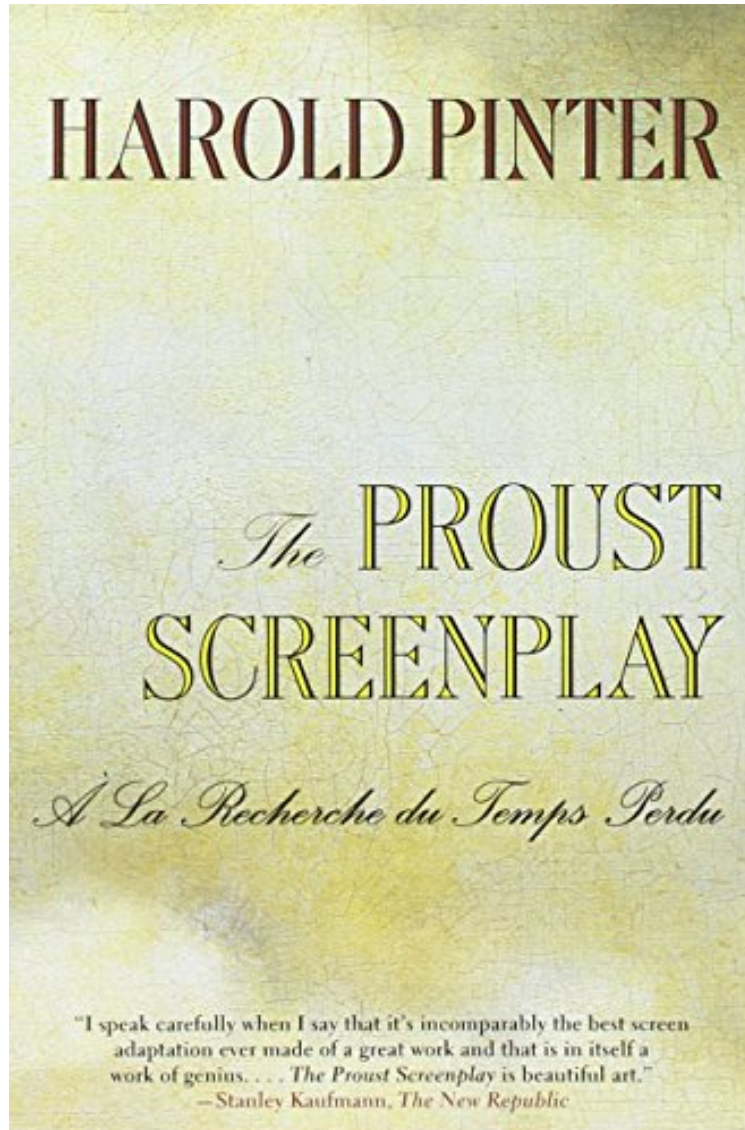


(Download pdf) The Proust Screenplay: a la Recherche du Temps Perdu

The Proust Screenplay: a la Recherche du Temps Perdu

Harold Pinter, Joseph Losey, Barbara Bray
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Harold Pinter, Joseph Losey, Barbara Bray : The Proust Screenplay: a la Recherche du Temps Perdu before purchasing it in order to gage whether or not it would be worth my time, and all praised The Proust Screenplay: a la Recherche du Temps Perdu:

0 of 0 people found the following review helpful. RemarkableBy William K. DearthEveryone knows that Harold Pinter is an excellent playwright, but I believe that this Proust screenplay is truly remarkable. How someone can take a nearly 4,000 page novel, condense it down to 176 pages and still make perfect sense is beyond me.I am certain it may

not make much sense to someone who has never read *A La Recherche du Temps Perdu*. It certainly is an excellent review of the novel and only takes a day or two to read. Five stars in my mind as it does qualify as amazing. 8 of 8 people found the following review helpful. Surprisingly convincing

By Christopher Culver

Summarizing Marcel Proust's "A la recherche du temps perdu" is often seen as a hopeless endeavour, an undertaking so absurd it fit in perfectly with Monty Python humour and the reader must still be content with extracts of some passage or another unless he dares conquer the whole seven-volume masterpiece. In 1972, Nicole Stéphane, who held the film rights to Proust's work, asked Joseph Losey if he would like to work on a film version. Losey turned to Pinter to write the screenplay, and *THE PROUST SCREENPLAY* was written over the following year. The screenplay covers all of the Recherche, Pinter rejected any attempt to select one or two volumes as the center. The dramatic arc is twofold: on one hand the narrator moves toward disillusion in his personal life, but on the other hand all that has been lost (ultimately Time itself) is regained and then preserved permanently in the narrator's writing. The screenplay consists of 455 scenes, and just to give an idea of how compressed the narrative must be, the entire opening of "A la cote du chez Swann" up to "Un Amour de Swann" is represented in just fifteen pages of sparse script. But even with such trims, it is said that a film resulting from the screenplay would be about five hours long. The action shifts among eras from scene to scene. Marcel sees M. Vinteuil's daughter and her lover in 1893, and in the next scene Albertine is telling him in 1901 of her esteem for the couple. Many scenes are single images. Scenes 134 and 135 are only of Saint-Loup looking at a photograph, 136 is only of an empty dining room in a hotel, and then 137 is of a band of girls on a cliff top in Balbec. However, there is a considerable amount of substantial dialogue here, especially in the tortured relationship of Marcel and Albertine. Of course, as this is a dramatic work by Pinter, we find the infamous "Pinter pause", but generally the voice is that of Proust, not the grim English playwright. What a pity this film was never made. Although the common cinephile who has never read the Recherche wouldn't know the backstory of all characters and events, the film would still be a moving experience. For lovers of Proust's masterpiece, the screenplay is an opportunity to consider several portions of the novel in a new light due to Pinter's often relevatory telescoping of the story. At least the screenplay was printed and made widely available. If you've never read Proust, read him! And if you like the Recherche and are curious about a dramatization, do check out Pinter's creation.

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In the early 1970s Harold Pinter joined forces with director Joseph Losey and Proust scholar Barbara Bray to develop a screenplay of Proust's masterpiece, *Remembrance of Things Past*. Pinter took more than a year to conceive and write the screenplay and called the experience "the best working year of my life." Although never produced, Harold Pinter's *The Proust Screenplay* is considered one of the greatest adaptations for the cinema ever written. With fidelity to Proust's text, the screenplay is an extraordinary re-creation by one of the leading playwrights of our time. It is, in its way, a unique collaboration between two extraordinary writers united across more than half a century and two

different cultures by a special concern for time and memory.