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Chaos Theory, Complexity, Cinema, and the Evolution of the French Novel (Studies in French Literature)

Emily Zants

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Emily Zants : Chaos Theory, Complexity, Cinema, and the Evolution of the French Novel (Studies in French Literature) before purchasing it in order to gage whether or not it would be worth my time, and all praised Chaos Theory, Complexity, Cinema, and the Evolution of the French Novel (Studies in French Literature):

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 chapter treating each author begins with the main known reason for the adaptation, then an overview of the novel itself. Thereafter, the techniques of cinema that effectively convey the same message are explored and compared to the literary techniques, followed by a consideration of the failures and the cinematic potential of the literary model. Works include: Diderot's "The Nun" ; Laclos' "Dangerous Liaisons" ;

Stendhal's "The Red and the Black" ; Zola's "Nana" ; Proust's "Swann in Love" ; Bernanos' "Mouchette" ; Duras' "The Lover".