

Sueurs Froides Dentre Les Morts

*Un día, llama a la puerta de Roger Flavières un antiguo compañero de la universidad que quiere contratarlo para que investigue a su mujer. El marido no sospecha que su esposa le sea infiel, sino que teme por su vida. El motivo de su temor no puede ser más sorprendente: cree que su mujer se halla poseída por el espíritu de una antepasada que murió trágicamente ahogada. Solo ello parece poder explicar por qué su esposa pasa por momentos en los que parece estar ausente, desaparece durante horas sin decir nada y se hunde a menudo en una profunda melancolía. Es así como Flavières empieza a seguir a Madeleine, una mujer de una inusual belleza de la que no tardará en enamorarse profundamente. Situada en la Francia de entreguerras, el sorprendente desarrollo de esta novela despertó el interés de Alfred Hitchcock, que la llevó a la gran pantalla bajo el título de *Vértigo*, un clásico del cine negro protagonizado por James Stewart y Kim Novak.*

*The theme of female transformation informs the Hollywood representation of femininity from the studio era to the present. Whether it occurs physically, emotionally, or on some other level, transformation allows female protagonists to negotiate their own complex desires and to resist the compulsory marriage plot. A sweeping study of Hollywood from *Now, Voyager, The Heiress, and Flamingo Road* to *Carrie, the Alien films, The Brave One, and the slasher horror genre*, this book boldly unsettles commonplace understandings of genre film, female sexuality, and Freudian theory as it makes a strong new case for the queer relevance of female representation.*

This book explores an ethical value central to all mental health professions. Although "dignity" appears near the beginning of many codes of ethics, it has been largely unexamined in the professional literature. Potter Stewart famously declared about pornography that we can't define it but we know it when we see it. Likewise with dignity. This book addresses that gap. The book considers the role of dignity as an ethical dimension of practice: in individual psychotherapeutic and psychoanalytic work; in the therapeutic community; and in groups, organizations and nations. It outlines dignity in individual development and families, the role of dignity violations in the understanding and treatment of trauma, and how dignity and its violations can be a powerful force in conflict resolution. The book will also address dignity in relations to specific populations, with chapters on the African-American and the LGBT experiences. Listening, with the question of dignity in mind, offers a fresh non-pathologizing framework for the practitioner.

A Cultural History

une géocritique méditerranéenne, le lieu et son mythe

Fin de millénaire French Fiction

d'entre les morts/

Crime Scenes

(d'entre les morts)

La 4e de couverture indique : «La Méditerranée fut pour les Hébreux la " mer des Philistins ", mer de l'Autre. Pour les Romains, elle devint un Mare Nostrum. Alors que les Sardes tournent résolument le dos aux flots, l'intérieur d'Ibiza est délaissé au profit des plages. La mer du Milieu, qui n'a rien de juste, oseille entre les statuts les plus divers. Maternelle chez Fernandez, qui en fait une mère Méditerranée, moins familière pour Morand, qui voit en elle la mer des Surprises, la Grande Bleue a marqué l'imaginaire de ses riverains et de tous ceux qui, un jour ou l'autre, ont eu le bonheur de la sillonner. Mais la Méditerranée, comme toutes les mers, n'est pas une simple étendue d'eau. Elle est rivage ; elle est même le Rivage des Mythes. Elle est en somme un admirable feuilleté temporel, dont chaque strate mérite d'être parcourue, dégustée. Dans ce volume, c'est à un voyage géocritique au centre de la mer que le lecteur est convié. D'Ulysse à Ulysse. D'Ithaque à Lisbonne.»

One of the esteemed Hollywood directors and large influence on successive generation of American directors, Alfred Hitchcock (1899–1980) receives much attention. In the modern world, his films have particularly attracted the attention of feminist, political, and post-modernist critics. This collection of essays on the director and his work is divided into two main sections. Section one overviews Hitchcock's life, work, and general structural aspects of his film-making. Part two offers essays focusing on many of the more important films including *Psycho, Vertigo, North by Northwest, and Rear Window*.

A cumulative list of works represented by Library of Congress printed cards.

Noir and Blanchot

Sueurs froides (d'entre les morts)

The Pygmalion Effect

British and Global Case Studies

Le rivage des mythes

A Novel

Based on papers presented at the Fifth Triennial Conference of the International Association of Word and Image Studies

(IAWIS/AERTI) held in 2002 in Hamburg, the twenty-two essays in this volume cover a wide array of intermedial relations and a great variety of media, from medieval architecture to interactive digital art. They have been arranged in sections labeled "History and Identity," "Cultural Memory," "Texts and Photographs: Cultural Anthropology and Cultural Memory," "Mixed-Media Texts: Cartography in Contemporary Art and Fiction," "Mixed-Media Texts: 'Yellow-Cover Books', Artists' Books, and Comics," "Intermedia Texts: Logotypes," and "Space, Spatialization, Virtual Space." Displaying a range of methods and interests, these contributions by scholars from Europe, the United States, and South America working in different disciplines confirm the impression voiced by IAWIS president Charlotte Schoell-Glass in her introduction that "the influence of Visual and Cultural Studies has changed the outlook of many who study the interactions of texts and images".

In dark or desperate times, the artwork is placed in a difficult position. Optimism seems naïve, while pessimism is no better. During some of the most demanding years of the 20th century two distinctive bodies of work sought to respond to this problem: the writings of Maurice Blanchot and American film noir. Both were seeking not only to respond to the times but also to critically reflect them, but both were often criticised for their own darkness. Understanding how this darkness became the means of responding to the darkness of the times is the focus of Noir and Blanchot, which examines key films from the period (including Double Indemnity and Vertigo) alongside Blanchot's writings (particularly his 1948 narrative Death Sentence). What emerges from this investigation is the complex manner in which these works disrupt the experience of time and the event and in doing so expose an entirely different mode of material expression.

Pygmalion's sculpture, which the gods endowed with life, marks, according to this book, perhaps the first instance in Western art of an image that exists on its own terms, rather than simply imitating something else. Stoichita delivers this image and its avatars from the shadow cast by art that merely replicates reality.

Subject catalog

Monographic Series

Simulacros

Orientations -- Space/time/image/word

Around Proust

Reading philosophy through the lens of Alfred Hitchcock's Vertigo, Andrea Cavalletti shows why, for two centuries, major philosophers have come to think of vertigo as intrinsically part of philosophy itself. Fear of the void, terror of heights: everyone knows what acrophobia is, and many suffer from it. Before Freud, the so-called "sciences of the mind" reserved a place of honor for vertigo in the domain of mental pathologies. The fear of falling—which is also the fear of giving in to the temptation to let oneself fall—has long been understood as a destabilizing yet intoxicating element without which consciousness itself was inconceivable. Some went so far as to induce it in patients through frightening rotational therapies. In a less cruel but no less radical way, vertigo also staked its claim in philosophy. If Montaigne and Pascal could still consider it a perturbation of reason and a trick of the imagination which had to be subdued, subsequent thinkers stopped considering it an occasional imaginative instability to be overcome. It came, rather, to be seen as intrinsic to reason, such that identity manifests itself as tottering, kinetic, opaque and, indeed, vertiginous. Andrea Cavalletti's stunning book sets this critique of stable consciousness beside one of Hitchcock's most famous thrillers, a drama of identity and its abysses. Hitchcock's brilliant combination of a dolly and a zoom to recreate the effect of falling describes that double movement of "pushing away and bringing closer" which is the habitual condition of the subject and of intersubjectivity. To reach myself, I must see myself from the bottom of the abyss, with the eyes of another. Only then does my "here" flee down there and, from there, attract me. From classical medicine and from the role of imagination in our biopolitical world to the very heart of philosophy, from Hollywood to Heidegger's "being-toward-death," Cavalletti brings out the vertiginous nature of identity.

Neil Hurley demonstrates Hitchcock's covert preoccupation with spiritual themes—conscience, guilt, false accusation, crises as catalysts of character development, personal romance, the salvation of nations, and the "unjustly accused." This last theme is linked in profound ways to Hitchcock's secular Christ types, who find purpose and undiscovered courage and companionship in having to disprove falsely imputed guilt in I Confess, The Wrong Man, Vertigo, North by Northwest, Psycho, The Birds, Marnie, and Frenzy. (The last three also feature feminine Christ parallels who undergo Passion/Resurrection experiences marked with visual religious clues.)

"A concise and intelligent synthesis of what we know and think about Hitchcock and a road map to future work on the subject. . . . There is no complete index to Hitchcock's career like this one and critics and historians will mine Sloan's work with enormous profit. . . . The 'Critical Survey' section constitutes an invaluable contribution to the project of metacriticism."—Matthew Bernstein, author of Walter Wanger, Hollywood Independent

Detective Narratives in European Culture Since 1945

A Filmography and Bibliography

Soul in Suspense

Deteriorations of the Event

Perspectives on Alfred Hitchcock

El efecto Pigmalión: de Ovidio a Hitchcock

L'Effet Pygmalion procède d'une incursion dans l'immense fortune littéraire, visuelle, audiovisuelle enfin, du mythe fondateur de la première histoire de simulacres

consignée par la culture occidentale. La légende raconte qu'un sculpteur chypriote tombe amoureux de l'œuvre qu'il façonne; dans un élan de magnanimité, les dieux décident de l'animer. Devenue, par la volonté divine, femme et épouse de son créateur, cette dernière reste néanmoins un artefact qui, s'il est doué d'âme et de corps, n'en demeure pas moins un fantôme. Un simulacre, précisément. Artifice privé de modèle, le simulacre ne copie pas un objet réel, il s'y projette plutôt et l'escamote, il existe en soi. Ne procédant pas de la copie d'un modèle, n'étant nullement fondé sur la ressemblance, le simulacre transgresse la mimésis qui domine la pensée artistique. Ambitieux, l'ouvrage ne se satisfait pas d'une approche interdisciplinaire. Ainsi définit-il son objet critique non par une succession de témoignages artistiques ou littéraires, mais par la conception même de la représentation, le statut du modèle et de la copie. En ce sens, si un texte d'Ovide ou de Vasari, une miniature médiévale, une statue vivante de la Renaissance, une peinture romantique, une photographie, un film et jusqu'à la poupée Barbie sont convoqués par Victor Stoichita, c'est pour être examinés avec les mêmes principes critiques et contribuer à un discours herméneutique sur la conception occidentale de l'image. Le mythe de Pygmalion, parabole de l'infraction même de la représentation, de l'éviction de la mimésis et de la déviation du désir, fonde une anthropologie de l'objet esthétique et donne à voir la feinte originelle dans toute société captivée par les simulacres et ses leurres, telle que la nôtre.

"The depth and range of this book are astonishing, as it describes the cultural conditions out of which French literature has emerged as a vital component of Western civilization from the Middle Ages to the present day. Informative and immensely readable, it makes a compelling and humane case for the continued study of literature in a changing world." --Colin Davis, Royal Holloway, University of London "Written with great panache, this book locates French literature in the wider culture of the Western world. Finch shows how, from Marie de France to MC Solar, literature in France has always intertwined with politics, history, geography, money, sex, language, gender, class and race. Women writers and the new Francophone literatures receive welcome recognition. A remarkable achievement." --Michael Sheringham, Oxford University "Alison Finch's superbly written book brings the cultural dimension of French literature fully into focus. While revealing how the agenda of literary study has changed, she demonstrates that we can engage with the great canonical texts of French literature in new and exciting ways. The book is to be commended for its clarity, its shrewd analyses and its sheer readability." --Tim Unwin, Bristol University This book is the first to offer a cultural history of French literature from its very beginnings, analysing the relationship between French literature and France's evolving power structures from the Middle Ages through to the present day. It shows the political connections between the elite literature of France and other aspects of its culture, from racism, misogyny, tolerance and liberal reform to song, street performance, advertizing and cinema. The nation's literature contributed to these and was shaped by them. The book highlights the continuities and the unique fault-lines in the society that, over a millennium, has produced 'French culture'. It looks at France's early and continuing struggle for a national identity through both its language and its literature, and it shows that this struggle co-exists with openness to other cultures and a bawdy or subtle rebelliousness against the Church and other forms of authority. En route it takes in cuisine, gardens and the French tradition in mathematics. The survey provides an accessible approach to key issues in the history of French culture as well as a wide context for specialists.

Includes entries for maps and atlases.

Subject Catalog

L'adaptation cinématographique des textes littéraires

France and the Americas

Dignity Matters

Estética de la recursividad en la literatura y el cine contemporáneos

The Temptation of Identity

Transposition d'un médium dans un autre, l'adaptation effectuée de nombreux déplacements du récit et est interprétation et re-lecture de la matière littéraire. Michel Serceau propose d'analyser ces deux notions tout en s'appuyant sur les travaux de T. Todorov et Umberto Eco.

The story could have happened to any of us, but it happened to a man named Flavieres. His days as a detective were over, and everyone knew he had his reasons. But when an old friend appeared out of nowhere with concerns about his withdrawn and mysterious wife, Flavieres didn't have the heart to refuse. And soon he would be scouring the streets of Paris in search of an answer - in search of a girl who belonged to no one, not even to herself. Soon intrigue would be replaced by obsession, and dreams replaced by nightmares. This is the story of a desperate man. A man who ended up compromising his own morality beyond all measure, while World War Two raged outside his front door. A man tormented - and destroyed - by a dark, terrible secret. This sinister, mindbending roman noir was turned into a 1958 Hollywood classic, starring James Stewart and Kim Novak, directed by the great Alfred Hitchcock.

The essays in this collection are based on papers given at a conference on detective fiction in European culture, held at the University of Exeter in September 1997. The range of topics covered is designed to show not only the presence and variety of narratives of detection across different European countries and their different media (although there is a predictable emphasis on the novel). It also illustrates the fertility of the genre, its openness to a spectrum of readings with different emphases, formal as well as thematic. Approaches to detective fiction have often tended to confine them-selves to 'symptomatic' interpretation, where details of the fictional world represented are used to diagnose a specific set of social

preoccupations and priorities operative at the time of writing. Such approaches can yield valuable insights. Nonetheless there is a risk of limiting the value of the genre as a whole solely to its role as a mirror held up to society. In this perspective, issues of structure and style are sidelined, or, if addressed, are praised to the extent that they approach invisibility -- concision, spareness, realism are the qualities singled out for praise. The genre also gives much scope for formal innovation -- and indeed has often attracted already established 'mainstream' writers and filmmakers for just this reason. The eclectic diversity of the detective narratives considered in this volume reveal the malleability of the traditional constraints of the genre. The essays bear rich testimony to the value of considering the interplay of thematic and structural issues, even in the most apparently unselfconscious and popular (or populist) forms of narrative. The patterns of reassurance, the triumph of intellect and the ordered, rational world 'of old' are now challenged by the need to foreground the problems, ambiguities and uncertainties of the self and of society. The plurality of meanings and the antithetical imperatives explored in these detective narratives confirm that the most recent forms of the genre are not mere palimpsests of their 'golden age' precursors. The subversion of traditional expectations and the implementation of diverse stylistic devices take the genre beyond mere homage and pastiche. The role of the reader/spectator and critic in conferring meaning is a crucial one.

The Woman's Film, Film Noir, and Modern Horror

On Books and Writers

Representations of Femininity in American Genre Cinema

Library of Congress Catalog

Sudores frías

French Literature

This definitive illustrated survey of all of Alfred Hitchcock's films is a book no movie buff or Hitchcock fan can afford to be without. The monumental scope of Alfred Hitchcock's work remains unsurpassed by any other movie director, past or present. So many of his movies have achieved classic status that even a partial list—Psycho, The Birds, Rear Window, Vertigo, Spellbound—brings a flood of memories. In this essential text, reissued on the occasion of Hitchcock's centennial, internationally renowned Hitchcock authority Donald Spoto describes and analyzes every movie made by this master filmmaker. Illustrated throughout with shots from each film, The Art of Alfred Hitchcock also includes a storyboard section, a complete filmography, and “A Hitchcock Album” (sixteen pages of photos) as an added celebration of his life.

The turn of the millennium in France coincided with a number of tangible crises and apocalyptic discourses, and with the growth of the mass media and global market, further generating and manipulating crisis. In this original, wide-ranging but closely analytical study, Cruickshank contextualizes and reads the work of four influential writers of prose fiction — Angot, Echenoz, Houellebecq, and Redonnet — teasing out each one's response to this convergence. She suggests that the recurrent fictional and cultural trope of the turning point has both aesthetic and critical potential. Bringing together analyses spanning literature, thought, and culture, she identifies and critiques the ways in which, on the eve of the twenty-first century, different theoretical and fictional approaches confront the manipulation of crisis discourses. Drawing on a 'long twentieth century' of crisis thinking, Cruickshank counters the perception that a postmodern model of perpetual crisis is culturally dominant, and establ

An English-language translation of a tale told in lyrical prose is set in the south of France and follows the interactions of siblings and lovers in constantly shifting configurations around a high-stakes crime involving marriage, murder, and betrayal.

The British Library General Catalogue of Printed Books to 1975

The Art of Alfred Hitchcock

From Ovid to Hitchcock

Sueurs froides

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures

Arcadia

El simulacro es un objeto hecho, «un artefacto», capaz de producir un efecto de semejanza y de enmascarar la ausencia de modelo con la exageración de su propia «hiperrealidad». Este ensayo se interesa por la imagen que de repente se percibe poseyendo una existencia propia. Según el autor, el simulacro arranca del mito de Pígalión, el escultor chipriota que se enamoró de su obra, a la que, en un rasgo de magnanimidad, los dioses le otorgaron vida. Nace así un ser extraño, un artefacto dotado de alma y cuerpo. La historia de Pígalión se revela como un relato fundador que tematiza el triunfo de la ilusión estética; su argumento es «el arte de ocultar el arte», del cual, según Ovidio, Pígalión tenía el secreto. El efecto Pígalión nace en un texto muy astuto: las Metamorfosis de Ovidio. En él la «animación» se confía a los poderes del texto y sólo del texto. Pero será con la irrupción de la «imagen en movimiento», es decir, de la imagen fílmica, cuando se podrá, por fin, responder a las necesidades exigidas por las prácticas de animación de la estética moderna, prácticas no exentas de desafíos de orden técnico e incluso de un atisbo de

«brujería». Precisamente es en el umbral de la traslación cinematográfica del mito de Pigmalión, tal y como Alfred Hitchcock lo aborda, donde termina este magnífico ensayo.

A study in obsession, Marcel Proust's *A la recherche du temps perdu* 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 1950s (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.

Sueurs froides(d'entre les morts)Sueurs froides (d'entre les morts)Sueurs froides, "D'entre les morts"Crime ScenesDetective Narratives in European Culture Since 1945Rodopi

The Aesthetics of Crisis

Beyond Suspicion

Fifty Years of His Motion Pictures

Sueurs froides, "D'entre les morts"

National Union Catalog

Books: subjects; a cumulative list of works represented by Library of Congress printed cards

Intercultural Screen Adaptation offers a wide-ranging examination of how film and television adaptations (and non-adaptations) interact with the cultural, social and political environments of their national, transnational and post-national contexts. With screen adaptations examined from across Britain, Europe, South America and Asia, this book tests how examining the processes of adaptation across and within national frameworks challenges traditional debates around the concept of nation in film, media and cultural studies. With case studies of films such as *Under the Skin* (2013) and *T2: Trainspotting* (2017), as well as TV adaptations like *War and Peace* (2016) and *Narcos* (2015 - 2017), Intercultural Screen Adaptation offers readers an invigorating look at adaptations from a variety of critical perspectives, incorporating the uses of landscape, nostalgia and translation.

From the award-winning author of *Motherless Brooklyn* and *The Ecstasy of Influence* comes a new collection of essays that celebrates a life spent in books *More Alive and Less Lonely* collects over a decade of Jonathan Lethem's finest writing on writing, with new and previously unpublished material, including: impassioned appreciations of forgotten writers and overlooked books, razor-sharp critical essays, and personal accounts of his most extraordinary literary encounters and discoveries. Only Lethem, with his love of cult favorites and the canon alike, can write with equal insight into classic writers like Charles Dickens and Herman Melville, modern masters like Lorrie Moore and Thomas Pynchon, graphic novelist Chester Brown, and science fiction outlier Philip K. Dick. Sharing his infectious love for books of all kinds, *More Alive and Less Lonely* is a bracing voyage of literary discovery and an essential addition to every booklover's shelf.

Psychoanalytic and Psychosocial Perspectives

More Alive and Less Lonely

Library of Congress Catalogs

Hitchcock's Fright and Delight

Law of Intestate & Testamentary Succession and Tax Planning

Intercultural Screen Adaptation