
Au Temps Du Fleuve Amour

Essays in French Literature and Culture
World War II in Andreï Makine's Historiographic
Metafiction
Les sirènes du transsibérien
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fleuve Amour
L'Asie: ptie. Asie russe, Turkestan, Asie ottomane,
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Au temps du fleuve Amour
Problématiques identitaires et discours de l'exil
dans les littératures francophones
International Who's Who of Authors and Writers
2004
Andreï Makine, deux facettes de son oeuvre
The Fall of the Soviet Empire
Memory, Fluid Identity, and the Politics of
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La Clé du Caveau à l'usage des chansonniers

français et étrangers, des amateurs, auteur,
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français et étrangers, des amateurs, auteurs, ...
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A Study Guide for Dai Sijie's "Balzac and the Little
Chinese Seamstress"
Géographie humaine - 4e éd.
Shifting Frontiers of France and Francophonie

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Fleuve
Amour*

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KANE MATHEWS

*Essays in French
Literature and Culture*
Bloomsbury Publishing

L'intérêt de cette étude réside dans l'approche générale de l'oeuvre d'Andreï Makine. En effet, si plusieurs chercheurs ont mentionné la musique, les photographies ou les films dans les romans, aucun chercheur à présent n'avait fait le rapprochement entre les trois arts et analysé l'importance de leurs descriptions. De même, le bilinguisme de l'auteur le fut toujours en référence à deux langues : le français en tant que langue d'expression et le russe parce que langue maternelle de l'auteur. La pertinence de cette étude réside aussi dans l'élargissement à l'outil bakhtinien le rendant adéquat à l'analyse des textes d'un auteur bilingue.

World War II in Andreï Makine's Historiographic Metafiction

Cambridge University Press

A fascination with romantic movies leads three teenagers growing up in a small Soviet village in the 1970s to follow their dreams all the way to Brooklyn's Brighton Beach. Reprint. 25,000 first printing.

Les sirènes du transsibérien Presses Univ. Franche-Comté Andreï Makine ouvre son roman sur une scène rêvée de notre Occident. Un fantasme qui nous fera mesurer l'étendue de notre dépaysement. Les personnages appartiennent à un autre monde : le pays du grand blanc, au bord du fleuve Amour. Dans ces lieux de

silence, la vie pourrait se confondre avec de simples battements de cœur si chaque mouvement de l'âme n'apportait sa révélation. Alors, le désir naît, de la sensualité des corps comme de la communion avec la nature offerte. L'amour a l'odeur des neiges vierges dans la profondeur de la taïga. L'Occident fait signe. D'abord un train qui passe, le mythique Transsibérien. Puis un film français, vision d'une existence éblouissante, appel peuplé de grandes actions et de créatures sublimes. Le vertige d'une autre histoire née sur les rives du fleuve Amour, aux berges de l'adolescence.

Contemporary Sino-French Cinemas McGill-

Queen's Press - MQUP
Embarquez à Brest et partez à l'assaut de la Sibérie ! Après Saint-Jacques-de-Compostelle, Hervé Bellec reprend sa plume d'écrivain voyageur et nous entraîne vers un autre voyage initiatique, à bord du mythique transsibérien, au cœur de l'hiver russe, jusqu'à la ville de Vladivostok. Une plume alerte et précise, beaucoup d'humour et d'humanité, un savoir voir et un billet de train pour Vladivostok sont les ingrédients de ce récit envoûtant et profond, qui nous mène loin, très loin, dans un pays sans fin nommé Russie ! La taïga sibérienne est de loin la plus grande forêt du monde puisqu'elle représente le tiers de la surface

boisée de la planète et par là même demeure une des principales réserves d'oxygène de la biosphère. En Sibérie, elle occupe une bande de 1000 kilomètres de large sur 5000 km de long. Les pins, les mélèzes, les cèdres et les bouleaux se succèdent inlassablement et quand on regarde à travers la vitre du train, on a parfois l'impression de voir défiler le plus long code-barre du monde. C'est à mourir d'ennui et bizarrement, on n'en meurt pas. On dit que le Transsibérien est un train de légende. A mon sens, c'est plutôt un train de réalités, passées ou présentes, avec une histoire faite de sang et de larmes, avec des voyageurs en chair et en os. De Brest à Vladivostok, c'est à

dire des deux points les plus opposés de l'Eurasie, via Moscou, la ville aux mille surprises, mon périple n'aura duré qu'une quinzaine de jours. Quinze jours à travers la Sibérie au coeur de l'hiver le plus cinglant. A mourir de froid et pourtant, je n'en ai ramené que de la chaleur. Hervé Bellec nous livre dans son carnet de route son voyage initiatique à bord du célèbre train, de la Bretagne à l'extrême Russie, en passant par la taïga. A PROPOS DE L'AUTEUR Hervé Bellec est né en 1955. Après avoir été successivement musicien puis patron de bar, il est aujourd'hui professeur d'histoire-géographie dans un lycée de Brest. Il a publié de nombreux romans et nouvelles

ayant pour théâtre la Bretagne dont il sait à merveille traduire les ambiances. Ses récits de voyages, servis par un style littéraire alerte et une profonde humanité, lui valent toujours un large succès auprès des lecteurs. Avec *Les Sirènes du Transsibérien*, Hervé Bellec confirme son statut d'écrivain voyageur et nous entraîne loin, très loin, au cœur de l'hiver russe. EXTRAIT Un matin d'hiver, sur les coups de dix heures, j'embarque dans mon vieux VW et mets cap à l'ouest, direction la pointe de Corsen, située face à la mer d'Iroise sur la paroisse de Trezien. Les gens d'ici connaissent. Si l'on excepte les îles Molène et Ouessant ainsi que le chapelet

d'îlots qui égrène l'océan comme des points de suspension oubliés à la queue du continent, il s'agit du cap le plus occidental du pays. Nous nous trouvons à 4° 37' de latitude ouest. Plus au sud, sur les côtes portugaises et galiciennes, ou plus au nord en Irlande, la vieille Europe continue sa percée dans l'Atlantique mais ici, l'endroit reste emblématique. On est au bout du bout de tout, sans vraiment savoir si l'on se trouve au début ou à la fin de l'histoire mais c'est la raison pour laquelle je me trouve ici, engourdi jusqu'aux os. J'ai un rendez-vous. Un bien étrange rendez-vous avec la géographie. *Romance Notes*
Editions Gallimard
French cinema is

second only to Hollywood in the number of its movie stars who have emerged to achieve international fame. France is, in fact, arguably the only country other than the United States to have an international "star system." Yet these glamorous and charismatic stars differ from their U.S. counterparts in that they maintain more freedom to control their own images and often straddle both mainstream and auteur cinema. GINETTE VINCENDEAU, a leading authority on French cinema, analyzes the phenomenon of French film stardom and provides brilliant in-depth studies of the major popular stars of the French cinema: Max Linder, Jean Gabin,

Brigitte Bardot, Jeanne Moreau, Louis de Funès, Jean-Paul Belmondo, Alain Delon, Catherine Deneuve, Gérard Depardieu, and Juliette Binoche. This volume analyzes these stars' images and performance styles in the context of the French film industry, but also in relation to national culture and society. In the country where Brigitte Bardot and Catherine Deneuve have modeled for Marianne (the effigy of the Republic) and left-wing politicians have held up Jean Gabin as a role model, Vincendeau examines the unusual relationship between French film stars and national identity. GINETTE VINCENDEAU is professor of film studies at the University of Warwick.

She is the author and editor of a number of books on cinema.

Contemporary Fiction in French

Rowman & Littlefield
 Out of Russia is the first scholarly work to focus on a group of writers who, over the past decade, have formed a distinct phenomenon: immigrants with cultural and linguistic roots in Russia who have chosen to write in the language of their adopted countries. The best known among these are Andreï Makine, who writes in French, Wladimir Kaminer, who writes in German, and Gary Shteyngart, who writes in English. Wanner also addresses the work of emerging immigrant writers active in North America, Germany, and Israel. He argues

that it is in part by writing in a language other than their native Russian that these writers have made something of a commodity of their "Russianness." That many of them also happen to be Jewish adds yet another layer to the questions of identity raised by their work. In situating these writers within broader contexts, Wanner explores such topics as migration, cultural hybrids, and the construction and perception of ethnicity. Out of Russia Géorama Éditions
 A Study Guide for Dai Sijie's "Balzac and the Little Chinese Seamstress," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary;

character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

L'amiral Nevelskoy et la conquête définitive du fleuve Amour BRILL

Our global literary field is fluid and exists in a state of constant evolution.

Contemporary fiction in French has become a polycentric and transnational field of vibrant and varied experimentation; the collapse of the distinction between 'French' and 'Francophone' literature has opened up French writing to a world of new influences and interactions. In this

collection, renowned scholars provide thoughtful close readings of a whole range of genres, from graphic novels to crime fiction to the influence of television and film, to analyse modern French fiction in its historical and sociological context. Allowing students of contemporary French literature and culture to situate specific works within broader trends, the volume provides an engaging, global and timely overview of contemporary fiction writing in French, and demonstrates how our modern literary world is more complex and diverse than ever before.

L'Asie: ptie. Asie russe, Turkestan, Asie ottomane, Iran BRILL

This book examines

the works of four contemporary first-generation Chinese migrant writer-artists in France: François CHENG, GAO Xingjian, DAI Sijie, and SHAN Sa. They were all born in China, moved to France in their adulthood to pursue their literary and artistic ambitions, and have enjoyed the highest French and Western institutional recognitions, from the Grand Prix de la Francophonie to the Nobel Prize in Literature. They have established themselves not only as writers, but also as translators, calligraphers, painters, playwrights, and filmmakers mainly in their host country. French has become their dominant—but not only—language of literary creation

(except for Gao); yet, linguistic idioms, poetic imagery, and classical thought from Chinese cultural heritage permeate their French texts and visual artworks, reflecting a strong translingual and transmedial sensibility. The book provides not only distinctive literary and artistic examples beyond existing studies of intercultural encounter, French postcolonial, and Chinese diasporic enquiries; more importantly, it formulates a theoretical model that captures the creative dynamics between the French/francophone and Chinese/sinophone spaces of articulation, thereby contributing to contemporary debates about literary and artistic production, interpretation, and

circulation in the global development of comparative/world literature, as well as intermediality studies.

Contemporary

Authors University of Ottawa Press

Is Europe indeed uniting or instead falling apart as a result of anti-immigrant prejudices, a massive Islamic influx, and ancient intra-European hatreds? This innovative and engaging book explores this key question by examining the national and religious phobias and prejudices, antipathies and sympathies, stereotypes and heterotypes of Europe west and east. Considering the sources of Europe's culture-based divide, Ray Taras argues that the idea of two

"Europes" is grounded both in reality and myth. The accession process that brought a dozen new members into the European Union after 2004 highlighted the persisting gulf between "old" and "new" Europe. While many concrete borders between east and west were removed (commercial, legal, passport regimes), many remained (absence of a single Euro currency zone, labor market, and security community). Virtual borders too were invented or re-imagined: the postmaterialist, inclusionary, tolerant values supposedly found in old Europe versus the materialist, nationalistic, xenophobic ones of new Europe. After

reviewing the two Europes' contrasting historical legacies, Taras examines the EU institutions designed to overcome the historical European divide. He considers the treaties, political rhetoric, citizen attitudes, and literary narratives of belonging and separation that both bind and fray the fabric of Europe. Throughout, this interdisciplinary work provides a comprehensive, hard-hitting, and unabashed review of how enlarged Europe embraces contrasting understandings of its political home and of who belongs and who does not.

Travel, Translation and Transmedia

Aesthetics Cambridge Scholars Publishing
Was the Soviet system's failure

inevitable from its inception? These essays consider the role of ideology, the failure of the economic system, and the failure of a messianic ambition.

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and Others

Northwestern University Press
Contemporary Chinese films are popular with audiences worldwide, but a key reason for their success has gone unnoticed: many of the films are adapted from brilliant literary works. This book is the first to put these landmark films in the context of their literary origins and explore how the best Chinese directors adapt fictional narratives and styles

for film. Hsiu-Chuang Deppman unites aesthetics with history in her argument that the rise of cinema in China, Hong Kong, and Taiwan in the late 1980s was partly fueled by burgeoning literary movements. Fifth Generation director Zhang Yimou's highly acclaimed films *Red Sorghum*, *Raise the Red Lantern*, and *To Live* are built on the experimental works of Mo Yan, Su Tong, and Yu Hua, respectively. Hong Kong new wave's Ann Hui and Stanley Kwan capitalized on the irresistible visual metaphors of Eileen Chang's postrealism. Hou Xiaoxian's new Taiwan cinema turned to fiction by Huang Chunming and Zhu Tianwen for fine-grained perspectives on class and gender

relations. Delving equally into the individual approaches of directors and writers, Deppman initiates readers into the exciting possibilities emanating from the world of Chinese cinema. The seven in-depth studies include a diverse array of forms (cinematic adaptation of literature, literary adaptation of film, auto-adaptation, and non-narrative adaptation) and a variety of genres (martial arts, melodrama, romance, autobiography, documentary drama). Complementing this formal diversity is a geographical range that far exceeds the cultural, linguistic, and physical boundaries of China. The directors represented here also

work in the U.S. and Europe and reflect the growing international resources of Chinese-language cinema. With her sophisticated blend of stylistic and historical analyses, Deppman brings much-needed nuance to current conversations about the politics of gender, class, and race in the work of the most celebrated Chinese writers and directors. Her pioneering study will appeal to all readers, general and academic, who have an interest in Chinese literature, cinema, and culture.

Au temps du fleuve

Amour Editions

L'Harmattan

Transnational cinemas are eclipsing national cinemas in the contemporary world, and Sino-French films exemplify this

phenomenon through the cinematic coupling of the Sinophone and the Francophone, linking France not just with the Chinese mainland but also with the rest of the Chinese-speaking world. Sinophone directors most often reach out to French cinema by referencing and adapting it. They set their films in Paris and metropolitan France, cast French actors, and sometimes use French dialogue, even when the directors themselves don't understand it. They tend to view France as mysterious, sexy, and sophisticated, just as the French see China and Taiwan as exotic. As Michelle E. Bloom makes clear, many films move past a simplistic opposition between East and West

and beyond Orientalist and Occidentalist cross-cultural interplay. Bloom focuses on films that have appeared since 2000 such as Tsai Ming-liang's *What Time Is It There?*, Hou Hsiao-hsien's *Flight of the Red Balloon*, and Dai Sijie's *Balzac and the Little Chinese Seamstress*. She views the work of these well-known directors through a Sino-French optic, applying the tropes of *métissage* (or biraciality), intertextuality, adaptation and remake, translation, and imitation to shed new light on their work. She also calls attention to important, lesser studied films: Taiwanese director Cheng Yu-chieh's *Yang Yang*, which depicts the up-and-coming Taiwanese star

Sandrine Pinna as a mixed race beauty; and Emily Tang Xiaobai's debut film *Conjugation*, which contrasts Paris and post-Tiananmen Square Beijing, the one an incarnation of liberty, the other a place of entrapment. Bloom's insightful analysis also probes what such films reveal about their Taiwanese and Chinese creators. Scholars have long studied Sino-French literature, but this inaugural full-length work on Sino-French cinema maps uncharted territory, offering a paradigm for understanding other cross-cultural interminglings and tools to study transnational cinema and world cinema. The Sino-French, rich and multifaceted,

linguistically, culturally, and ethnically, constitutes an important part of film studies, Francophone studies, Sinophone studies and myriad other fields. This is a must-read for students, scholars, and lovers of film.

Problématiques identitaires et discours de l'exil dans les littératures

francophones Wilfrid Laurier Univ. Press
Les effets de la mondialisation se font sentir dans des domaines et sur des espaces toujours plus nombreux, à toutes les échelles géographiques. Toutefois, sous l'effet d'un poids démographique croissant, de la progression des inégalités économiques, sociales

et territoriales, et de la nécessaire prise en compte des enjeux climatiques, ce phénomène mondial d'une ampleur inégalée semble atteindre ses limites. La surconsommation de terres agricoles par les étalements urbains de métropoles aux populations multimillionnaires ou encore l'accès aux ressources n'en sont que quelques exemples. La nouvelle édition de cet ouvrage thématique présente et analyse les principaux défis auxquels la planète est aujourd'hui confrontée : inégalités dans les domaines de la croissance démographique et de la santé, nouveaux développements des réseaux urbains et de transports, localisations et

délocalisations
 d'activités, avenir de
 l'agriculture et des
 espaces ruraux en
 relation avec les
 évolutions de la
 demande alimentaire...
 Elle vient ainsi mettre
 en évidence la
 fécondité de la
 géographie humaine,
 qui étudie les
 modalités
 d'organisation de
 l'espace par les
 sociétés, pour éclairer
 l'ensemble de ces
 transformations.
*International Who's
 Who of Authors and
 Writers 2004* Armand
 Colin
 In World War II in
 Andreï Makine's
 Historiographic
 Metafiction Helena
 Duffy probes the
 tension between the
 Franco-Russian
 novelist's commitment
 to postmodern
 aesthetics and

philosophy of history,
 and his narrative of
 Soviet involvement in
 the struggle against
 Hitler.
*Andreï Makine, deux
 facettes de son oeuvre*
 Psychology Press
 De quelle manière
 s'est transformée
 l'idée d'appartenance
 à une culture, une
 nation ou une ethnie
 particulière ? Peut-on
 encore parler d' « exil
 » dans le contexte de
 cultures
 transnationales et
 d'identités plurielles ?
 Y a-t-il une écriture de
 l'exil ? Cet ouvrage
 cherche des réponses
 à ces questions à
 travers le regard
 nouveau que portent
 les écrivains
 francophones
 contemporains sur les
 problématiques
 identitaires. Un groupe
 international
 d'universitaires s'est

penché sur des œuvres d'auteurs francophone d'origines diverses – africaine, antillaise, canadienne, chinoise, maghrébine, libanaise, russe pour n'en citer qu'une partie – pour y interpréter le « discours de l'exil ». Ce qui ressort est une diversité immense mais une constante : l'exil est une mise en perspective qui ouvre la possibilité de constructions identitaires nouvelles et fait de ces littératures francophones un lieu de créations fertile en questionnements.

The Fall of the Soviet Empire

Editions L'Harmattan
This volume presents a selection of essays in English and French initially delivered at the interdisciplinary conference of the

Association of Modern and Contemporary France held in Leicester in September 2000. Frontiers are defined broadly in terms of material and symbolic inter- and transnational spaces where French and Francophone artists, communities and nations face their own selves and each other. Contributors reflect on the relationships between various cross-boundary contacts and perceptions of identity, power and marginality. *Memory, Fluid Identity, and the Politics of Remembering* Springer Nature

In this book, Li Li reveals complex connections between memory about the Chinese Cultural Revolution and representations of memory as a means of

identity remapping, ideological reconfiguration, and artistic negotiation in a context of cross-cultural environment.

Modern Language Teaching University of Hawaii Press

This annual French XX Bibliography provides the most complete listing available of books, articles, and book reviews concerned with French literature since 1885. Unique in its scope, thoroughness, and reliability of information, it has become an essential 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. Number 59 in the series contains 12,703 entries. William J. Thompson is Associate Professor of French and Undergraduate and Interdisciplinary Programs in the College of Arts and Sciences at the University of Memphis. *La Clé du Caveau à l'usage des chansonniers français et étrangers, des amateurs, auteurs, acteurs, chefs d'orchestre...* Skyhorse Publishing Inc. Accurate and reliable biographical information essential to anyone interested in the world of literature. The International Who's Who of Authors and Writers offers invaluable information on the personalities and organizations of the literary world,

including many up-and-coming writers as well as established names. With over 8,000 entries, this updated edition features: *

<p>Concise biographical information on novelists, authors, playwrights, columnists, journalists, editors, and critics *</p> <p>Biographical details of established writers as well as those who have recently risen to prominence *</p> <p>Entries</p>	<p>detailing career, works published, literary awards and prizes, membership, and contact addresses where available *</p> <p>An extensive listing of major international literary awards and prizes, and winners of those prizes *</p> <p>A directory of major literary organizations and literary agents *</p> <p>A listing of members of the American Academy of Arts and Letters</p>
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