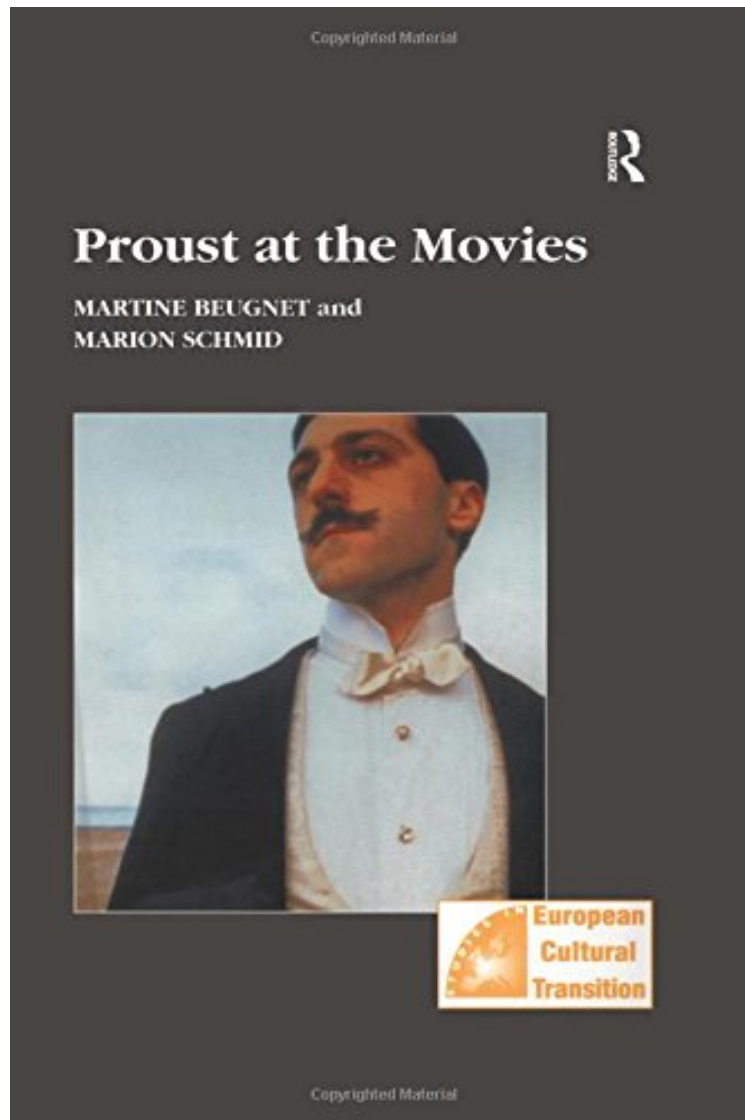


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Proust at the Movies (Studies in European Cultural Transition)

Martine Beugnet, Marion Schmid

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Martine Beugnet, Marion Schmid : Proust at the Movies (Studies in European Cultural Transition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Proust at the Movies (Studies in European Cultural Transition):

Film established itself as an artistic form of expression at the same time that Proust started work on his masterpiece, A la recherche du temps perdu. If Proust apparently took little interest in what he described as a poor avatar of reductive,

mimetic representation, the resonances between his own radical reworking of writing styles and the novelistic forms, and cinema as the art of time are undeniable. *Proust at the Movies* is the first study in English to consider these rich interconnections. Its introductory chapter charts the missed encounter between Proust and the cinema and addresses the problems inherent in adapting his novel to the screen. The following chapters examine the various cinematic responses to *A la recherche du temps perdu* attempted to date: Luchino Visconti and Joseph Losey's failed attempts at adapting the whole of the novel in the 1970s, Volker Schlöndorff's *Un Amour de Swann* (1984), Raoul Ruiz's *Le Temps retrouvé* (1999), Chantal Akerman's *La Prisonnière* in *La Captive* (2000), and Fabio Carpi's *Quartetto Basileus* (1982) and *Le Intermittenze del cuore* (2003). The last chapter tracks the echoes of Proust's writing in the work of various directors, from Abel Gance to Jean-Luc Godard. The approach is multidisciplinary, combining literary criticism with film theory and elements of philosophy of art. Special attention is given to the modernist legacy in literature and film with its distinctive aesthetic and narrative features. An outline of the history and recent evolution of contemporary art cinema thus emerges: a cinema where the themes at the heart of Proust's work - memory, time, perception - are ceaselessly explored.

'...[the authors'] analysis is both impressive and helpful. Anyone interested in Proust or in cinema adaptation will benefit from reading it.' *Times Literary Supplement* '... lucid and stimulating... Adopting a genuinely multi-disciplinary approach, it represents the first systematic exploration of this topic and consists of a series of self-contained but interconnecting chapters... the book's breadth of allusion and depth of analysis make it both rewarding and enjoyable to read. It should be of interest not only to specialists in Proust and Film Studies but also to undergraduates, especially if it is read selectively (as the authors explicitly encourage us to do).' *Modern Language* '... most compelling... Beugnet and Schmid find a good balance in their multi-disciplinary approach, engaging intelligently with Proust's work and cinema while keeping their work accessible to newcomers... a fascinating discovery for Proustians and cinephiles alike... The excellent filmography and bibliography, however, will be very useful to researchers inspired to continue Beugnet and Schmid's worthwhile endeavor.' *H-France About the Author* Martine Beugnet is Reader in Film Studies at the University of Edinburgh, UK. She is the author of *Marginalité, sexualité, contrôle: cinéma français contemporain* (2000) and *Claire Denis* (2004), as well as numerous articles on contemporary French cinema. Marion Schmid is Senior Lecturer in French at the University of Edinburgh, UK. A specialist on Proust, she is the author of *Processes of Literary Creation: Flaubert and Proust* (1998) and of numerous articles and essays on European nineteenth- and twentieth-century literature and culture.