

Claude Simon

Simon's works run the gamut from first-person narratives to narratives without a stable perspective. His novels deal with minute details of the grand stages of history - world war, for instance - and with the historical dimensions of everyday life. Maria Minich Brewer demonstrates that Simon has reformulated the standard forms of fiction to expose the logic of narrative, a complex and powerful legacy populated with stereotypes too easily accepted as natural.

This collection of essays celebrates the work of the French Nobel prize-winning novelist Claude Simon. Scholars reconsider the fifty years of Simon's fiction in the light of his large-scale autobiographical novel, 'Le Jardin des Plantes' (1997). From a variety of perspectives - postmodernist, psychoanalytic, aesthetic - chapters reflect on the central paradox of Simon's work: his writing and rewriting of an experience of war so disruptive and traumatic that words can never be adequate to communicate it.

Provides the most complete listing available of books, articles, and book reviews concerned with French literature since 1885. The bibliography is divided into three major divisions: general studies, author subjects (arranged alphabetically), and cinema. This book is for the study of French literature and culture.

Violent Images

Orion Blinded

The Use of Myth in Claude Simon and Gabriel García Márquez

The Intertextual Dimension

The World about Us

This book considers the aesthetic, cultural, and philosophical facets of a temporal paradox in the works of French novelist Claude Simon (1913-2005), and its broader implications for the study of narrative, and for cultural and post-modern theory.

This lucid and illuminating study traces the development of an extraordinary experimental writer from his earliest work of the 1940's to his most recent fiction. Ms. Loubère assesses Simon's aims and achievements, and parallels his development as a novelist to the development of the modern novel itself, showing how both moved from traditionalist forms and material toward the highly idiosyncratic "New Novel." After discussing his early works, she devotes a chapter each to Le Vent, L'Herbe, La Route des Flandres, Le Palace, Histoire, La Bataille de Pharsale, Les Corps conducteurs, and Triptyque. Step by step, she points out the changes in technique and focus that occur in each succeeding novel as Simon rejects conventional forms and introduces new ones.

This book introduces novels by the Nobel Prize for Literature author, Claude Simon, giving emphasis to peaks in his literary achievement.

Claude Simon and the Visual Arts

Ekphrastic Writing in Claude Simon and Peter Weiss

Claude Simon

Christian Mythology

The Art of Claude Simon

Provides an introduction to the most important novels of the 1985 Nobel Prize winner, and assesses Simon's place in French literature

Provides the listing of books, articles, and book reviews concerned with French literature since 1885. This is a reference source in the study of modern French literature and culture. It contains nearly 8,800 entries.

This is a major study of the Nobel prize-winning French novelist Claude Simon. Simon is a complex figure: for all that he writes in a distinctively modern fictional tradition (exemplified by Proust, Joyce, Beckett and Robbe-Grillet), his novels contain strong elements of visual representation alongside a very different king of free-floating, anti-realist writing.

Claude Simon and the Transgressions of Modern Art

The Jardin Des Plantes

The French New Novel

The Grass

The Invitation

The Nobel Foundation presents a biographical sketch of Madagascan novelist Claude Simon (1913-). Simon received the 1985 Nobel prize in literature in recognition of his novels, which depict the human condition. The foundation highlights his career, his education, and his works.

Not in catalog (Orion Blinded)

This is the first extended analysis of Simon's novels, examining the relationship between the work of the French Nobel prize-winning novelist Claude Simon and that of a number of visual artists whose work he has used as stimuli in the production of his novels.

Claude Simon--Biography

A Novel

Claude Simon. [Mit Portr.]- Boston (1975). 203 S. 8°

Claude Simon and Fiction Now

French Twentieth Bibliography

This collection of essays celebrates the work of the French Nobel prize-winning novelist Claude Simon. Scholars from France, Germany, the United States and the United Kingdom reconsider the fifty years of Simon's fiction in the light of his large-scale autobiographical novel Le Jardin des Plantes (1997). From a variety of perspectives - postmodernist, psychoanalytic, aesthetic - contributors reflect on the central paradox of Simon's work: his writing and rewriting of an experience of war so disruptive and traumatic that words can never be adequate to communicate it. The layers of artifice in Le Jardin des Plantes and the nature of Simon's aesthetic are analysed in essays which explore intertextual resonances between Simon and Proust, Flaubert, Borges and Poussin. A complementary view of Simon's Photographies 1937-1970 shows that it too can be seen as form of indirect autobiography.

The Nobel Prize-winning writer takes a dive into human consciousness in his latest novel, using his own battle experience during World War II to explore the "fabulous chaos" of war.

This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely.

Essays on Claude Simon

Triptych

Narrativities Without Narrative

The French Novel - Theory and Practice

Claude Simon, Michel Butor, Alain Robbe-Grillet

During the German advance through Belgium into France in 1940, Captain de Reixach is shot dead by a sniper. Three witnesses, involved with him during his lifetime in different capacities - a distant relative, an orderly and a jockey who had an affair with his wife - remember him and help the reader piece together the realities behind the man and his death. A groundbreaking work, for which Claude Simon devised a prose technique mimicking the mind's fluid thought processes, The Flanders Road is not only a masterpiece of stylistic innovation, but also a haunting portrayal - based on a real-life incident - of the chaos and savagery of war.

A failed marriage, the accidental death of a child by drowning, and an incident at a summer resort are the subject matter of these three stories, interwoven and told out of sequence.

Claude SimonRoutledge

Encyclopedia of Modern French Thought

French XX Bibliography

A Retrospective

Revelations of Pagan Origins

Claude Simon's Mythic Muse

In this wide-ranging guide to twentieth-century French thought, leading scholars offer an authoritative multi-disciplinary analysis of one of the most distinctive and influential traditions in modern thought. Unlike any other existing work, this important work covers not only philosophy, but also all the other major disciplines, including literary theory, sociology, linguistics, political thought, theology, and more. Written in a clear and accessible language, the 240 analytical entries examine: individuals such as Bergson, Durkheim, Mauss, Sartre, Beauvoir, Foucault, Levi-Strauss, Lacan, Kristeva, and Derrida; specific disciplines such as the arts, anthropology, historiography, psychology, and sociology; key beliefs and methodologies such as Catholicism, deconstruction, feminism, Marxism, and phenomenology; themes and concepts such as freedom, language, media, and sexuality; and historical, political, social, and intellectual context.

This 1987 novel by Nobel Prize-winner Claude Simon is a sardonic look at glasnost Russia, where recent reforms and improvements carry all the conviction of rouge on a corpse. The narrator is one of fifteen international guests who have been invited on a goodwill tour of the new Soviet Union. Whisked from one staged event to another, from Moscow to Central Asia, enduring hours of rigid Soviet hospitality, the guests react with varying degrees of stupefaction and disgust to a society whose recent renovations ill-disguise a bloody and repressive past. The Invitation is a reminder that although the Cold War may be over, the past cannot and should not be forgotten; the Soviets have a new game to play--diplomacy rather than military force--but Simon voices skepticism in our current era of pro-Soviet sentiment. The chief attraction of The Invitation is Simon's celebrated style: long, convoluted sentences register the narrator's impressions, sometimes dragging with fatigue, but always sharpened with sensuous details and spiked with mordant satire. No one is named, but the reader will see through their identities as easily as the narrator sees through the sham of perestroika. This compact masterpiece of political satire concludes with an afterword by Lois Oppenheim, a noted authority on Simon's work.

Reveals how Christian mythology has more to do with long-standing pagan traditions than the Bible • Explains how the church fathers knowingly incorporated pagan elements into the Christian faith to ease the transition to the new religion • Identifies pagan deities that were incorporated into each of the saints • Shows how all the major holidays in the Christian calendar are modeled on pagan rituals and myths, including Easter and Christmas In this extensive study of the Christian mythology that animated Europe in the Middle Ages, author Philippe Walter reveals how these stories and the holiday traditions connected with them are based on long-standing pagan rituals and myths and have very little connection to the Bible. The author explains how the church fathers knowingly incorporated pagan elements into the Christian faith to ease the transition to the new religion. Rather than tear down the pagan temples in Britain, Pope Gregory the Great advised Saint Augustine of Canterbury to add the pagan rituals into the mix of Christian practices and transform the pagan temples into churches. Instead of religious conversion, it was simply a matter of convincing the populace to include Jesus in their current religious practices. Providing extensive documentation, Walter shows which major calendar days of the Christian year are founded on pagan rituals and myths, including the high holidays of Easter and Christmas. Examining hagiographic accounts of the saints, he reveals the origin of these symbolic figures in the deities worshipped in pagan Europe for centuries. He also explores how the identities of saints and pagan figures became so intermingled that some saints were transformed into pagan incarnations, such as Mary Magdalene 's conversion into one of the Celtic Ladies of the Lake. In revealing the pagan roots of many Christian figures, stories, and rituals, Walter provides a new understanding of the evolution of religious belief.

Claude Simon et les jardin des plantes

The Novels of Claude Simon

Claude Simon New Directions

Reading Between the Lines

The Flanders Road