

La Parodie Du Cid

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a collection of essays on debussy exploring his working methods visual tastes and
his performance practice

cinema has been long associated with france dating back to 1895 when louis and
auguste lumi re screened their works the first public viewing of films anywhere early

silent pioneers georges méliès, alice guy, blanché and others followed in the footsteps of the lumière brothers and the tradition of important filmmaking continued throughout the 20th century and beyond. in *encyclopedia of french film directors*, philippe rège identifies every french director who has made at least one feature film since 1895, from undisputed masters to obscure one-timers. nearly 3,000 directors are cited here, including at least 200 filmmakers not mentioned in similar books published in france. each director's entry contains a brief biographical summary, including dates and places of birth and death, information on the individual's education and professional training, and other pertinent details such as real names. when the filmmaker uses a pseudonym, the entries also provide complete filmographies, including credits for feature films, shorts, documentaries, and television work. some of the most important names in the history of film can be found in this encyclopedia, from masters of the golden age, jean renoir and rené clair, to french new wave artists such as françois truffaut and jean luc godard.

the third volume of the collected papers of the icla congress, *the many languages of comparative literature*, includes contributions that focus on the interplay between concepts of nation, national languages, and individual as well as collective identities. because all literary communication happens within different kinds of power structures—linguistic, economic, political—it often results in fascinating forms of hybridity. in the first of four thematic chapters, the papers investigate some of the ways in which discourses can establish modes of thinking or how discourses are in turn controlled by active linguistic interventions, whether in the context of the patriarchy, war, colonialism, or political factions. the second thematic block is predominantly concerned with hybridity as an aspect of modern cultural identity and the cultural and linguistic dimensions of domestic life and in society at large, closely related. a third series of papers focuses on writers and texts analysed from the vantage points of exile and exophony, as well as theoretical contributions to issues of terminology and what it means to talk about transcultural phenomena. finally, a group of papers sheds light on more overtly violent power structures, mechanisms of exclusion, totalitarianism, torture, and censorship, but also resistance to these forms of oppression. in addition to these chapters, the volume also collects a number of thematically related group sections from the icla congress, preserving their original context.

a palimpsest is a written document, usually on vellum or parchment, that has been written upon several times, often with remnants of erased writing still visible. originally published in france in 1982, gerard genette's *palimpsests* examines the manifold relationships a text may have with prior texts on the same document.

c et c l'intermédiaire des chercheurs et curieux

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