



## Introduction

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Abstract: The aim of this Cahier is to deepen the inquiry into Giraudoux's work by using a rarely exploited angle: cinema, which appears in his work well before he wrote two screenplays. This Cahier is organized around three axes: the presence of cinema in his work, the links between theater and cinema, and lastly the screenplays *La Duchesse de Langeais* and *Les Anges du péché*. The studies are complemented by a survey of the press and testimonies.

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