

# Marguerite Yourcenar L Invention D Une Vie

Marguerite Yourcenar Jeanine S. Alesch.2007

**Marguerite Yourcenar** Pierre-Louis Fort.2004

**"We Met in Paris"** Joan E Howard.2018-05-31 Grace Frick introduced English-language readers all over the world to the distinguished French author Marguerite Yourcenar with her award-winning translation of Yourcenar's novel *Memoirs of Hadrian* in 1954. European biographies of Yourcenar have often disparaged Frick and her relationship with Yourcenar, however. This work shows Frick as a person of substance in her own right, and paints a portrait of both women that is at once intimate and scrupulously documented. It contains a great deal of new information that will disrupt long-held beliefs about Yourcenar and may even shock some of her scholars and fans.

Marguerite Yourcenar Nigel Saint.2000 By subverting some of Marguerite Yourcenar's own accounts of her work and engaging with developments in the fields of art history and critical theory, this book offers different directions in literary studies and visual culture studies. It constructs an interdisciplinary theory for the analysis of visual experience as inflected by writing.

Ma mère, la morte : L'écriture du deuil chez Yourcenar, Beauvoir, Ernaux Pierre-Louis Fort.2007-01-01

**Baroque Fictions** Margaret Elizabeth Colvin.2005 Marguerite Yourcenar's election to the prestigious, tradition-bound French Academy in 1981 as its first female "immortal" cemented her already well-established niche as a neoclassical author of the modern French canon. A self-taught classicist and historian with a polished, "classical" style and a penchant for using myth and universal themes such as death, sacrifice, time, and human suffering, which in the tradition of ancient and modern classical moralists seem to transcend the limitations of time and place and speak to the ages, Yourcenar often situates her fictions, including her two most internationally acclaimed works *Mémoires d'Hadrien* and *L'Œuvre au Noir*, in distant historical settings, re-creating the past with uncanny insight and precision. While these factors viewed as a whole have justifiably earned Yourcenar the neoclassical label by which she is most recognized, I argue in a close reading of four fictional works that they fail to account for her writings' opacity and subversive resistance to closure, rejection of stable interpretations, and her deconstruction of what postmodernists call grand Narratives. The classical balance between form and substance is frequently upset in her fictions, aesthetic virtuosity serving as a substitute for the inefficacy and limitations of human knowledge and western epistemologies in general. Not only do these qualities demand that we reassess the cultural biases restricting Yourcenar's oeuvre to the neoclassical pantheon; they also strongly suggest that her fictions model certain characteristics of what in the latter half of the twentieth century was identified as the neobaroque: an aesthetic which favors artistic play, instability, opacity, and infinite multiplicity. Neobaroque "logic" in turn emphasizes the absence of theoretical assurances and the limitations of reason. The author's drive for aesthetic perfection suggests a nostalgic attempt to overcome the void of meaning and achieve some form of mystic transcendence. The coincidence of the new millennium "which in many ways reflects Yourcenar's disquieting vision" and her centenary offers us, instead of an excuse to discard her neoclassical label, the obligation to reassess it.

The Troubling Play of Gender Maria Stadter Fox.2001 Although these three modernist writers were not primarily playwrights, as expatriates they were interested in the Euripidean theme of women in exile: each independently chose to rewrite Euripides' *Hippolytus*, a play in which the protagonist is a woman in exile whose speech, writing, and passion are deeply problematic. Each author approaches the Euripidean material in a different way: Tsvetaeva focuses on gender in language, Yourcenar explores the gendering of a self, and H.D. performs the undoing of gendered oppositions.--BOOK JACKET.

**French Women Writers** Eva Martin Sartori,Dorothy Wynne Zimmerman.1994-01-01 Marie de France, Mme. De Sävignä, and Mme. De Lafayette achieved international reputations during periods when women in other European countries were able to write only letters, translations, religious tracts, and miscellaneous fragments. There were obstacles, but French women writers were more or less sustained and empowered by the French culture. Often unconventional in their personal lives and occupied with careers besides writing?as educators, painters, actresses, preachers, salon hostesses, labor organizers?these women did not wait for Simone de Beauvoir to tell them to make existential choices and have projects in the world. *French Women Writers* describes the lives and careers of fifty-two literary figures from the twelfth century to the late twentieth. All the contributors are recognized authorities. Some of their subjects, like Colette and George Sand, are celebrated, and others are just now gaining critical notice. From Christine de Pizan and Marguerite de Navarre to Rachilde and Häl\_ne Cixous, from Louise Labe to Marguerite Duras?these women speak through the centuries to issues of gender, sexuality, and language. *French Women Writers* now becomes widely available in this Bison Book edition.

Yourcenar, ou, Le féminin insoutenable Pascale Doré.1999 Comment s'élabore le processus de l'écriture et quelle place y joue le féminin? Cette lecture de Marguerite Yourcenar invite à suivre au fil des textes les traces d'un déni maternel et les paradoxes d'une écriture construite avec les matériaux qu'elle a charge de nier.

*L'autobiographie dans le labyrinthe du monde de Marguerite Yourcenar* Simone Proust.1997-01-01 Voici pour la première fois une étude d'ensemble sur les trois tomes de l'autobiographie de Marguerite Yourcenar ? "Le labyrinthe du Monde" D'une lecture facile et agréable, s'appuyant sur une analyse conceptuelle rigoureuse, elle nous fait percevoir l'influence de la médiation bouddhique sur l'auteur : l'écriture apparaît alors comme une véritable démarche ascétique, « un exerce spirituel »qui éclaire d'un jour nouveau cette autobiographie.

**Yourcenar, carte d'identité** Henriette Levillain.2016-01-27 Rendue célèbre en 1951 par *Mémoires d'Hadrien* (prix Femina), puis par *L'Œuvre au Noir* (1968), Marguerite Yourcenar (1903- 1987) a été aussitôt classée, pour le meilleur et le pire, parmi les grands écrivains français classiques : érudite, impersonnelle, maîtrisée jusqu'à l'excès dans le style et les passions, académique avant l'heure de son élection.En réalité, avec le recul du temps et grâce à la connaissance nouvelle de son oeuvre intime – *Mémoires*, *Correspondances* – ou de ses récits plus modestes *Nouvelles*, *Essais* –, une personnalité tout autre d'écrivain femme se révèle. Avec son ironie et ses attendrissements, son orgueil et son humilité, son pessimisme grandissant et son idéal de bonté, son homosexualité affichée et sa misogynie. Accueillir et identifier ces passions contradictoires en allant de l'oeuvre à la vie et réciproquement, tel est l'enjeu de cet essai.Il faut du temps pour approcher la « vérité » d'un écrivain comme Marguerite Yourcenar. Henriette Levillain, par cette carte d'identité, nous permet néanmoins de s'en approcher. D'aristocrate à écologiste, de frontalière à visionnaire, elle dresse dans un abécédaire biographique le portrait de cet auteur paradoxal. Henriette Levillain, professeur émérite à Paris-Sorbonne. Auteur de nombreux ouvrages et articles parmi lesquels *Saint-John Perse*, Fayard, 2013 (Grand Prix de la biographie littéraire de l'Académie française), *Mémoires d'Hadrien de Marguerite Yourcenar* (Foliothèque, 1993), *Qu'est-ce que Le Baroque ?*, Klincksieck, 2003.

*Maine's Remarkable Women* Kate Kennedy.2016-05-01 *Maine's Remarkable Women* tells the stories of fifteen strong and determined women who broke through social, cultural, or political barriers. Through their passions for art, exploration, literature, politics, music, and nature, these women made contributions to society that still resonate today. Meet Marguerite Tante Blanche Thibodeau Cyr, The Mother of Madawaska, whose bravery and kindness during one brutal winter saved her frontier settlement; botanist-artist Kate Furbish, who explored Maine's wilderness, collecting, classifying, and painting all of its flowering plants; and Florence Nicolay Shay, a Native-American basketmaker who demanded and succeeded in gaining rights for her tribe, the Penobscots. Each of these women demonstrated courage, compassion, and an independence of

spirit that is as inspiring now as it was then. Read about their extraordinary lives in this collection of brief and absorbing biographies.

**Marguerite Yourcenar** Josyane Savigneau.1993-10 One of the most respected writers in the French language and best known as the author of *Memoirs of Hadrian* and *The Abyss*, Yourcenar received countless literary honors and became the first woman to be elected to the Academie Francaise. An uncompromising and intimate portrait. 50 halftones.

*At the Periphery of the Center* Thomas J. D. Armbrecht.2007 *At the Periphery of the Center* is the first comparison of two of France's most important twentieth-century authors, Julien Green and Marguerite Yourcenar. It examines textual elements in their plays and novels to draw conclusions about the ways that they represent homosexuality in their texts. Both Yourcenar and Green turned to drama to explore aspects of same-sex desire that they felt unable to express in their prose. The analysis of their plays shows that an emphasis on dialogue and action makes drama a particularly appropriate genre for writing about homosexuality because it affords an author distance and therefore protection from the proclivities of his characters. The chapters on the novel show, by contrast, how prose fiction allows an author to explain a character's sexuality with a degree of subtlety difficult to achieve in theatre. Variations in narration and paratext allow writers to avoid condemning discourses and to find an original means of expression instead. *At the Periphery* brings a new, textually centered approach to Green's and Yourcenar's works that is unlike the psychological analyses that often typify queer readings. It will be of great interest to scholars of twentieth-century French literature and of Gender Studies. The book will also appeal to non-academic readers, however, since it is about two French authors who were also American citizens and who wrote about US history and contemporary culture.

**Marguerite Yourcenar and the USA** Bérengère Deprez.2009 This is a very welcome contribution to the debate on the real effect of the United States on Yourcenar's life and thought, a good read on a fascinating subject which critics have often treated dismissively. Future scholarship will be obliged to weigh Berengere Deprez's arguments and evidence seriously, and thank her for her clearheaded thoroughness. Prof. Brian Gill, University of Calgary, Canada --

**Marguerite Yourcenar** .1963

**Marguerite Yourcenar** Josyane Savigneau.1991

**Marguerite Yourcenar et la Méditerranée** Camillo Faverzani (dir.).1995

*Marguerite Yourcenar* Josyane Savigneau.1993 Biografie van de Franstalige schrijfster (1903-1987).

**Japan, France, and East-West Aesthetics** Jan Hokenson.2004 *Japan, France* is the first comprehensive history of the idea of Japan in France, as tracked through close readings of canonical French writers and thinkers from the 1860s to the present. The focus is literary and intellectual, the context cultural. The discovery of Japanese woodblock prints in Paris, following the opening of Japan to the West in 1854, was a startling aesthetic encounter that played a crucial role in the Impressionists' and Post-Impressionists' invention of Modernism. French writers also experimented with Japanese aesthetics in their own work, in ways that similarly thread into the foundations of literary Modernism. Japonisme (the practice of adapting Japanese aesthetics to creative work in the West) became a sustained French tradition, in texts by such writers as Zola and Proust through Barthes and Bonnefoy. Each generation discovered new Japanese arts and genres, commented on the work of their predecessors in this vein, and broke still more ground in East-West aesthetics to innovate in the forms of Western literature and thought. To read literary history in this way unsettles Eurocentric assumptions about many of the French writers who are commonly considered the

**Historical Dictionary of French Literature** John Flower.2022-05-15 *Historical Dictionary of French Literature, Second Edition* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 500 cross-referenced entries on individual writers and key texts, significant movements, groups, associations, and periodicals,

*Subversive Subjects* Judith Holland Sarnecki, Ingeborg Majer O'Sickey.2004 *Subversive Subjects: Reading Marguerite Yourcenar* is the first collection of articles in English to deal with many of this very private author's best-known works. Its contributors make use of a variety of literary theories to probe the complex ambiguities at the heart of Yourcenar's writings. Each contributor ventures beyond traditional readings of Yourcenar's complex texts, pushing against the boundaries of interpretation that the Belgian-born writer carefully established. Many of the essays read like a mystery; hence they follow Yourcenar's call for rigorous explications du texte as they probe her complex oeuvre. Judith Holland Sarnecki is Associate Professor of French at Lawrence University. Ingeborg Majer O'Sickey is Associate Professor of German and Women's Studies at the State University of New York, Binghamton.

**Marguerite Yourcenar** Carole Allamand.2004-01-01

**LE PARCOURS MYTHIQUE DE MARGUERITE YOURCENAR** : Armelle Lelong.2001-01-01 Comment découvrir sous l'être humain ce qu'il y a en lui de durable, d'éternel ? Par le mythe. L'écriture de Marguerite Yourcenar est une écriture mythique. Qu'elle puise dans le vivier de la mythologie grecque pour Feux ou dans une matière plus variée pour Nouvelles orientales, Marguerite Yourcenar garde du mythe l'essentiel: l'exigence mythique. Elle a recours au mythe parce que le mythe anime l'écriture d'une éthique et d'une esthétique de la transcendance. En passant de Feux à Nouvelles orientales, Marguerite Yourcenar passe du mythe à la littérature, envisage son existence par et pour l'écriture: l'écriture sera sa mission.

*Marguerite Yourcenar: biographie, autobiographie* Elena Real.1988

*La biographie comme genre littéraire* Pauline A. H. Hörmann.1996 *Mémoires d'Hadrien*, chef-d'oeuvre de Marguerite Yourcenar, est un mélange fascinant de faits et de fiction. D'une part, le livre constitue la reconstruction méticuleuse et scientifique de la vie d'un des plus grands empereurs romains. D'autre part, il se distingue par sa composition littéraire riche. C'est pourquoi *Mémoires d'Hadrien* est considéré aussi bien comme un roman historique qu'une autobiographie ou une biographie. Nous considérons *Mémoires d'Hadrien* comme une biographie moderne. Cette approche nous permet de faire ressortir la double nature de ce livre extraordinaire, qui relève et de l'historiographie et de la fiction. Quelle sélection Yourcenar a-t-elle faite parmi les documents historiques disponibles? De quelle façon a-t-elle élaboré les données sélectionnées pour son livre? Quelle est la structure du texte: chronologique, thématique, ou autre? Quels sont ses principaux éléments stylistiques (langage, figures de style, perspective narrative)? Telles sont les questions qui ont été à la base de nos recherches.

**Marguerite Yourcenar en poésie** Achmy Halley.2005 *Marguerite Yourcenar en poésie* est la première étude critique consacrée aux rapports complexes et féconds entretenus par une figure singulière de la littérature française du XXe siècle avec la poésie. Lectrice fervente dont la bibliothèque témoigne de la diversité de ses passions poétiques, traductrice et critique de plusieurs grandes figures de la poésie universelle mais aussi poète fidèle à la tradition française héritée de Hugo et de Baudelaire, Yourcenar n'a cessé de questionner le fait poétique, véritable source souterraine qui irrigue l'ensemble de son oeuvre. De sa découverte de la poésie à ses choix esthétiques à contre-courant des avant-gardes qui ont marqué son époque, du décryptage de ses propres poèmes à sa pratique de la traduction comme réécriture complice, de ses relations avec les poètes de son temps à l'analyse de son activité de critique, pour la première fois, l'auteur retrace l'itinéraire intime de Marguerite Yourcenar à la fois au coeur et en marge de la grande poésie du XXe siècle. Nourri de nombreux textes et témoignages inédits et explorant des domaines encore en friche, comme l'analyse génétique de la bibliothèque de Marguerite Yourcenar, l'essai d'Achmy Halley lève le voile sur un pan non négligeable de l'oeuvre de l'auteur de *Mémoires d'Hadrien*, laissé jusqu'alors dans l'ombre. En proposant, selon la belle formule de Michel Foucault, une « archéologie du silence » qui entoure la relation de Yourcenar avec la poésie, l'auteur redonne à l'acte poétique la place qui lui revient au coeur du processus d'écriture de celle qui se considérait avant tout comme poète.

**Point de côté** Josyane Savigneau.2008-10-01 « Point de côté : douleur aiguë apparaissant sur le côté du corps, dont les causes exactes ne sont pas encore connues à ce jour. On a tout à coup très mal, et le souffle

coupé, comme asphyxié, on est obligé de s'arrêter ». Puis serrer les dents. Repartir. Pour moi, le point de côté avait apparemment une origine situable. Cette phrase : « La calomnie s'est imposée, il faut tourner la page. » Et la page, c'était moi. On me signifiait ainsi ma destitution de la direction du Monde des livres. Souffle coupé, comme asphyxiée... Mais pour repartir, ne fallait-il pas remonter plus haut, creuser plus profond ?... Que n'avais-je pas compris de ce monde où je me croyais légitime ? Et qu'avais-je voulu ignorer de moi-même ? Il fallait refaire ce parcours qui avait débuté une cinquantaine d'années plus tôt, dans une petite ville de province - « du mauvais côté du pont ». Sans ce point de côté qui m'obligeait à m'arrêter », aurais-je entrepris ce voyage ? Pas sûr.

*The Pink and the Black* Frédéric Martel.1999 [While acknowledging that the development of France's homosexual communities was influenced by America, Martel highlights the differences arising from the fact that homosexuality has not been criminalised in France as in the United States] -- back cover.

**Journal of Public Finance and Public Choice n. 1-3/2012** AA. VV..2016-02-03T00:00:00+01:00 Contents Svetozar (Steve) Pejovich Socialism is Dead, Long Live Socialism Todd Sandler - Khusrav Gaibulloev Terrorism: Rationality, Externalities, and Policy Tom Means - Edward P. Stringham Unintended or intended consequences? The effect of below-market housing mandates on housing markets in California Matt E. Ryan The Evolution of Legislative Tenure in the United States Congress: 1789-2004 Alexander William Salter A Theory of the Dynamics of Entangled Political Economy with Application to the Federal Reserve Richard J. Cebula - Maggie Foley A Panel Data Study of the Effects of Economic Freedom, Regulatory Quality, and Taxation on the Growth Rate of Per Capita Real GDP M.A.G. van Meerhaeghe Mars, Mercurius, Athena. My first ninety years Symposium Domenico da Empoli Some Remarks on Preference Revelation for Public Goods Akira Yokoyama Constitutional Rules of Overlapping Taxation among Multi-tiered Governments Yong J. Yoon The Cost of Collectivizing Moral Goods Richard E. Wagner Public Finance without Taxation: Free-Riding as Institutional Artifact Reviews

**Dans le laboratoire de Marguerite Yourcenar** Francesca Kaucisvili Melzi d'Eril.2001

**L'influence de l'histoire contemporaine dans l'œuvre de Marguerite Yourcenar** Mireille Blanchet-Douspis.2008-01-01 L'influence de l'histoire contemporaine dans l'œuvre de Marguerite Yourcenar propose de montrer que, loin d'être seulement un écrivain classique qui s'intéresse à l'histoire du passé, Marguerite Yourcenar ne cesse d'évoquer l'histoire contemporaine et en subit nettement l'influence. La confrontation avec les historiens révèle que *Le Labyrinthe du monde* reflète avec fidélité les événements politiques, les réalités sociales et les mentalités du XIX<sup>ème</sup> et du début du XX<sup>ème</sup> siècles. Dans la représentation des siècles passés se profilent très fréquemment les préoccupations que vivent les contemporains de l'écrivain. L'intérêt de cet essai réside dans la mise en évidence de la répercussion des connaissances scientifiques sur la pensée de Marguerite Yourcenar. Sensible aux apports de la modernité tant dans ses idées que dans sa création littéraire mais profondément imprégnée de culture classique et convaincue de l'universalité de l'humanité, elle définit pour aujourd'hui un humanisme qui réalise la synthèse entre les valeurs de l'Antiquité, de l'Orient et celles de l'Occident moderne.

**French Twentieth Bibliography** Douglas W. Alden.1995-08 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.

**Marguerite Yourcenar. L'invenzione di una vita** Josyane Savigneau.1993

**Magnificent Obsessions** Jean Fornasiero,Rosemary Lloyd.2014-08-11 This volume is a tribute to the life and work of Hazel Rowley, internationally acclaimed biographer who died unexpectedly in March 2011. Her passions were many and varied: biography, politics, questions of race and sexuality, the ways in which couples negotiate the dilemmas posed by the need to retain their individuality while building a life as a couple, the deleterious effects of imposing a corporate mentality on universities - all these, and more, were subjects of intense interest to her. This collection combines essays responding to many of those interests with creative writing to honour the complexity and variety of her own magnificent contribution. Hazel Rowley, whose life and work are honoured in this collection, was the author of many articles and essays and four outstanding biographies, *Christina Stead: A Biography*, *Richard Wright: The Life and Times*, *Tête-à-Tête: Simone de Beauvoir and Jean Paul Sartre*, and *Franklin and Eleanor: An Extraordinary Marriage*.

*L'invenzione di una vita. Marguerite Yourcenar* Josyane Savigneau.1991

*Leçon littéraire sur Mémoires d'Hadrien de Marguerite Yourcenar* Alain Trouvé.1996 Transgressant les lois de la biographie historique en plaçant dans la bouche même d'un empereur romain le récit de sa vie, M. Yourcenar inaugure, avec *Mémoires d'Hadrien*, un genre littéraire original : celui de l'autobiographie fictive. De ce fait, la question de l'écriture de soi s'avère singulièrement diffractée.

*From Violence to Vision* Joan E. Howard.1992 Following a resolutely textual approach, Joan E. Howard examines the neglected but central role of sacrifice in the literary oeuvre of Marguerite Yourcenar. Marguerite Yourcenar was the first woman elected to the previously all-male bastion of the Académie française. However, while some readers have regarded Yourcenar as antagonistic to modern feminism, Howard shows that Yourcenar's works are susceptible to some surprisingly feminist interpretations. Those who would co-opt Yourcenar into the conservative camp, warns Howard, have not read her work carefully enough. In *Le mystère d'Alceste*, for example, Yourcenar's Alcestis substitutes for her husband in death not out of wifely devotion, but to escape her stifling existence as wife and mother. By combining her textual approach with various strains of poststructuralist theory, Howard argues convincingly that Yourcenar's novels, stories, and plays call for a radical deconstructing both of the human subject as commonly conceived and of the social, political, economic, and religious institutions in the Western world. Howard is the first to demonstrate that the largely unexamined role of sacrifice is central both to that critique and to Yourcenar's literary oeuvre.

**French Seventeenth-century Literature** Bernard Bourque,Jane Southwood.2009 This volume of essays explores influences from Antiquity onwards that shaped the literary and cultural output of the French seventeenth century and the developments to which this period - the so-called 'classical' period - gave rise in later centuries. The thirteen essays in English and French cover three major areas: the continuation in French seventeenth-century literature and cultural events of themes found in previous centuries; internal changes within the body of writings by French seventeenth-century playwrights; the influence of seventeenth-century French writers on later centuries. The collection celebrates the life and scholarly achievements of the eminent dix-septième Christopher J. Gossip, Emeritus Professor of French, University of New England, Australia.

**The Novel's Seductions** Karyna Szmurlo.1999 The distinctive place of Stael's novel in literature and its disseminative powers are documented in Part III, *Genie at Large*. From *Corilla Olimpica* to Marguerite Yourcenar, the critics depict affiliations among female writers striving for public recognition and explore the ideological/textual borrowings among Corinne and other classic works.

Immerse yourself in heartwarming tales of love and emotion with J Rink is touching creation, **Marguerite Yourcenar L Invention D Une Vie** . This emotionally charged ebook, available for download in a PDF format ( PDF Size: \*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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## Marguerite Yourcenar L Invention D Une Vie Introduction

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