from sociolinguistics to philosophy to literary criticism and reading an unexpectedly eclectic group of texts works by Shakespeare and Tolstoy appear beside Casablanca and I Love Lucy Kay Young explores how narrative couples play together struggle together and return to one another to experience what it means to be in a relationship over time

**Proust's Lesbianism** Elisabeth Ladenson, 1999 For decades Elisabeth Ladenson says critics have misread or ignored a crucial element in Marcel Proust's fiction his representation of lesbians Her challenging new book definitively establishes the centrality of lesbianism as sexual obsession and aesthetic model in Proust's vast novel *A la recherche du temps perdu* Traditional readings of the *Recherche* have dismissed Proust's *Gomorrah* his term for women who love other women as a veiled portrayal of the novelist's own homosexuality More recently queer positive rereadings have viewed the novel's treatment of female sexuality as ancillary to its accounts of Sodom and its meditations on time and memory Ladenson instead demonstrates the primacy of lesbianism to the novel showing that Proust's lesbians are the only characters to achieve a plenitude of reciprocated desire The example of Sodom by contrast is characterized by frustrated longing and self loathing She locates the work's paradigm of hermetic relations between women in the self sufficient bond between the narrator's mother and grandmother Ladenson traces Proust's depictions of male and female homosexuality from his early work onward and contextualizes his account of lesbianism in late nineteenth century sexology and early twentieth century thought A vital contribution to the fields of queer theory and of French literature and culture Ladenson's book marks a new stage in Proust studies and provides a fascinating chapter in the history of a literary masterpiece's reception

**Performing Privacy and Gender in Early Modern Literature** M. Trull, 2013-05-07 This book argues that the early modern public private boundary was surprisingly dynamic and flexible in early modern literature drawing upon authors including Shakespeare Anne Lock Mary Wroth and Aphra Behn and genres including lyric poetry drama prose fiction and household orders An epilogue discusses postmodern privacy in digital media

*Approaches to Teaching Hugo's Les Misérables* Michal P. Ginsbug, Bradley Stephens, 2018-08-01 Offers pedagogical techniques for teaching Victor Hugo's *Les Misérables* in college classrooms including consideration of the literary market American pop culture childhood the literature of Paris utopianism the French Revolution adaptations and misery Includes maps information on reference works and online resources Gives syllabus suggestions for undergraduate and graduate courses

**The Spectacular Past** Maurice

Samuels, 2018-08-06 Struggling to make sense of the Revolution of 1789 the French in the nineteenth century increasingly turned to visual forms of historical representation in a variety of media Maurice Samuels shows how new kinds of popular entertainment introduced during and after the Revolution transformed the past into a spectacle The wax display in which visitors circulated amid life size statues of historical figures the phantasmagoria show in which images of historical personages were projected onto smoke or invisible screens and the panorama in which spectators viewed giant circular canvases depicting historical scenes employed new optical technologies to entice crowds of spectators Such entertainments Samuels asserts provided bourgeois audiences with an illusion of mastery over the past allowing them to picture their new role as historical agents Samuels demonstrates how the spectacular mode of historical representation pervaded historiography drama and the novel during the Romantic period He then argues that the early Realist fiction of Balzac and Stendhal emerged as a critique of the spectacular historical imagination By investigating how postrevolutionary France envisioned the past Samuels illuminates a vital moment in the cultural history of modernity **James Ellroy and Voyeur**

**Fiction** Nathan Ashman, 2018-10-15 James Ellroy is an acclaimed yet controversial popular novelist Since the publication of his first novel Brown's Requiem in 1981 Ellroy's eccentric Demon Dog persona and his highly stylized often pornographically violent crime novels have continued to polarize both public and academic opinion This book addresses the voyeuristic dimensions of Ellroy's fiction one of the most significant yet underexplored issues in his work Focusing exclusively on Ellroy's two collections of epic noir fiction The L A Quartet and The Underworld U S A Trilogy it critically reflects on a vivid preoccupation with eyes visual culture and visual technologies that spans across both these bodies of work Using a combination of psychoanalysis and postmodern and cultural theory Nathan Ashman argues that Ellroy's fiction traces the development of the voyeur from a deviant and perverse peeping tom into a recognizable contemporary social type a paranoid and obsessive viewer who is a product of the decentered and hallucinatory cinematic world that he inhabits In particular James Ellroy and Voyeur Fiction illuminates a convergence between voyeurism and recurring patterns of ocularcentric crisis in Ellroy's texts as characters become continually unable to understand or interpret through vision Alongside a thematic analysis of obsessive watching Ashman also argues that Ellroy's works particularly his later novels are themselves voyeuristic implicating the reader in these broader narrative patterns of both visual and epistemophilic obsession



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