

Subversive Subjects



Reading
Marguerite Yourcenar



Edited by
Judith Holland Sarnecki
and
Ingeborg Majer O'Sickey

Subversive Subjects Reading Marguerite Yourcenar

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Subversive Subjects Reading Marguerite Yourcenar:

Subversive Subjects Judith Holland Sarnecki, Ingeborg Majer O'Sickey, 2004 *Subversive Subjects Reading Marguerite Yourcenar* is the first collection of articles in English to deal with many of this very private author's best known works. Its contributors make use of a variety of literary theories to probe the complex ambiguities at the heart of Yourcenar's writings. Each contributor ventures beyond traditional readings of Yourcenar's complex texts pushing against the boundaries of interpretation that the Belgian born writer carefully established. Many of the essays read like a mystery hence they follow Yourcenar's call for rigorous explications du texte as they probe her complex oeuvre. Judith Holland Sarnecki is Associate Professor of French at Lawrence University. Ingeborg Majer O'Sickey is Associate Professor of German and Women's Studies at the State University of New York Binghamton.

Marguerite Yourcenar's Hadrian Keith Bradley, 2024-01-31
Marguerite Yourcenar is best known as the author of the 1951 novel *Mmoires d'Hadrien* her recreation of the life of the Roman emperor Hadrian. The work can be examined from the perspective of the issues raised by writing Roman imperial biography at large and the many ways in which *Mmoires* has a claim to historical authenticity. In *Marguerite Yourcenar's Hadrian* Keith Bradley explains how *Mmoires d'Hadrien* came to be written, gives details of Yourcenar's own biography and describes some of the intricate historical problems that her novel's portrait of Hadrian presents. He draws on Yourcenar's correspondence, her interviews with journalists and her literary corpus as a whole emphasizing Yourcenar's profound knowledge of the ancient evidence on which her life of Hadrian is based and exploiting a wide range of contemporary Yourcenarian criticism. The book pays special attention to the methods by which Yourcenar believed Hadrian's life history to be recoverable, compares examples of modern life writing and contrasts the procedures of conventional Roman biographers. Revealing how and why *Mmoires d'Hadrien* is as it is, *Marguerite Yourcenar's Hadrian* illustrates how imaginative literary recreation is often little different from historical speculation.

The Documentary Imagination in Twentieth-Century French Literature Alison James, 2020-09-03
The Documentary Imagination in Twentieth Century French Literature identifies a documentary impulse in French literature that emerges at the end of the nineteenth century and culminates in a proliferation of factual writings in the twenty first. Focusing on the period bookended by these two moments it highlights the enduring concern with factual reference in texts that engage either with current events or the historical archive. Specifically it considers a set of ideas and practices centered on the conceptualization and use of documents. In doing so it contests the widespread narrative that twentieth century French literature abandons the realist enterprise and argues that writers instead renegotiate the realist legacy outside or at the margins of the fictional space of the novel. Analyzing works by authors including Gide, Breton, Aragon, Yourcenar, Duras and Modiano the book defines a specific documentary mode of literary representation that records, assembles and investigates material traces of reality. The document is a textual, visual or material piece of evidence repurposed through its visual insertion, textual transcription or description within a literary work. It is a fact

but it also becomes a figure standing for literature's confrontation with the real. The documentary imagination involves a fantasy of direct access to a reality that speaks for itself. At the same time it gives rise to concrete textual practices that open up new directions for literature by interrogating the construction and interpretation of facts.

Gender, Embodiment and Fluidity in Organization and Management Robert McMurray, Alison Pullen, 2019-11-12. This third volume in the Routledge Focus on Women Writers in Organization Studies series challenges us to think again about the implications of gender embodiment and fluidity for organizing and managing. The themes of this book disrupt our understanding of dualisms between sex, men and women, gender, masculinity and femininity, and mind, body and in so doing analyze the ways in which dominant power relations constitute heteronormativity throughout organizational history, thereby reinforcing mainstream management research and teaching. By centring the work of women writers, this book gives recognition to their thinking and praxis, each writer making political inroads into changing the lived experiences of those who have suffered discrimination, exclusion and marginalization as they consider the ways in which organizational knowledge has tended to privilege rather than problematize masculinity, fixity, control, normativity, violence and discrimination. The themes and authors Acker, de Beauvoir, Halberstam, Kosofsky, Sedgwick, Kristeva, Yourcenar covered in this book are important precisely because they are not generally encountered in mainstream writing on management and organization studies. They are significant to the study and analysis of organizations because they demonstrate how our understanding of managing and organizing can be transformed when other voices, bodies, genders write on what it is work, live, lead and relate to self and others. All the writers turn to the ways in which individuals matter organizationally, acknowledging that lived experiences are a source of political and ethical practice. Each Woman Writer is introduced and analyzed by experts in organization studies. Further reading and accessible resources are also identified for those interested in knowing more. This book will be relevant to students, researchers and practitioners with an interest in business and management, organizational studies, critical management studies, gender studies and sociology. Like all the books in this series, it will also be of interest to anyone who wants to see, think and act differently.

French XX Bibliography William J. Thompson, 2006-09. Provides a listing available of books, articles and book reviews concerned with French literature since 1885. This work is a reference source in the study of modern French literature and culture. The bibliography is divided into three major divisions: general studies, author subjects arranged alphabetically, and cinema.

The Facts on File Companion to the French Novel Karen L. Taylor, 2006. French novels such as *Madame Bovary* and *The Stranger* are staples of high school and college literature courses. This work provides coverage of the French novel since its origins in the 16th century with an emphasis on novels most commonly studied in high school and college courses in world literature and in French culture and civilization.

Riefenstahl Screened Neil Christian Pages, Ingeborg Majer O'Sickey, Mary Rhiel, 2008-05-16. Leni Riefenstahl is larger than life. From the lure of her persona as it enters our homes via television to our pleasure in the recognition of her film images at rock concerts to her place as part of

the history of the Nazi period Riefenstahl lives on in our imagination and in our cultural productions Thus the editors introduction to this volume examines the manner in which Riefenstahl haunts debates on aesthetics and politics and how her legacy reverberates in the contemporary cultural scene The editors view the collection as a three part framework The essays in the opening section of the book show that Riefenstahl is still very much alive and well and controversial in popular culture Her films continue to determine the way in which we think about the Nazi period providing instantly recognizable images and messages that often go unquestioned We cannot separate these phenomena from Riefenstahl s years of avid self fashioning The second section of the book offers treatments of the shifting mobile relationship between Riefenstahl s stubborn attempts to create and control her personae and her reactions to others re appropriations of the meanings of her life and work Reading the texts and discourses surrounding Riefenstahl these scholars treat her memoirs and her repeated assertions about herself as a springboard into understanding anew how we might approach her films in a productive way The closing section of the volume comprises essays that go right to the heart of the matter Riefenstahl s films and photography The new contexts theoretical discussions and emerging discourses that animate these essays include Scarry s treatise on beauty justice and the global the problems of history and memory the place of Riefenstahl s filmmaking technique in contemporary cinema and her appropriation of German musical traditions Fueled by the work of a diverse range of scholars then Riefenstahl Screened offers an opportunity to rethink the place of Leni Riefenstahl and her work in contemporary culture and in academic discourse It insists upon a critical self examination that maps a topography of how scholars and teachers avail themselves of Riefenstahl s corpus *Aimer et mourir* Eilene Hoft-March, Judith Holland Sarnecki, 2009-01-23 *Aimer et Mourir* offers a wide ranging selection of essays that collectively address how from the Middle Ages to the present the notions of love and death get inextricably associated with the narratives that are women s lives Some of the essays tackle male writers representations that link women and in particular women s sexuality with death resulting in the figures of the femme fatale the woman in parturition and the desiring vampire A number of essays reiterate that women s hyper sexualized bodies have been used as a social construct and a psychological screen upon which to project a fear of death The challenges to this pat reduction of woman s domain come from the mostly women writers represented here and they span from Marguerite de Navarre to Am lie Nothomb These women writers rework the old formulae giving us instead death defying memories of love love regenerative of language as of bodies love forcing the frontiers of death or love creatively redefined within the parameters of death Nor are these new narratives imagined as belonging to women alone but rather as attesting to a richer more varied and greatly sensitized human experience *Women in French Studies* ,2005 *Choice* ,2004

Marguerite Yourcenar and the USA Bérengère Deprez, 2009 This is a very welcome contribution to the debate on the real effect of the United States on Yourcenar s life and thought a good read on a fascinating subject which critics have often treated dismissively Future scholarship will be obliged to weigh Berengere Deprez s arguments and evidence seriously and

thank her for her clearheaded thoroughness Prof Brian Gill University of Calgary Canada **Feminist Periodicals** ,2005

Book Review Index Cumulation Dana Ferguson,2005-09 Book Review Index provides quick access to reviews of books periodicals books on tape and electronic media representing a wide range of popular academic and professional interests The up to date coverage wide scope and inclusion of citations for both newly published and older materials make Book Review Index an exceptionally useful reference tool More than 600 publications are indexed including journals and national general interest publications and newspapers Book Review Index is available in a three issue subscription covering the current year or as an annual cumulation covering the past year **Bibliographic Index** ,2004 *New Books on Women and Feminism* ,2005

L'idéologie politique de Marguerite Yourcenar d'après son œuvre romanesque Mireille

Blanchet-Douspis,2013-12-06 Marguerite Yourcenar a r p t qu on ne comprenait bien l histoire du pr sent qu la lumi re du pass Dans cette affirmation il y a assur ment une v rit difficilement r futable Cependant ne juger que d apr s le pass n est ce pas poser a priori que le pr sent n en est que la reproduction et que rien ne change jamais dans l histoire de l humanit universelle Cela revient nier toute id e de progr s et d volution et ent riner le concept d ternel retour Cette notion qui n est pas neutre du point de vue id ologique incite scruter l image que Yourcenar donne de l histoire contemporaine avec un esprit critique aussi bien en ce qui concerne le style que les choix op r s par la romanci re Une observation se d gage de l tude des rapports sociaux et des questions morales intellectuelles ou plus nettement politiques dans les romans de Yourcenar Elle se rattache toujours un courant de pens e traditionaliste voire conservateur caract ristique de l id ologie politique de la droite europ enne du XXe si cle *American Book Publishing Record* ,2003 **Baroque Fictions** Margaret Elizabeth Colvin,2005

This volume is the first in depth study of the French novelist Marguerite Yourcenar s fiction to contend that the author s texts exhibit in unexpected ways numerous characteristics of the neobaroque This subversive postmodern aesthetic privileges extravagant artistic play flux and heterogeneity In demonstrating the affinity of Yourcenar s texts with the neobaroque the author of this study casts doubt on their presumed transparency and stability qualities associated with the French neoclassical tradition of the past century where the Yourcenarian oeuvre is most often placed Yourcenar s election to the prestigious tradition bound French Academy in 1981 as its first female immortal cemented her already well established niche in the twentieth century French literary pantheon A self taught classicist historian and modern day French moralist Yourcenar has been praised for her polished classical style and analyzed for her use of myth and universal themes While those factors at first seem to justify amply the neoclassical label by which Yourcenar is most widely recognized this study s close reading of four of her fictions reveals instead the texts opacity and subversive resistance to closure their rejection of stable interpretations and their deconstruction of postmodern Grand Narratives Theirs is a neobaroque logic which stresses the absence of theoretical assurances and the limitations of reason The coincidence of the new millennium which in so many ways reflects Yourcenar s disquieting vision and her centenary in 2003 affords not so much an excuse to reject the author s

neoclassical label but rather the obligation to reassess it in light of contemporary discourses This study will be of interest to students of twentieth century French fiction and comparative literature especially that of the latter half of the twentieth century *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures* Modern Language Association of America, 2008 Vols for 1969 include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969 **Réception de l'oeuvre de Marguerite Yourcenar** Françoise Bonali-Fiquet, 2007

The Enigmatic Realm of **Subversive Subjects Reading Marguerite Yourcenar**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Subversive Subjects Reading Marguerite Yourcenar** a literary masterpiece penned by way of a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of people who partake in its reading experience.

https://archive.kdd.org/About/Resources/default.aspx/The_Glove_Of_Darth_Vader.pdf

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