

# The Erotic Dream Machine Interviews With Alain Robbe Grillet On His Films

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*The Best Books for Academic Libraries* - 2002

Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers.

[Literature, Writing, and the Natural World](#) - James Guignard 2020-06-12

The English Association of Pennsylvania State Universities held its annual meeting in 2006 at Mansfield University in Pennsylvania. The conference theme was "Literature, Writing, and the Natural World." This collection grows out of the conference and indicates the desire to understand all aspects of our relationship with the natural world, the function of literature in clarifying that relationship (in ways science and politics cannot), and the role of the literature teacher-scholar wanting to respond to pressures of environmental change. In these times, interpretation is a vital task, not only for the way it educates us about our attitudes toward nature, but because it develops the crucial skills of looking closely, engaging, reflecting, and responding. One could argue that, as a culture, Americans are behind the curve in understanding the ways we depend upon a healthy relationship with nature, and one way (among many) depends upon examining it through texts and textual representation. When the writers here dig into The Main Woods, Jayber Crow, the poetry of Pablo Guevara, or the movie Crash, they are

contributing to our understanding of the ways in which we view nature and how that view plays a role in the way we relate to nature. These days, many disciplines engage global warming and other environmental issues routinely, and the literature classroom should be no different. Just as we read a book and address fundamental themes such as "What does it mean to love?" or "How do we develop identity?" we should also be asking "What is my responsibility when I decide what resources to use?" If we understand literature as equipment for living in a warming world, we may be able to help students make some sense out of their world and some decisions about how to act.

**Illinois Documents List** - 1993

**Twentieth-century Literary Criticism** - Gale Research Company 1978  
Excerpts from criticism of the works of novelists, poets, playwrights, and other creative writers, 1900-1960.

**Critical Essays on Contemporary European Culture and Society** - Ursula E. Beitter 2003

Table of contents

**The Cult Film Reader** - Mathijs, Ernest 2007-12-01

"An invaluable collection for anyone researching or teaching cult cinema

... The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies." Science Fiction Film and Television "A really impressive and comprehensive collection of the key writings in the field. The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain. This collection is as wild and diverse as the films that it covers. Fascinating." Mark Jancovich, Professor of Film and Television Studies, University of East Anglia, UK "It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own. The effort and knowledge contained in The Cult Film Reader will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch and infect you just like the cult films themselves." Brett Sullivan, Director of Ginger Snaps Unleashed and The Chair "The Cult Film Reader is a great film text book and a fun read." John Landis, Director of The Blues Brothers, An American Werewolf in London and Michael Jackson's Thriller "Excellent overview of the subject, and a comprehensive collection of significant scholarship in the field of cult film. Very impressive and long overdue." Steven Rawle, York St John University, UK Whether defined by horror, kung-fu, sci-fi, sexploitation, kitsch musical or 'weird world cinema', cult movies and their global followings are emerging as a distinct subject of film and media theory, dedicated to dissecting the world's unruliest images. This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also re-assesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study - The Conceptions of Cult; Cult Case Studies;

National and International Cults; and Cult Consumption - to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, The Cult Film Reader dissects some of biggest trends, icons, auteurs and periods of global cult film production. Films discussed include Casablanca, The Rocky Horror Picture Show, Eraserhead, The Texas Chainsaw Massacre, Showgirls and Ginger Snaps. Essays by: Jinsoo An; Jane Arthurs; Bruce Austin; Martin Barker; Walter Benjamin; Harry Benshoff; Pierre Bourdieu; Noel Carroll; Steve Chibnall; Umberto Eco; Nezhir Erdogan; Welch Everman; John Fiske; Barry Keith Grant ; Joan Hawkins; Gary Hentzi; Matt Hills; Ramaswami Harindranath; J.Hoberman; Leon Hunt; I.Q. Hunter; Mark Jancovich; Henry Jenkins; Anne Jerslev; Siegfried Kracauer; Gina Marchetti; Tom Mes; Gary Needham; Sheila J. Nayar; Annalee Newitz; Lawrence O'Toole; Harry Allan Potamkin; Jonathan Rosenbaum; Andrew Ross; David Sanjek; Eric Schaefer; Steven Jay Schneider; Jeffrey Sconce; Janet Staiger; J.P. Telotte; Parker Tyler; Jean Vigo; Harmony Wu  
Dictionary of Literary Biography Yearbook - 1995

*French Twentieth Bibliography* - Douglas W. Alden 1994-08

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.

Magill's Cinema Annual, 1993 - Frank N. Magill 1993-08-15

*Cumulative Book Index* - 1994

A world list of books in the English language.

*Screen* - 1998

**New Novel Review** - 1994

Understanding Alain Robbe-Grillet - Roch C. Smith 2000

"Transforming bewilderment into understanding and pleasure while

preserving a sense of Robbe-Grillet's considerable richness and complexity, Smith elucidates the defining elements of the writer's fictional world - characters that barely exist, changeable narrators, plots that defy logic, notoriously meticulous descriptions that never quite form a complete story. Smith examines Robbe-Grillet's embrace of discontinuity, circularity, indeterminacy, and linguistic play. Smith also poses questions about how we should view this perplexing writer: as an author of hyperobjective novels and short stories, a subjective novelist, a realist, or a writer who undermines the narrative's claim to represent reality. In addition Smith evaluates the sado-erotic imagery of Robbe-Grillet's middle and late novels as a metaphorical play with textual and social conventions."--BOOK JACKET.

*Intersexual Rivalry* - Julia Waters 2000

Duras and Robbe-Grillet are considered to be prominent and influential French writers whose output has reflected the main preoccupations of the avant-garde in the recent era. Julia Waters compares their work, ideology and relationship.'

**Alain Robbe-Grillet** - John Phillips 2019-02-08

Placing Robbe-Grillet's filmic oeuvre in the related contexts of both his novelistic work and the different historical and cultural periods in which his films were made, from the early 1960s to the present, the book traces lines of influence and continuity throughout his work, which is shown to exhibit a consistent preoccupation with an identifiable body of themes, motifs and structures. Close readings of all the films are skilfully combined with a thematic approach, ranging across the entire filmic corpus. The book also contains chapters on cinematography and technique. Ultimately, this lucid, comprehensive and fascinating study shows Robbe-Grillet's contribution to the evolution of the cinematic art both in France and internationally to have been considerably more important than previously acknowledged.

*Moving Borders* - Mary Margaret Sloan 1998

**Video Watchdog** - 1994

*French Forum* - 1992

Chaos Theory, Complexity, Cinema, and the Evolution of the French Novel - Emily Zants 1996

This study argues that the evolution of the French novel has been towards cinema, based on chaos and complexity theories. In its attempt to break away from the frozen forms of hierarchical thought inherent to the Monarchy and the Bourgeoisie, to engender a new order of thought, novels have developed techniques and structures such as fragmentation, doublings, flashbacks, or metaphorical representations that are cinematic because they engender a sense of spatial and temporal simultaneity whereas the traditional novel is condemned to the linearity of words. This evolution is significant because the new techniques suspend the reader's habitual frame of reference and engage him/her in a consideration of new relationships.

*The Erotic Dream Machine* - Anthony N. Fragola 1992

Robbe-Grillet is a visionary who seeks to discover unfamiliar ways of seeing and interpreting. His films, like his novels, challenge the limits of expected narrative structures and question the comfortable assumptions of conventional realism. In the interviews, conducted from 1982 until 1991, Fragola and Smith examine all nine of the films that Robbe-Grillet has created, specifically exploring the cultural milieu to which they are so closely and problematically related.

**Alain Robbe-Grillet** - Roger-Michel Allemand 2010-12-01

La mort d'Alain Robbe-Grillet, en 2008, est à l'origine du colloque international Alain Robbe-Grillet : balises pour le XXI<sup>e</sup> siècle, tenu à l'Université d'Ottawa en juin 2009 et dont cet ouvrage constitue les Actes. Cette réunion avait pour objectifs de faire le point sur Robbe-Grillet et son œuvre, tant littéraire que cinématographique, désormais achevée, de la remettre en perspective avec les auteurs qui ont précédé l'écrivain, qui ont été ses contemporains ou avec les romanciers d'aujourd'hui, de marquer un bilan d'étape de la recherche et de lancer des pistes de réflexion pour l'avenir. L'ensemble est complété par de nombreux témoignages d'écrivains actuels et comporte plusieurs

documents inédits.

**Surrealism in Latin America** - Dawn Ades 2012-10-16

This collection of essays—the first major account of surrealism in Latin America that covers both literary and visual production—explores the role the movement played in the construction and recuperation of cultural identities and the ways artists and writers contested, embraced, and adapted surrealist ideas and practices. Surrealism in Latin America provides new Latin American-centric scholarship, not only about surrealism's impact on the region but also about the region's impact on surrealism. It reconsiders the relation between art and anthropology, casts new light on the aesthetics of "primitivism," and makes a strong case for Latin American artists and writers as the inheritors of a movement that effectively went underground after World War II. In so doing, it expands our understanding of important, fascinating figures who are less well known than their counterparts active in Europe and New York. Deriving from a conference held at the Getty Research Institute, the book is rich in new materials drawn from the GRI's diverse Mexican and South American surrealist collections, which include the archives of Vicente Huidobro, Enrique Gómez-Correa, César Moro, Enrique Lihn, and Emilio Westphalen.

A Postmodern Cinema - Mary Alemany-Galway 2002

A Postmodern Cinema: The Voice of the Other in Canadian Film is both an informative description of postmodern and poststructuralist theory and an enlightening illustration of how Canadian filmmakers have used postmodern and poststructuralist cinematic technique in Canadian film. The book explores four films, Atom Egoyan's Family Viewing, Denys Arcand's Jesus of Montreal, Patricia Rozema's I've Heard the Mermaids Singing, and Bill MacGillivray's Life Classes. Using Canadian culture as an example of a marginalized culture, each film illustrates a different aspect of the marginalized experience. This book proposes a new scheme for a poststructuralist film theory. The author deals with the transition from modernism to postmodernism in literature and film and focuses on the relationship of Canadian film history to the formation of a Canadian identity.

*Encyclopedia of World Biography* - 1998

Presents brief biographical sketches which provide vital statistics as well as information on the importance of the person listed.

Screening Modernism - András Bálint Kovács 2008-09-15

Casting fresh light on the renowned productions of auteurs like Antonioni, Fellini, and Bresson and drawing out from the shadows a range of important but lesser-known works, Screening Modernism is the first comprehensive study of European art cinema's postwar heyday. Spanning from the 1950s to the 1970s, András Bálint Kovács's encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art. Illustrating how the concepts of modernism and the avant-garde variously manifest themselves in film, Kovács begins by tracing the emergence of art cinema as a historical category. He then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation. Finally, drawing on modernist theory and philosophy along the way, he provides an innovative history of the evolution of modern European art cinema. Exploring not only modernism's origins but also its stylistic, thematic, and cultural avatars, Screening Modernism ultimately lays out creative new ways to think about the historical periods that comprise this golden age of film.

**Encyclopedia of World Biography: Raf-Sche** - Paula Kay Byers 1998

Presents brief biographical sketches which provide vital statistics as well as information on the importance of the person listed.

The Bibliographic Index - 1994

*Les Discours du Nouveau Roman* - Galia Yanoshevsky 2006-02-09  
« Qu'est ce que le Nouveau Roman ? » Ce livre pose qu'il n'est pas uniquement constitué par l'ensemble d'oeuvres rangées sous cette étiquette, mais bien plus par les différents discours qui ont accompagné la production romanesque. Manifestes, entretiens, débats... ont peut-être plus fait pour imposer cette notion littéraire que les textes eux-mêmes, très novateurs certes, mais aussi très divers dans leurs enjeux et leurs

pratiques. Bien que les « nouveaux romanciers » aient écrit des romans « nouveaux », ils ne sont en effet reconnus comme tels que par les commentaires que leurs oeuvres suscitent, et par leurs propres prises de position. Aussi est-ce à ces textes décisifs et à leurs dispositifs énonciatifs que se consacre le présent ouvrage, plus particulièrement aux essais et interventions de Nathalie Sarraute et Alain Robbe-Grillet. Galia Yanoshevsky montre ainsi comment les discours s'emploient à fonder une esthétique et à lui donner corps au delà de la diversité des textes.

Beacham's Encyclopedia of Popular Fiction - Kirk H. Beetz 1996

### **A Dictionary of the Avant-Gardes** - 2013-05-13

A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art--as well as architecture, science, and culture.

Inventing the Real World - Marjorie H. Hellerstein 1998

Alain Robbe-Grillet uses techniques from film to make his novels, and adapts novel techniques to construct and then shatter his film narratives. Both forms of art are indebted to painters' and printmakers' visual perceptions of their material and their use of space and spatial relationships to construct artistic illusions.

### **The French Cinema Book** - Michael Temple 2018-01-18

This thoroughly revised and expanded edition of a key textbook offers an innovative and accessible account of the richness and diversity of French film history and culture from the 1890s to the present day. The contributors, who include leading historians and film scholars, provide an indispensable introduction to key topics and debates in French film history. Each chronological section addresses seven key themes - people, business, technology, forms, representations, spectators and debates, providing an essential overview of the cinema industry, the people who worked in it, including technicians and actors as well as directors, and the culture of cinema going in France from the beginnings of cinema to the contemporary period.

**Publications of the State of Illinois** - Illinois. Office of Secretary of State 1993

**Annual Bibliography of Modern Art** - Museum of Modern Art (New York, N.Y.). Library 1998

*International Dictionary of Films and Filmmakers: Writers and production artists* - Tom Pendergast 2000

Contains over two thousand entries, arranged alphabetically within four volumes, that provide information about significant films, actors and actresses, directors, and writers and production artists in North American, British, and West European cinematic history. Includes photographs and indexes.

**The Function of the Dream and the Body in Diderot's Works** - Jennifer Vanderheyden 2004

In addition to his philosophical works and innovative novels, the eighteenth-century writer Denis Diderot is most often recognized as one of the major authors of the Encyclopédie. Described by scholars as a modern and provocative thinker and writer, Diderot inspired intellectual discussion with his theories of artistic mimesis, in which he placed special emphasis on what is not stated in words, but is conveyed through gestures and other non-verbal methods of communication. This book explores Diderot's representation of the body as a tableau vivant - a literary painting in which the narrator portrays his characters as if suspended in a state of oscillation between paralysis and movement. The Function of the Dream and the Body in Diderot's Works discusses how Diderot's depiction of the body poses problems of interpretation for the serious reader/spectator, who, as in Freudian dream analysis, must generate a narrative based on a visual painting of the body's silent speech.

**Gale Contextual Encyclopedia of World Literature** - Anne Marie Hacht 2009

Covers world authors from many periods and genres, building an understanding of the various contexts -- from the biographical to the

literary to the historical -- in which literature can be viewed. Identifies the significant literary devices and global themes that define a writer's style and place the author in a larger literary tradition as chronicled and evaluated by critics over time.

**Reading the French New Wave** - Dorota Ostrowska 2008

Examining connections between the cinematic and literary avant-gardes, this book locates France's filmmaking revolution as a part of a wider re-evaluation of the mid-20th century.

Magic Realism, World Cinema, and the Avant-Garde - Felicity Gee  
2021-04-20

This book follows the hybrid and contradictory history of magic realism through the writings of three key figures - art historian Franz Roh, novelist Alejo Carpentier, and cultural critic Fredric Jameson - drawing links between their political, aesthetic, and philosophical ideas on art's relationship to reality. Magic realism is vast in scope, spanning almost a

century, and is often confused with neighbouring styles of literature or art, most notably surrealism. The fascinating conditions of modernist Europe are complex and contradictory, a spirit that magic realism has taken on as it travels far and wide. The filmmakers and writers in this book acknowledge the importance of feeling, atmosphere, and mood to subtly provoke and resist global capitalism. There is the history of magic-realist cinema. The book explores this history through the modernist avant-garde in search of a new theory of cinematic magic realism. It uncovers a resistant, geopolitical form of world cinema - moving from Europe, through Latin America and the former Soviet Union, to Thailand - that emerges from these ideas. This book is invaluable to any reader interested in world modernism(s) in relation to contemporary cinema and geopolitics. Its sustained analysis of film as a sensory, intermedial medium is of interest to scholars working across the visual arts, literature, critical theory, and film-philosophy.

**Publications of the State of Illinois** - 1993