

Essais Sur L Art De La Fiction

The Popular Encyclopedia .1841

Fictions de reconnaissances Philippe Daros.2016 J'ai tente le parcours sur le fil du rasoir de la probabilite, ou chaque phrase permet de ressentir l'abime qui s'ouvre sous elle et, donc, sa nature precare, ou chaque phrase inclut en elle sa propre negation, son propre echec, et s'efforce, a partir de cet etat de fait, de raconter son propre temps. Cette declaration de Daniele Del Giudice rend compte, exemplairement, de son oeuvre. Depuis Le stade de Wimbledon (1983) jusqu'a L'oreille absolue (1997), chaque roman, chaque recit aura tente de definir un art de raconter a l'usage de notre temps, c'est-a-dire une poetique prenant en compte un double heritage anthropologique et historique. Le premier a ete presente par Italo Calvino comme une constante et une specificite de la litterature italienne depuis Galilee: ecrire pour dresser la carte du connaissable; le second, consequence de l'histoire du XXe siecle, postule l'impossibilite d'une continuite dans la conception de la fiction comme representation, telle que l'avait leguee le XIXe siecle, tout en depassant les conceptions reflexives d'une ecriture du neutre. L'art du recit apparait donc chez Del Giudice comme un art de la probabilite, un art du passage ou la venue de l'autre surgit comme une promesse precare.

Fictions biographiques Anne-Marie Monluçon, Agathe Salha, Brigitte Ferrato-Combe.2007 L'étude des fictions biographiques est un champ délibérément ouvert. La formule peut en effet d'abord s'entendre comme un oxymore, au sens de biographies imaginaires de personnages réels, dans la lignée des Vies imaginaires de Marcel Schwob (1896), sens auquel la production littéraire contemporaine donne une indéniable actualité ; mais elle n'est pas sans évoquer également le roman

biographique, récit de vie d'un personnage fictif qui reprendrait, souvent dans une perspective parodique, la forme et les conventions du genre biographique. Ces textes hybrides, au genre indéfini, apparaissent comme l'espace privilégié d'un questionnement sur les liens qu'entretient la fiction avec la vérité, avec la connaissance et sur la capacité du récit de vie à se constituer en œuvre littéraire. Ce volume tente d'explorer la multiplicité des formes que prennent ces fictions biographiques depuis le XIXe siècle dans la littérature française ou étrangère, de tracer leurs frontières avec les genres voisins (biographie, autobiographie, hagiographie, histoire, mais aussi récit mythique ou essai), de cerner leurs objets privilégiés (hommes illustres ou inconnus, artistes ou témoins) tout en s'interrogeant sur la chronologie de ce genre, son archéologie et ses liens avec la modernité.

Essais sur l'art de la fiction Robert Louis

Stevenson.2007-08-22 Stevenson essayiste ? Théoricien de la littérature ? La France, curieusement, l'avait jusqu'ici ignoré. Et pourtant, *L'Ile au trésor* fut bien publié, aussi, comme un manifeste littéraire, encadré, prolongé par une série de textes qui constituent la réflexion la plus novatrice de l'époque sur l'art du roman. La presse unanime a salué l'édition française de ces *Essais* (sans équivalent, d'ailleurs, en langue anglaise) comme un événement : le seul ensemble théorique d'envergure jamais écrit sur la littérature d'aventures, et au delà sur ce frisson aventureux où Stevenson voyait l'essence même de la fiction.

Egalitarian Strangeness Edward J. Hughes.2021-04-15 The formulation 'egalitarian strangeness' is a direct borrowing from *Courts voyages au pays du peuple* [Short Voyages to the Land of the People] (1990), a collection of essays by the contemporary French thinker Jacques Rancière. Perhaps best known for his theory of radical equality as set out in *Le Maître ignorant* [The Ignorant Schoolmaster] (1987), Rancière reflects on ways in which a hierarchical social order based on inequality can come to

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be unsettled. In the democracy of literature, for example, he argues that words and sentences serve to capture any life and to make it available to any reader. The present book explores embedded forms of social and cultural 'apportionment' in a range of modern and contemporary French texts (including prose fiction, socially engaged commentary, and autobiography), while also identifying scenes of class disturbance and egalitarian encounter. Part One considers the 'refrain of class' audible in works by Claude Simon, Charles Péguy, Marie Ndiaye, Thierry Beinstingel, and Gabriel Gauny and examines how these authors' practices of language connect with that refrain. In Part Two, Hughes analyses forms of domination and dressage with reference to Simone Weil's mid-1930s factory journal, Paul Nizan's novel of class alienation *Antoine Bloyé* from the same decade, and Pierre Michon's *Vies minuscules* [Small Lives] (1984) with its focus on obscure rural lives. The reflection on how these narratives draw into contiguity antagonistic identities is extended in Part Three, where individual chapters on Proust and the contemporary authors François Bon and Didier Eribon demonstrate ways in which enduring forms of cultural distribution are both consolidated and contested.

Mallarmé and Circumstance Roger Pearson. 2004 Following his *Unfolding Mallarmé: The Development of a Poetic Art*, this book is the second in Roger Pearson's authoritative two-volume study of the work of Stephanie Mallarmé (1842-1898), and the first comprehensive study of Mallarmé's 'poetry of circumstance' in any language. For Mallarmé, in a world without God, the role of the poet is to break the silence with language and to confer upon the contingency of circumstance a therapeutic semblance of formal and semantic pattern. Literature provides a 'translation of silence', 'intimate galas' in which the mysterious drama of the human condition is performed for and by the reader on the stage of the verse poem, the prose poem, and what Mallarmé calls the 'poème critique'. In Part 1, Pearson examines the prose poems

within the context of Mallarme's writing about the theatre. In Part II, he focuses on the 'circumstanças' - the famous 'Tombeaux', 'Hommages', 'Eventails', and 'vers de circonstance' - in which Mallarme invests the quotidian with the 'glorious lie' of poetry. In a series of close readings Pearson demonstrates how complex poetic structures, and especially the sonnet, may serve to guide the human search for meaning and shape our anguish in a 'ceremony of the Book.'

Spatial Literary Studies Robert T. Tally Jr..2020-10-20

Following the spatial turn in the humanities and social sciences, *Spatial Literary Studies: Interdisciplinary Approaches to Space, Geography, and the Imagination* offers a wide range of essays that reframe or transform contemporary criticism by focusing attention, in various ways, on the dynamic relations among space, place, and literature. These essays reflect upon the representation of space and place, whether in the real world, in imaginary universes, or in those hybrid zones where fiction meets reality. Working within or alongside related approaches, such as geocriticism, literary geography, and the spatial humanities, these essays examine the relationship between literary spatiality and different genres or media, such as film or television. The contributors to *Spatial Literary Studies* draw upon diverse critical and theoretical traditions in disclosing, analyzing, and exploring the significance of space, place, and mapping in literature and in the world, thus making new textual geographies and literary cartographies possible.

Les Vestiges Du Gothique Catherine Lanone.2004

Cahiers Victoriens & Édouardiens .2003

The Inner Scar Andrew Hussey.2022-05-16 Since his death in 1962, Georges Bataille has acquired the status of one of the most influential thinkers of the age. The fact that this reputation has been established by the likes of Michel Foucault, Jacques Derrida, Julia Kristeva and Philippe Sollers appears to confirm Bataille as a precursor of the postmodernist condition. Few contemporary

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accounts of Bataille's thought have however engaged with those aspects of his thinking which are influenced by his interest in mysticism. This is an omission which is all the more striking given that Bataille considered his thought to be not only opposite to all philosophical traditions originating in the Enlightenment but also a form of speculation intricately related to the religious exigencies of the Christian Medieval period. This book presents the first major study in English of how Bataille's 'mystical' practices and texts interact with the outer worlds of politics, social relations and externalised discourse which Bataille sets up as the antipodes of his 'inner experience.' From this starting point, Andrew Hussey argues that the inner experience of limits in Bataille's work, the movement which he terms 'transgression', is, unlike the textual drams cherished by his postmodernist admirers, a non-metaphorical, even visceral event.

The Church of the Holy Cross of Alt'amar .2019-08-05 This book discusses the celebrated church of the Holy Cross of Alt'amar founded by King Gagik of Vaspurakan and built in the tenth century. It analyzes this church from multiple perspectives, such as the contemporary intellectual climate, biblical exegesis, historiography, royal ideology, patronage of relics, medieval architecture and art.

Vers le phare (To the Lighthouse): Edition française Virginia Woolf. Une nouvelle traduction française de To the Lighthouse de la célèbre romancière anglaise Virginia Woolf, avec une introduction de la traductrice. Adeline Virginia Woolf était une romancière et critique victorienne, largement considérée comme l'une des plus importantes romancières féministes de tous les temps. Ses techniques de flux de conscience et son style poétique comptent parmi les contributions les plus importantes à la fiction moderne. En raison de l'importance de Woolf en tant qu'innovatrice de la forme du roman moderne et commentatrice de la quasi-totalité de la littérature anglaise et européenne, sa vie a fait l'objet de nombreuses recherches. Woolf a écrit neuf

romans majeurs ainsi que des essais sur la théorie de l'art, l'histoire littéraire, l'écriture des femmes et la politique du pouvoir. Les tentatives de Woolf pour capturer les moments fugaces de la vie à travers les modèles, les structures et les images de son écriture, probablement les plus influentes utilisées dans les monologues internes pour communiquer des couches de pensées, de sentiments et de perceptions. Aujourd'hui, pour la toute première fois, tous ses romans sont disponibles en français moderne. Le roman de Virginia Woolf, *Au phare*, est une exploration profondément symbolique des nuances des relations humaines et des émotions. Le roman se déroule dans une maison rurale sur l'île de Skye au début du XXe siècle. Les personnages principaux sont Mme Ramsay, son mari, M. Ramsay, et leurs huit enfants. Le récit suit la vie de la famille Ramsay sur une période de dix ans. Au début, la famille est unie, mais au fur et à mesure que le roman avance, elle est progressivement séparée par la mort, la maladie et d'autres changements de vie. Mme Ramsay est le cœur de la famille et constitue une source de force et de réconfort pour tous les membres. Sa mort au milieu du roman est un symbole de la fragilité de la vie et du caractère inévitable du changement.

Diderot Studies Thierry Belleguic.2008-03 Sommaire: I. Forewords II. The First Salons Presentation: T. Belleguic, La matiere de l'art: Diderot et l'experience esthetique dans les premiers Salons; S. Agin, The Development of Diderot's Salons and the Shifting Boundary of Representational Language; M. Delon, Les Essais sur la peinture ou la place de la theorie; S. Lojkine, Le probleme de la description dans les Salons de Diderot; M. Rioux-Beaulne, Note sur la communication des passions en peinture: le Salon de 1763; F. Boulerie, Diderot et le vocabulaire technique de l'art: des premiers Salons aux Essais sur la peinture; M. Hobson, Le temps de la couleur: le Salon de 1763 de Diderot; K. Kovacs, La couleur et le sentiment de la chair dans les premiers Salons de Diderot; S. Genand, L'oeil ravi: violences du

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regard dans les premiers Salons de Diderot; J.-C. Abramovici, Voir le nu dans les premiers Salons; P. Pelckmans, La violence du sacré dans les premiers Salons; G. Cammagre, Diderot dans les Salons: enjeux rhétoriques et esthétiques de la représentation de soi ; K. E. Tunstall, Paradoxe sur le portrait: autoportrait de Diderot en Montaigne; Bernadette Fort, Intertextuality and Iconoclasm: Diderot's Salon of 1775. III. Miscellaneous articles A. Wall, Curiosity printed on several Faces, including Diderot's; P. von Held, Mad Mimetics: Alienation and Theatricality in the Figure of the Neveu de rameau; J.-P. Clero, Le savoir des fictions chez Diderot: la prosopopée de la fiction; R. Trousson, Diderot au théâtre.

Canadian Reference Sources Mary E. Bond, Martine M.

Caron. 1996 In parallel columns of French and English, lists over 4,000 reference works and books on history and the humanities, breaking down the large divisions by subject, genre, type of document, and province or territory. Includes titles of national, provincial, territorial, or regional interest in every subject area when available. The entries describe the core focus of the book, its range of interest, scholarly paraphernalia, and any editions in the other Canadian language. The humanities headings are arts, language and linguistics, literature, performing arts, philosophy, and religion. Indexed by name, title, and French and English subject. Annotation copyrighted by Book News, Inc., Portland, OR

Rancière and Music Cachopo Joao Pedro Cachopo. 2020-04-15 The place of music in Rancière's thought has long been

underestimated or unrecognised. This volume responds to this absence with a collection of 15 essays by scholars from a variety of music- and sound-related fields, including an Afterword by Rancière on the role of music in his thought and writing. The essays engage closely with Rancière's existing commentary on music and its relationship to other arts in the aesthetic regime, revealed through detailed case studies around music, sound and listening. Rancière's thought is explored along a number of music-

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historical trajectories, including Italian and German opera, Romantic and modernist music, Latin American and South African music, jazz, and contemporary popular music. Ranciere's work is also set creatively in dialogue with other key contemporary thinkers including Adorno, Althusser, Badiou and Deleuze. Balzac's Shorter Fictions Tim Farrant.2002-02-14 Balzac's reputation is as a novelist. But short stories make up over half La Comédie humaine, besides scores of other tales and articles. Short forms appear early in Balzac's output, and shape his work throughout his career. Balzac's Shorter Fictions looks at the whole of this corpus, at the nature of short fiction, and at how Balzac's novels developed from his stories - at the links between literary genesis and genre. It explores the roles of short fiction in Balzac's creation, its part in producing effects of virtuality and perspective, and reflects ultimately on the relationship between brevity and length in La Comédie humaine. This, the first complete English-language study of Balzac's work for over forty years, synthesizes recent research on Balzac's practice within the context of modern thought on the author. It is an indispensable book for students and scholars of Balzac, and for all those interested in prose fiction.

In Between Margit Grieb, Yves-Antoine Clemmen, Will Lehman.2019 The essays in this anthology probe and comment on the space/time/issue between in aesthetic or linguistic productions in a variety of cultures. For over three decades the Southeast Conference on Foreign Languages, Literatures, and Film (SCFLLF), which convenes biennially, has been and continues to be a showcase for scholarship in the Humanities with a special emphasis on non-English language area studies. In 2018, at the 23rd SCFLLF, fifty-three national and international scholars presented their research on linguistics, literature, film, culture, and language pedagogy. The essays we selected to showcase all probe and comment on the "space/time/issue between" in aesthetic or linguistic productions in a variety of

cultures. We have organized these contributions in three parts entitled: Part I: Between Fiction and Reality, Part II: Between Continuity and Transformation, and Part III: Between Conformity and Resistance.

Re-presentation Policies of the Fashion Industry Eleni Mouratidou.2020-10-21 The book studies the way the luxurious fashion develops re-presentational politics by reinvesting symbolic fields such as art and culture, religion and the sacred as well as politics, in other words fields that represent a certain common pattern of life and a common interest. I develop a semiotic approach of the way art exhibitions, print and audiovisual advertising, publishing and distribution politics as well as special ready to wear collaborations with arts such as Jeff Koons reveal the fashion industrys gesture of pretending being a non-commercial structure especially in order to cover up its industrialisation and banalization process

The popular encyclopedia; or, 'Conversations Lexicon': [ed. by A. Whitelaw from the Encyclopedia Americana]. Popular encyclopedia.1846

Albert Camus in the 21st Century .2008-01-01 In the first decade of a new century, this collection of bilingual essays examines Camus's continuing popularity for a new generation of readers. In crucial respects, the world Camus knew has changed beyond all recognition: decolonization, the fall of the Iron Curtain, a new era of globalization and the rise of new forms of terrorism have all provoked a reconsideration of Camus's writings. If the Absurd once struck a particular chord, Meursault is as likely now to be seen as a colonial figure who expresses the alienation of the settler from the land of his birth. Yet this increasing orthodoxy must also take account of the reasons why a new community of Algerian readers have embraced Camus. Equally, once isolated because of his anti-Communist stance, Camus has been taken up by disaffected members of the Left, convinced that new forms of totalitarianism are abroad in the world. This volume, which

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ranges from interpretations of Camus's literary works, his journalism and his political writings, will be of interest to all those seeking to re-evaluate Camus's work in the light of ethical and political issues that are of continuing relevance today.

Technologies of the Novel Nicholas D. Paige.2020-11-19 The first quantitative history of the novel's evolution, written with the tools and perspectives provided by the digital humanities.

Essays I R. L. Stevenson.2018-06-06 An analysis of novelistic explorations of modernism in mathematics and its cultural interrelations.

Understanding Rancière, Understanding Modernism Patrick M. Bray.2017-03-23 The contemporary philosopher Jacques Rancière has become over the last two decades one of the most influential voices in philosophy, political theory, and literary, art historical, and film criticism. His work reexamines the divisions that have defined our understanding of modernity, such as art and politics, representation and abstraction, and literature and philosophy. Working across these divisions, he engages the historical roots of modernism at the end of the eighteenth century, uncovering forgotten texts in the archive that trouble our notions of intellectual history. The contributors to *Understanding Rancière, Understanding Modernism* engage with the multiplicity of Rancière's thought through close readings of his texts, through comparative readings with other philosophers, and through an engagement with modernist works of art and literature. The final section of the volume includes an extended glossary of the most important terms used by Rancière, which will be a valuable resource for experts and students alike.

Dynamics of Detour Richard L. Barnett.1986

Entre les actes Virginia Woolf.2012-01-01 Une nouvelle traduction française de 2023 de *Entre les actes* de la célèbre romancière anglaise Virginia Woolf, avec une introduction du traducteur. Adeline Virginia Woolf était une romancière et critique victorienne, largement considérée comme l'une des plus

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importantes romancières féministes de tous les temps. Ses techniques de flux de conscience et son style poétique comptent parmi les contributions les plus importantes à la fiction moderne. En raison de l'importance de Woolf en tant qu'innovatrice de la forme du roman moderne et commentatrice de la quasi-totalité de la littérature anglaise et européenne, sa vie a fait l'objet de nombreuses recherches. Woolf a écrit neuf romans majeurs ainsi que des essais sur la théorie de l'art, l'histoire littéraire, l'écriture des femmes et la politique du pouvoir. Les tentatives de Woolf pour capturer les moments fugaces de la vie à travers les modèles, les structures et les images de son écriture, probablement les plus influentes utilisées dans les monologues internes pour communiquer des couches de pensées, de sentiments et de perceptions. Pour la première fois, tous ses romans sont disponibles en français moderne. Le dernier roman de Virginia Woolf, *Between the Acts*, est considéré comme l'une de ses œuvres les plus novatrices et est connu pour son approche expérimentale de la structure narrative. Situé dans l'Angleterre rurale de l'été 1939, le roman raconte l'histoire d'une petite communauté qui se prépare pour un spectacle local. Alors que les villageois mettent au point leur spectacle, la menace imminente de la guerre jette une ombre sur les événements. À travers les interactions des personnages et le récit du spectacle, Woolf explore les effets de l'histoire sur le présent et l'avenir. Au centre du roman se trouve le spectacle de l'histoire de l'Angleterre qui se joue. Il commence dans un passé lointain et culmine à l'heure actuelle, avec l'arrivée de la Seconde Guerre mondiale. À travers ce récit, Woolf réfléchit à l'héritage du passé et aux conséquences de la guerre. Elle examine les façons dont le passé affecte le présent, et les façons dont nos actions d'aujourd'hui auront un impact sur l'avenir. En présentant le récit de la reconstitution historique de manière fragmentée et décousue, Woolf transmet l'idée que l'histoire est un processus continu et que notre compréhension de celle-ci est incomplète.

L'écriture et l'existence Nadine Gordimer.1996 Qu'elle évoque son propre travail ou qu'elle interprète celui des autres, ou qu'elle entrouvre une fenêtre sur le monde qu'ils tentent de reconstruire en Afrique du Sud, Nadine Gordimer a beaucoup à nous dire sur l'art de la fiction et sur l'art de la vie. L'auteur explore les tensions auxquelles est soumis l'écrivain entre ses expériences et ses créations narratives. Elle pose la question : d'où viennent les personnages ? Dans quelle mesure ont-ils surgi du réel ? Par quel processus mystérieux l'écrivain insuffle-t-il la vraie vie dans la fiction ? Analysant les écrits de certains révolutionnaires d'Afrique du Sud, elle démontre à quel point leur lutte s'exprime de manière contrastée en des récits à la fois très factuels et d'un grand lyrisme poétique. L'auteur se penche également sur trois écrivains qui ont défié, chacun à leur manière, les normes d'allégeance aux moeurs et aux systèmes politiques de leur pays : l'Egyptien Naguib Mahfouz, le Nigérian Chinua Achebe et l'Israélien Amos Oz. Leur quête d'une définition de la patrie témoigne de manière éclatante de ce que l'esprit humain doit s'étendre au-delà des frontières de la nation. Enfin, dans une approche plus personnelle, Nadine Gordimer évoque sa propre expérience d'écrivain qui s'est inscrit au-delà des confins d'un colonialisme agonisant. Les six conférences contenues dans ce livre, que l'auteur a données à Harvard en 1994, sont suivies d'une essai sur la vie et l'oeuvre de Joseph Roth, et du discours de Nadine Gordimer lors de sa réception du prix Nobel, en 1991. Née en Afrique du Sud en 1923, Nadine Gordimer est l'auteur d'une vingtaine de romans et de recueils de nouvelles, parmi lesquels son dernier roman, *Personne pour m'accompagner*. Elle vit à Johannesburg.

France and the Mass Media Nicholas Hewitt, Brian Rigby.1991-09-12 In this volume specialists from Britain and France adopt a fresh approach to the study of French culture since 1945 by focusing on the mass media and on a whole range of popular cultural forms. As well as introducing English-speaking

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readers to such new fields as French radio, television, science fiction and popular song, this volume also highlights how the French themselves responded to the growing importance of the mass media in postwar France.

L'étrange voyage de R. L. Stevenson Fabien

Grolleau.2021-09-17T00:00:00+02:00 Romancier bien sûr, essayiste unanimement reconnu, grand voyageur, enfant puis adulte à la santé très fragile et l'imagination débordante, Robert Louis Stevenson est un des plus grands, sinon le plus grand écrivain de la fin du XIXe siècle. Admiré de ses contemporains et de ses successeurs, il n'aura eu de cesse d'écrire et de faire entrer la littérature dans la modernité, mêlant les genres, abolissant les frontières entre roman d'aventures ou « jeunesse » et « grande » littérature. Il meurt à seulement 44 ans, dans les îles Samoa, dernière étape de sa vie voyageuse.

For a New Classic Sociology Alain Caillé, Frédéric

Vandenberghe.2020-10-25 This book examines the future of the social sciences and the reconstruction of society in contemporary times. Drawing on the lead piece *For a New Classic Sociology*, it calls for a new theoretical synthesis that overcomes the fragmentation, specialization and professionalization within the social sciences. The position paper and the responses by a team of world-class social theorists provide an alternative to utilitarianism and the colonization of the social sciences by rational choice models, propose a new articulation of social theory, and moral, social and political philosophy. It recommends a return to classical social theory and explores articulations between theories of reciprocity, care and recognition. A radical intervention in the study of the social sciences, the volume will be indispensable to scholars and researchers across the social sciences, especially social theory and sociology and social anthropology. Contributions by Frank Adloff, Jeffrey C. Alexander, Francis Chateauraynaud, Raewyn Connell, François Dubet, Philip Gorski, Nathalie Heinich, Qu Jingdong, Mike Savage, Michael

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Singleton and Philippe Steiner.

Michel Tournier's Metaphysical Fictions Susan

Petit.1991-01-01 This study of the fictional themes and techniques of Michel Tournier reveals his profound radicalism as a social critic and novelist despite the seeming conventionality of his works. Guided by Tournier's essays and interviews, Petit examines his fiction in light of plot sources, philosophical and anthropological training, and his belief that fiction should change the world. Close study of *Vendredi ou les limbes du Pacifique*, *Le Roi des aulnes*, *Les Metéores*, *Gaspard, Melchior et Balthazar*, and *La Goutte d'or*, as well as the short fiction in *Le Coq de bruyère* and *Le Medianoche amoureux*, shows Tournier's revolutionary conception of plot structuring as he develops key themes, whether religion, sensuality, or prejudice, in more than twenty years spent reconceiving the nature of fiction.

The New Biographical Criticism George Hoffmann.2004 Guest Editor George Hoffman, MLA-prize-winning author of *Montaigne's Career* (Oxford) presents a series of essays seeking to rehabilitate and retarget the investigation of literary achievement through the authors' life. Distinguished contributors include Jean Balsamo and Alain Legros (co-editors of the new *Pléiade Montaigne*), as well as Warren Boutcher, Kathleen Almquist, Constance Jordan, Marc Bizer, Elizabeth Goldsmith, and Lewis Seifert.

Anthropological and historical sciences. Aesthetics and the sciences of art Jacques Havet.2019-06-04 No detailed description available for Anthropological and historical sciences. Aesthetics and the sciences of art.

Essais sur l'art de la fiction Robert Louis

Stevenson.2017-10-18 *Formidable récit d'aventures*, *L'île au trésor* fut aussi publié comme un manifeste littéraire, encadré, prolongé par une série d'essais qui révèlent l'une des réflexions les plus novatrices du XIXe siècle sur l'art du roman. Admirés par des auteurs comme Nabokov ou Borgès, ces textes forment le seul

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ensemble théorique d'envergure jamais écrit sur la littérature d'aventures et, au-delà, sur ce frisson aventureux où Robert Louis Stevenson voyait l'essence même de la fiction.

European Stevenson Richard Ambrosini, Richard Dury. 2009-10-02
Edinburgh, late 1860s. Two young gentlemen, their heads buzzing with ideas and artistic ambitions, hang over North Bridge “watching the trains start southward and longing to start too,” the Walter Scott Monument a short way behind them, but their eyes fixed on the tracks leading South, to London and the Continent. In their Introduction the editors see this scene with his painter cousin as symbolically significant for Robert Louis Stevenson’s writing career. Through his connection with Europe, and especially France, he participated in an international exchange of ideas on art which led him in the 1870s to reinvent his relationship with his national literary tradition by exploring a variety of essayistic forms. He would eventually confront the shadow of the Scott Monument when he turned to novel writing in the ‘80s, but the nature of his innovations as a novelist cannot be understood without taking into account the lessons he learned in France. The papers that follow first explore the way Stevenson’s world-view and cultural background interacted with European landscape, literature and painting in that key early decade. Later chapters examine the influence of Stevenson on European writers (Proust, Cocteau, Brecht and Calvino) and on other creative artists. The volume aims to show how European culture contributed to Stevenson’s greatest achievements and then to explain why, with Stevenson ignored by Anglo-American critics for most of the twentieth century, he still remained an admired model for Europeans.

Essais sur l'art de la fiction Robert Louis Stevenson. 1992
L'art du roman Milan Kundera. 1986 Constitué de conférences, d'articles et d'entretiens, cet essai est centré sur les rapports que Kundera entretient avec ses propres romans autant que sur l'art du roman européen en général. Kundera affirme, dans l'avant-

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propos, qu'il n'a pas la moindre ambition théorique et que son livre est la confession d'un praticien. De très bons chapitres sur Cervantes, Flaubert, Broch et Kafka. En appendice, l'auteur recense en 71 mots-clés les difficultés et éblouissements qu'ont occasionnés les traductions de ses livres en de nombreuses langues (B. Poirot-Delpech), p. 149-187. Premier choix.

Religion and Violence Hent de Vries.2002-01-18 Religion and Violence: Philosophical Perspectives from Kant to Derrida's careful posing of such questions and rearticulations pioneers new modalities for systematic engagement with religion and philosophy alike.--Arthur Bradley Year's Work in Critical and Cultural Theory

Deburau Edward Nye.2022-07-01 This volume analyses the nature of the mime art of Deburau and of the pantomime performances of the Théâtre des Funambules in Paris in the context of Romantic art, literature and socio-political thought. Deburau and the Théâtre des Funambules are characteristic of Romantic art in that they are closely associated with certain aspirations for social reform, even revolution. Deburau was an iconic figure for intellectuals such as George Sand who effectively considered him to be part of the 'poète-maçon' movement. Edward Nye examines this fascination as well as the myth which developed from it. With its unique framing in art, literature and politics, this book is a must read for undergraduates and postgraduates in theatre, literary studies and the Romantic period.

New Waves in Social Psychology Raudelio Machin Suarez.2022-01-03 This book presents an update on social psychology as a disciplinary space and research field. First, it discusses the irruption of research methods from other cultural niches in the instituted academic area. Then, the second and third chapters discuss the role of Critical Psychology for community emancipation in hybrid settings and the development of Vygotsky's theory in Latin America. The fourth and fifth chapters

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offer some questions on contemporary legal and political culture. The sixth and seventh chapters ask how to reconceptualise the studies on Social Imaginary and childhood. The eighth and ninth chapters present topics as performativity, cybernetic, subjectivities, and technology networks in health-related social support. In the last chapter, the author asks: are networks a cause of the human condition or a result of it? Is virtuality a condition and, at the same time, a result of the human? What could offer a psychoanalytic ethnographic approach to recover the concept of being human as the experience of intimate bonding as part of a social network?

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