

Claude Simon

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.

Reputed to be a conservative group, the Nobel Prize committee astonished the world in 1985 by giving its prize to Claude Simon, one of the most adventurous and challenging of modern authors whose writing defies easy classification. This study shows exactly how inventive and challenging he is. 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. Mária 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. Her book brings into focus the cultural legacies embedded in narrative as well as the narrative dimensions of culture and history. Simon has voiced suspicion of narrative order. He never underestimates, however, either its pervasiveness or its powers. In his novels, he never dismisses narrative order as being “merely” a matter of formal conventions. On the contrary, he reveals narrative representation to be a powerful agent of some of the most violent events to which an individual is subject.

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.

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French story about a family that convenes in a country house in order to attend the deathbed of an aged spinster aunt. The "stream-of-consciousness" of a niece tells the story on two levels of time.

Examines the relationship between the writings of the French Nobel Prize-winning novelist and the work of several visual artists. Duffy (French, U. of Sheffield) looks at references made to the artists in Simon's interviews, public statements, and the novels themselves, and then studies the themes suggested by the interactions between the writer and the artists. Simon's own ambitions and accomplishments in visual arts are also covered, including his direction of a short film and the publication of two volumes of photographs and collages. Contains about 15 bandw reproductions of artworks. Distributed by ISBS. Annotation copyrighted by Book News, Inc., Portland, OR

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.

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. Events from the French Revolution through the twentieth century, including the Spanish Civil War and the defeat of France in 1940, are interwoven to present an ironic view of history and the folly and wastefulness of war.

Intertwining the memories of youth and old age, this evocative novel by the French Nobel laureate uses the trolley as a symbol of life as it becomes the mode of transportation that takes the child to school every morning and is transformed into a mobile hospital bed for the man entering into old age.

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

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.

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 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.

Not in catalog (Orion Blinded)

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

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.

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.

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.

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 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 kind of free-floating, anti-realist writing.

The Flanders Road New York Review of Books

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.

"Qui n'aurait rêvé de suivre Proust à Venise, d'arpenter Paris avec Balzac ou Baudelaire, de s'embarquer avec Flaubert pour l'Égypte ou d'errer dans Saint-Pétersbourg avec Dostoïevski ? J'ai eu la chance, à l'automne 1982, de passer une semaine entière à New York avec Claude Simon". Une semaine à Manhattan avec Claude Simon. Lucien Dällenbach saisit avec bonheur cette chance et transmet au lecteur ce qu'il découvre être fondamentalement commun à l'écriture de Claude Simon et à New York : une composition par fragments, d'où de multiples jeux de miroir et rencontres entre un écrivain et cette ville qui le galvanise. Spécialiste et ami de Claude Simon, l'auteur nous offre un livre jubilatoire à mi-chemin entre l'album de souvenirs et l'essai, une introduction parfaite en somme à l'auteur d'*Histoire, des Géorgiques, du Jardin des Plantes*.

By the winner of the 1985 Nobel Prize in Literature, a riveting, stylistically audacious modernist epic about the French cavalry's bloody face-off against German Panzer tanks during WWII. On a sunny day in May of 1940, the French army sent out the cavalry against the invading German army's Panzer tanks. Unsurprisingly, the French were routed. Twenty-six-year-old Claude Simon was among the French forces. As they retreated, he saw his captain shot off his horse by a German sniper. Simon himself was soon taken as a prisoner of war. This is the primal scene to which Simon returns repeatedly in his fiction, and nowhere so powerfully as in *The Flanders Road*, his most famous novel and the one cited in awarding him the Nobel Prize. Here Simon's own first-person memories converge with those of the novel's central character, Georges, around the death of Captain de Reixach, to whom Georges is distantly related. Georges considers and reconsiders the circumstances and sense—or senselessness—of that death, first in the company of a fellow prisoner in prison camp; then some years later, in the course of an ever more erotically charged visit to the captain's widow, Corinne. As he does, other stories emerge: Corinne's prewar affair with the jockey Iglisia, who would become the Captain's orderly; the possible suicide of an eighteenth-century ancestor, whose grim portrait loomed large in George's childhood home; George's learned father, helpless against barbarism among his books. The great question throughout, the question that must be urgently asked even as it remains unanswerable, is whether fiction can confront and respond to the trauma of history. Claude Simon is one of the secret masters of the late twentieth-century novel. Simon was a touchstone to W. G. Sebald, among other notable writers, who learned from Simon's looping narrative technique and presents a portrait of the novelist in *Vertigo*. *The Flanders Road* is the indispensable starting point for readers who wish to discover one of the most bracingly inventive and morally uncompromising novelists of our time.

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