

Proust's Lesbianism

Queer Style offers an insight into queer fashionability by addressing the role that clothing has played in historical and contemporary lifestyles. From a fashion studies perspective, it examines the function of subcultural dress within queer communities and the mannerisms and messages that are used as signifiers of identity. Diverse dress is examined, including effeminate 'pansy,' masculine macho 'clone,' the 'lipstick' and 'butch' lesbian styles and the extreme styles of drag kings and drag queens. Divided into three main sections on history, subcultural identity and subcultural style, Queer Style will be of particular interest to students of dress and fashion as well as those coming to subculture from sociology and cultural studies.

Proust's 'A la recherche du temps perdu' (In Search of Lost Time) is many things at once: a novel of education, a portrait of French society during the Third Republic, a masterful psychological analysis of love, a reflection on homosexuality, an essay in moral and aesthetic theory, and, above all, one of the great literary achievements of the twentieth century. This Reader's Guide analyses each volume of the 'Recherche' in order and in detail. Without jargon or technical language, David Ellison leads the reader through the work, clarifying but not oversimplifying the intricate beauty of Proust's imaginary universe. Focused both on large themes and on narrative and stylistic particularities, Ellison's readings expand our understanding and appreciation of the work and provide tools for the further study of Proust. All French quotations are translated, making this an ideal guide for students of comparative literature as well as of French. The Victorians elevated the home and heteronormative family life to an almost secular religion. Yet alongside the middle-class domestic ideal were other families, many of which existed in the literature of the time. Queer Victorian Families: Curious Relations in Literature is chiefly concerned with these atypical or "queer" families. This collection serves as a corrective against limited definitions of family and is a timely addition to Victorian studies. Interdisciplinary in nature, the collection opens up new possibilities for uncovering submerged, marginalized, and alternative stories in Victorian literature. Broad in scope, subjects range from Count Fosco and his animal "children" in Wilkie Collins’s The Woman in White, to male kinship within and across Alfred Tennyson’s In Memoriam and Herman Melville’s Moby-Dick, and the nexus between disability and loving relationships in the fiction of Dinah Mulock Craik and Charlotte M. Yonge.

Queer Victorian Families is a wide-ranging and theoretically adventurous exposé of the curious relations in the literary family tree.

Offers new perspectives on Proust's complex and creative relation to a variety of art forms from different eras.

Studying a Genre

Sexuality, Women and National Culture

The Weather in Proust

Inventing the Israelite

Wonder Woman

Philosophy As Fiction

The first four decades of the twentieth century saw male homosexuality appear in French literature with increasing frequency and boldness. Departing from earlier, more muted presentations, André Gide, Marcel Proust, Jean Cocteau, René Crevel, Francis Carco, and a host of less-famous writers, all created overtly gay characters are gave them increasingly numerous and significant roles. Far from being simply shunned or marginalized, a number of these works were instead accepted as canonical. Lawrence Schehr's French Gay Modernism is the only study devoted to the analyzing these representations of male homosexuality in early twentieth-century French literature. Schehr explains how earlier representations of homosexuality, encoded rather than conspicuous, served as a basis for later writers to treat homosexual behavior as sets of relationships rather than as secrets or scandals. The prominence of authors such as Proust and Gide also helped other writers take up homosexual relationships in their work, often by adopting the same representational strategies. Schehr doesn't limit his study to high literary culture, however. He devotes considerable attention to popular writers whose homosexual characters encounter contempt, scorn, and worse and whose portrayals of homosexual couples and society were at once more open and more at risk.

Marcel Proust speaks to us today as a contemporary and a classic. His great novel resonates across languages and time, summing up the past, interpreting the present, and envisioning the future. For Proust in Perspective, scholars from France, Italy, Belgium, Germany, Sweden, Japan, Canada, and the United States have drawn on rich new editions of Proust's novel and correspondence to bring us fresh views of his work. In nineteen original essays, a foreword by Jeanl'Yves Tadié, and an introduction by editors Armine Kotin Mortimer and Katherine Kolb, this volume guides readers through the dense weave of Proust's fiction and correspondence. The essays take us into the realm of Proustian language—as quotation, metaphor, and memory—and into art history and musical ideology, connecting the art of words with the words of art. They explore the interface of history and fiction, the mysteries of the text's evolution, and the dilemmas of its publication. They present the revelations of genetic criticism and the surprises of gender analysis. Taken together, these essays conjure a multifaceted profile of Proust—his work, life, character, and influence—and of new directions in Proust scholarship today. With compelling rigor and infectious enthusiasm, Proust in Perspective conveys the magnitude of Proust's continuing appeal.

Never Say I reveals the centrality of representations of sexuality, and particularly same-sex sexual relations, to the evolution of literary prose forms in twentieth-century France. Rethinking the social and literary innovation of works by Marcel Proust, André Gide, and Colette, Michael Lucey considers these writers' production of a first-person voice in which matters related to same-sex sexuality could be spoken of. He shows how their writings and careers took on political and social import in part through the contribution they made to the representation of social groups that were only slowly coming to be publicly recognized. Proust, Gide, and Colette helped create persons and characters, points of view, and narrative practices from which to speak and write about, for, or as people attracted to those of the same sex. Considering novels along with journalism, theatrical performances, correspondences, and face-to-face encounters, Lucey focuses on the interlocking social and formal dimensions of using the first person. He argues for understanding the first person not just as a grammatical category but also as a collectively produced social artifact, demonstrating that Proust's, Gide's, and Colette's use of the first person involved a social process of assuming the authority to speak about certain issues, or on behalf of certain people. Lucey reveals these three writers as both practitioners and theorists of the first person; he traces how, when they figured themselves or other first persons in certain statements regarding same-sex identity, they self-consciously called attention to the creative effort involved in doing so.

In this book, Maurice Samuels brings to light little known works of literature produced from 1830 to 1870 by the first generation of Jews born as French citizens. These writers, Samuels asserts, used fiction as a laboratory to experiment with new forms of Jewish identity relevant to the modern world. In their stories and novels, they responded to the stereotypical depictions of Jews in French culture while creatively adapting the forms and genres of the French literary tradition. They also offered innovative solutions to the central dilemmas of Jewish modernity in the French context—including how to reconcile their identities as Jews with the universalizing demands of the French revolutionary tradition. While their solutions ranged from complete assimilation to a modern brand of orthodoxy, these writers collectively illustrate the creativity of a community in the face of unprecedented upheaval.

Proust, Pastiche, and the Postmodern or Why Style Matters

Never Say I

Inner Workings of the Novel

Proust's Lesbianism

Queer Style

New Edition with Full Color Illustrations

Novels by Proust, Woolf, and Nabokov have been read as expressions of a desire to transcend time. Hägglund gives them another reading entirely: fear of time and death is generated by investment in temporal life. Engaging with Freud and Lacan, he opens a new way of reading the dramas of desire as they are staged in both philosophy and literature.

This wide-ranging volume of essays provides an illuminating set of approaches to the multifaceted contexts of Proust's life and work.

The book traces the literary journey that Proust’s work made to China and back by means of translation, intertextual engagement, and the creation of a transcultural dialogue through migrant literature. It begins with a translation history of Proust’s work in China and studies the different (re)translations and editions of La Recherche highlighting their culturally conditioned thematic emphases and negligence, such as time and memory over anti-Semitism and homosexuality.

The book then moves on to explore three contemporary mainland Chinese writers’ creative intertextual engagement with Proust against the backdrop of China’s explosive development from modernity to post-modernity in the 1990s. Finally, back to France, the book examines the multifarious literary relations between Proust and the Franco-Chinese migrant writer François Cheng. It demonstrates how the cultural heritages of China and the West can be re-negotiated and put into dialogue through the fictional and creative medium of literature, as well as providing a means of understanding the economic, political, and cultural exchanges in our current global context.

Proust, Pastiche, and the Postmodern, or Why Style Matters argues against the traditional view that Marcel Proust wrote pastiches, that is, texts that imitate the style of another author, to master his literary predecessors while sharpening his writerly quill. On the contrary, James F. Austin demonstrates that Proust’s oeuvre, and In Search of Lost Time in particular, deploy pastiche to other ends: Proust’s pastiches, in fact, “do things with words” to create powerful real-world effects. His works are indeed performative acts that forge social relationships, redefine our ideas of literature, and even work against oppressive political and economic discourses. Building on the “speech-act” theory of J.L. Austin, Jacques Derrida, and J. Hillis Miller, and on the postmodern theory of Fredric Jameson, this book not only elucidates the performative nature of pastiche, but also shows that the famous “Goncourt” pastiche from In Search of Lost Time has attracted so much attention because it already attained the postmodern; that is, it eliminated temporal depth and experience, transforming time itself into a nostalgic style of an era, and into the sort of aestheticized surface that came to define postmodernism decades later. To reflect this transformation of pastiche, this work rearticulates its history in France around Proust. Reconfiguring a scholastic, classically-inspired pedagogical tradition based on imitation, and breaking with the dominant satirical practice, Proust’s work opened up possibilities in the twentieth century for a new kind of pastiche: playful and performative in the literary field, and postmodern in a French cinema that, as with the Goncourt pastiche, represents time as the visual style of an era, whether unreflexively in “heritage” films such as Régis Wargnier’s Indochine, or discerningly in Eric Rohmer’s Lady and the Duke, which uses period pictorial and painterly conventions to illustrate how the representation of history onscreen typically flattens time into style.

Marcel Proust

Jewish Fiction in Nineteenth-Century France

In the Company of Strangers

Curious Relations in Literature

French Gay Modernism

Self, Deception, and Knowledge in Proust

A la recherche du temps perdu is a hybrid, a novel-essay, a capacious work of fiction containing a commonplace-book. Science and Structure explores the epistemological alertness and anxiety of Proust's masterpiece and in so doing illuminates the interrelations between 'modernist' art and science. Proust is read as a writer of maxims and metaphors, of short and long sentences, as at once an aesthete and a scientific thinker.

An accessible and authoritative new history of French literature, written by a highly distinguished transatlantic group of scholars This book provides an engaging, accessible, and exciting new history of French literature from the Renaissance through the twentieth century, from Rabelais and Marguerite de Navarre to Samuel Beckett and Assia Djebar. Christopher Prendergast, one of today's most distinguished authorities on French literature, has gathered a transatlantic group of more than thirty leading scholars who provide original essays on carefully selected writers, works, and topics that open a window onto key chapters of French literary history. The book begins in the sixteenth century with the formation of a modern national literary consciousness, and ends in the late twentieth century with the idea of the "national" coming increasingly into question as inherited meanings of "French" and "Frenchness" expand beyond the geographical limits of mainland France. Provides an exciting new account of French literary history from the Renaissance to the end of the twentieth century Features more than thirty original essays on key writers, works, and topics, written by a distinguished transatlantic group of scholars Includes an introduction and index The contributors include Etienne Beaulieu, Christopher Braider, Peter Brooks, Mary Ann Caws, David Coward, Nicholas Cronk, Edwin M. Duval, Mary Gallagher, Raymond Geuss, Timothy Hampton, Nicholas Harrison, Katherine Ibbett, Michael Lucey, Susan Maslan, Eric Méchoulan, Hassan Melehy, Larry F. Norman, Nicholas Paige, Roger Pearson, Christopher Prendergast, Jean-Michel Rabaté, Timothy J. Reiss, Sarah Rocheville, Pierre Saint-Amand, Clive Scott, Catriona Seth, Judith Sribnai, Joanna Stalnaker, Aleksandar Stević, Kate E. Tunstall, Steven Ungar, and Wes Williams.

Controversial questions about beauty in artistic depictions of the Holocaust

Explores how modernist national narrative successively reimagined the evolutionary epic from the 1910s to the 1930s.

Jews and the Aesthetics of Modernity

Proust, China and Intertextual Engagement

Science and Structure in Proust's A la Recherche Du Temps Perdu

Dictionary of World Biography: The 20th century, 0-Z

Proust et le théâtre

The Sense of an Interior

The Sense of an Interior is a fascinating exploration of domestic space and of the ways it determines how writers work. The book looks at four famous figures - Emily Dickinson, Sigmund Freud, Helen Keller, and Marcel Proust, and examines the relationship between their work and the spaces where they wrote.

" It is strange, " Proust wrote in 1909, " that, in the most widely different departments . . . there should be no other literature which exercises over me so powerful an influence as English and American. " In the spirit of Proust ' s admission, this engaging and critical volume offers the first comparative reading of the French novelist in the context of American art, literature, and culture. In addition to examining Proust ' s key American influences—Ralph Waldo Emerson, Edgar Allen Poe, and James McNeill Whistler—Proust and America investigates the previously overlooked influence of the American neurologist George Beard, whose writings on neurasthenia and " American nervousness " contributed to the essential modernity of the author ' s work.

For decades, Elisabeth Ladenson says, critics have misread or ignored a crucial element in Marcel Proust's fiction--his representation of lesbians. Her challenging new book definitively establishes the centrality of lesbianism as sexual obsession and aesthetic model in Proust's vast novel A la recherche du temps perdu. Traditional readings of the Recherche have dismissed Proust's "Gomorrh"--his term for women who love other women--as a veiled portrayal of the novelist's own homosexuality.

More recently, "queer-positive" rereadings have viewed the novel's treatment of female sexuality as ancillary to its accounts of Sodom and its meditations on time and memory. Ladenson instead demonstrates the primacy of lesbianism to the novel, showing that Proust's lesbians are the only characters to achieve a plenitude of reciprocated desire. The example of Sodom, by contrast, is characterized by frustrated longing and self-loathing. She locates the work's paradigm of hermetic relations between women in the self-sufficient bond between the narrator's mother and grandmother. Ladenson traces Proust's depictions of male and female homosexuality from his early work onward, and contextualizes his account of lesbianism in late-nineteenth-century sexology and early twentieth-century thought. A vital contribution to the fields of queer theory and of French literature and culture, Ladenson's book marks a new stage in Proust studies and provides a fascinating chapter in the history of a literary masterpiece's reception.

An examination of the representation of the lesbian in modernity from the multiple perspectives of literary, visual and cultural studies, this book shows how the sapphic figure, in her multiple and contradictory guises, refigured and redefined citizenship in the early decades of the twentieth century.

Translation and Transcultural Dialogue

The Cambridge Companion to Proust

Unwanted Beauty

The Anxiety of Dispossession

A History of Modern French Literature

The Cambridge Companion to Lesbian Literature

This Companion, first published in 2001, aims to provide a broad account of the major features of Proust's work.

Marcel Proust's A la recherche du temps perdu was produced in momentous times. As an extended textual construction, first conceived of in 1908 and the last tranche of which appeared posthumously almost two decades later, Proust's novel was assembled against a backdrop of major historical events: pre-war tensions in the wake of the Dreyfus Affair and the Separation of Church and State (issues on which Proust had campaigned publicly); the First World Warand the atmosphere of narrow nationalism and Germanophobia which the conflict generated; and the continuing polarization in class politics in the years after the First World War. These all find echoes in A la recherche and Hughes establishes how the exposure given to questions of class and nation needs to be understood historically. Hughes shows Proust to be an author who both shared the social prejudices of his day and demonstrated a keen sense of detachment from them.

Proust's LesbianismCornell University Press

In this vibrant and pioneering book, Nadine Hubbs shows how a gifted group of Manhattan-based gay composers were pivotal in creating a distinctive "American sound" and in the process served as architects of modern American identity. Focusing on a talented circle that included Aaron Copland, Virgil Thomson, Leonard Bernstein, Marc Blitzstein, Paul Bowles, David Diamond, and Ned Rorem, The Queer Composition of America's Sound homes in on the role of these artists' self-identification—especially with tonal music, French culture, and homosexuality—in the creation of a musical idiom that even today signifies "America" in commercials, movies, radio and television, and the concert hall.

Swann at 100 / Swann à 100 ans

Four Rooms and the Writers that Shaped Them

Proust in Perspective

Marcel Proust in Context

Dictionary of World Biography

A Reader's Guide to Proust's 'In Search of Lost Time'

The Well of Loneliness, first published in 1928, is a timeless portrayal of lesbian love. The thinly disguised story of Hall's own life, it was banned outright upon publication and almost ruined her literary career as the subject was that of an obscenity trial and forbidden at the time in England. The novel tells the story of Stephen, an ideal child of aristocratic parents—a fencer, a horse rider and a keen scholar. Stephen grows to be a war hero, a bestselling writer and a loyal, protective lover. But Stephen is a woman, and is attracted to women. As her ambitions drive her, and society incarcerates her, Stephen is forced into desperate actions. Although Gordon's attitude toward her own sexuality is anguished, the novel presents lesbianism as natural and makes a plea for greater tolerance. It became an international bestseller, and for decades was the single most famous lesbian novel.

This number of Marcel Proust Aujourd'hui, 'Swann at 100/Swann à 100 ans', brings together fifteen articles, in English and French, that approach Du c ô t é de chez Swann from various perspectives: reception studies, thematic and stylistic studies, cultural and intellectual history. Ce num é ro de Marcel Proust Aujourd'hui, 'Swann at 100/Swann à 100 ans' regroupe quinze articles, en anglais et en fran ç ais, traitant de Du c ô t é de chez Swann sous plusieurs perspectives : r é ception, th é matique, stylistique, histoire culturelle et intellectuelle.

Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

The International Encyclopedia of Men and Masculinities offers a comprehensive guide to the current state of scholarship about men, masculinities, and gender around the world. The Encyclopedia's coverage is comprehensive across three dimensions: areas of personal and social life, academic disciplines, and cultural and historical contexts and formations. The Encyclopedia: examines every area of men's personal and social lives as shaped by gender covers masculinity politics, the men's groups and movements that have tried to change men's roles presents entries on working with particular groups of boys or men, from male patients to men in prison incorporates cross-disciplinary perspectives on and examinations of men, gender and gender relations gives comprehensive coverage of diverse cultural and historical formations of masculinity and the bodies of scholarship that have documented them. The Encyclopedia of Men and Masculinities is composed of over 350 free-standing entries written from their individual perspectives by eminent scholars in their fields. Entries are organized alphabetically for general ease of access but also listed thematically at the front of the encyclopedia, for the convenience of readers with specific areas of interest.

- Queer Victorian Families
- Dying for Time
- The Well of Loneliness
- Gay Modernists, American Music, and National Identity
- Proust, Woolf, Nabokov

At the time of her death in after a long battle with cancer, Eve Sedgwick had been working on a book on affect and Proust, and on the psychoanalyst Melanie Klein. This volume, edited by Jonathan Goldberg, brings together a collection of her last work.

William Marston was an unusual man—a psychologist, a soft-porn pulp novelist, more than a bit of a carny, and the (self-declared) inventor of the lie detector. He was also the creator of Wonder Woman, the comic that he used to express two of his greatest passions: feminism and women in bondage. Comics expert Noah Berlatsky takes us on a wild ride through the Wonder Woman comics of the 1940s, vividly illustrating how Marston's many quirks and contradictions, along with the odd disproportionate composition created by illustrator Harry Peter, produced a comic that was radically ahead of its time in terms of its bold presentation of female power and sexuality. Himself a committed polyamorist, Marston created a universe that was friendly to queer sexualities and lifestyles, from kink to lesbianism to cross-dressing. Written with a deep affection for the fantastically pulpy elements of the early Wonder Woman comics, from invisible jets to giant multi-lunged space kangaroos, the book also reveals how the comic addressed serious, even taboo issues like rape and incest. Wonder Woman: Bondage and Feminism in the Marston/Peter Comics 1941–1948 reveals how illustrator and writer came together to create a unique, visionary work of art, filled with bizarre ambition, revolutionary fervor, and love, far different from the action hero symbol of the feminist movement many of us recall from television.

Philosophy as Fiction seeks to account for the peculiar power of philosophical literature by taking as its case study the paradigmatic generic hybrid of the twentieth century, Marcel Proust's *In Search of Lost Time*. At once philosophical—in that it presents claims, and even deploys arguments concerning such traditionally philosophical issues as knowledge, self-deception, selfhood, love, friendship, and art—and literary, in that its situations are imaginary and its stylization inescapably prominent, Proust's novel presents us with a conundrum. How should it be read? Can the two discursive structures co-exist, or must philosophy inevitably undermine literature (by sapping the narrative of its vitality) and literature undermine philosophy (by placing its claims in the mouth of an often unreliable narrator)? In the case of Proust at least, the result is greater than the sum of its parts. Not only can a coherent, distinctive philosophical system be extracted from the Recherche, once the narrator's periodic waywardness is taken into account; not only does a powerfully original style pervade its every nook, overtly reinforcing some theories and covertly exemplifying others; but aspects of the philosophy also serve literary ends, contributing more to character than to conceptual framework. What is more, aspects of the aesthetics serve philosophical ends, enabling a reader to engage in an active manner with an alternative art of living. Unlike the "essay" Proust might have written, his novel grants us the opportunity to use it as a practice ground for cooperation among our faculties, for the careful sifting of memories, for the complex procedures involved in self-fashioning, and for the related art of self-deception. It is only because the narrator's insights do not always add up—a weakness, so long as one treats the novel as a straightforward treatise—that it can produce its training effect, a feature that turns out to be its ultimate strength.

"Freedman's final book is a tour de force that examines the history of Jewish involvement in the decadent art movement. While decadent art's most notorious practitioner was Oscar Wilde, as a movement it spread through western Europe and even included a few adherents in Russia. Jewish writers and artists such as Catulle Mèndes, Gustav Kahn, and Simeon Solomon would portray non-stereotyped characters and produce highly influential works. After decadent art's peak, Walter Benjamin, Marcel Proust, and Sigmund Freud would take up the idiom of decadence and carry it with them during the cultural transition to modernism. Freedman expertly and elegantly takes readers through this transition and beyond, showing the lineage of Jewish decadence all the way through to the end of the twentieth century"—

- The Evolutions of Modernist Epic
- Family and Narrative in Dickens, Conan Doyle, Joyce, and Proust
- Proust and America
- From the Sixteenth Century to the Twentieth Century
- Proust and the Arts
- Jealousy in Nineteenth-century French Culture

In the Company of Strangers shows how a reconception of family and kinship underlies the revolutionary experiments of the modernist novel. While stories of marriage and long-lost relatives were a mainstay of classic Victorian fiction, Barry McCrea suggests that rival countercurrents within these family plots set the stage for the formal innovations of Joyce and Proust. Tracing the challenges to the family plot mounted by figures such as Fagin, Sherlock Holmes, Leopold Bloom, and Charles Swann, McCrea tells the story of how bonds generated by chance encounters between strangers come to take over the role of organizing narrative time and give shape to fictional worlds -- a task and power that was once the preserve of the genealogical family. By investigating how the question of family is a hidden key to modernist structure and style, *In the Company of Strangers* explores the formal narrative potential of queerness and in doing so rewrites the history of the modern novel.

In nineteenth-century France an obsession with jealousy swept the culture as a whole. Virtually every major French novelist employed it as a central plot device. At the same time, jealousy became a key theme for a broad range of medical, journalistic, and moralist authors interested in the study of contemporary mores. In The Anxiety of Dispossession: Jealousy in Nineteenth-Century French Culture, Masha Belenky argues that it was through narratives of jealousy that writers grappled with the crises of political and moral authority, anxieties surrounding changing gender roles, and new ideas about marriage that defined post-Revolutionary France. Focusing on male-authored texts, Belenky demonstrates that this obsession with sexual jealousy conveys both patriarchal anxiety over disempowerment stemming from social upheaval and a male desire for social and sexual control over the female body and mind. Bound up with the male prerogative of ownership, jealousy was assigned an explicitly public role in guarding a man's property and propriety. This book considers portrayals of jealousy by major authors such as Balzac, Hugo, and Zola alongside a broad range of works by medical writers, journalists, and moralists who wrote for popular audiences. Covering the years 1818 to 1898, the book shows how the subject of jealousy was used as a projection screen for social and cultural debates in the decades between the French Revolution's radical challenge to religious and political authority and the advent of psychoanalysis at the century's end. By examining the many layers of meaning that underpan numerous and often dissonant representations of jealousy across a wide range of literary and historical texts, The Anxiety of Dispossession provides a new understanding of the society that made jealousy a central obsession.

Pasco analyzes innovative nineteenth- and twentieth-century French works to suggest a definition of the novel, in all of its variations and difficulties: a relatively long, artistically designed, prose fiction. He permits literary aficionados to reevaluate novels through comparisons with other genres and both recent and former traditions.

An avid critic and translator, Marcel Proust is best remembered as author of the semi-autobiographical long novel of French expressionism, The Remembrance of Things Past.

International Encyclopedia of Men and Masculinities

Aesthetic Pleasure in Holocaust Representation

The Jewish Decadence

Sexuality and the First Person in Colette, Gide, and Proust

Sapphic Modernities

Proust, Class, and Nation

This volume sets Marcel Proust's masterwork, *À la recherche du temps perdu* (*In Search of Lost Time*, 1913–27), in its cultural and socio-historical contexts. Essays by the leading scholars in the field attend to Proust's biography, his huge correspondence, and the genesis and protracted evolution of his masterpiece. Light is cast on Proust's relation to thinkers and artists of his time, and to those of the great French and European traditions of which he is now so centrally a part. There is vivid exploration of Proust's reading; his attitudes towards contemporary social and political issues; his relation to journalism, religion, sexuality, science and travel, and how these figure in the Recherche. The volume closes with a comprehensive survey of Proust's critical reception, from reviews during his lifetime to the present day, including assessments of Proust in translation and the broader assimilation of his work into twentieth- and twenty-first-century culture.

The Queer Composition of America's Sound

VISIONS AND REVISIONS

The 20th Century O-Z