

*PENSÉE
ET STRUCTURE*

JOHN DARBELNET



Pensee Et Structure Text In French

David Wetsel



Pensee Et Structure Text In French:

Education in France, 1968 **Text, Image, and the Problem with Perfection in Nineteenth-Century France**

Daniel Sipe, 2016-04-01 In the decades after the French Revolution philosophers artists and social scientists set out to chart and build a way to a new world and their speculative blueprints circulated like banknotes in a parallel economy of ideas Examining representations of ideal societies in nineteenth century French culture Daniel Sipe argues that the dream image of the literary or art historical utopia does not disappear but rather is profoundly altered by its proximity to the social utopianism of the day Sipe focuses on this persistent afterlife in utopias ranging from Fran ois Ren de Chateaubriand s Amerindian utopia in Atala 1801 to the utopian spoof of J J Grandville s illustrated novel Un autre monde 1844 He proposes a new reading of Etienne Cabet s seminal utopian novel Voyage en Icarie 1840 and offers an original perspective on the gendered utopias of technological inspiration that authors such as Charles Barbara and Auguste Villiers de l Isle Adam penned in the second half of the century In addition Sipe considers utopias or important readings of the century s rampant utopianism in among others Victor Hugo Alfred de Vigny Th ophile Gautier Charles Baudelaire and Gustave Courbet His book provides the historical context for comprehending the significance and implications of this enigmatic afterlife in nineteenth century utopian art and literature

Subjects of Desire Judith Butler, 2012 This classic work by one of the most important philosophers and critics of our time charts the genesis and trajectory of the desiring subject from Hegel s formulation in Phenomenology of Spirit to its appropriation by Koj ve Hyppolite Sartre Lacan Deleuze and Foucault Judith Butler plots the French reception of Hegel and the successive challenges waged against his metaphysics and view of the subject all while revealing ambiguities within his position The result is a sophisticated reconsideration of the post Hegelian tradition that has predominated in modern French thought and her study remains a provocative and timely intervention in contemporary debates over the unconscious the powers of subjection and the subject

Jules Michelet Michèle Hannoosh, 2019-07-25 Jules Michelet one of France s most influential historians and a founder of modern historical practice was a passionate viewer and relentless interpreter of the visual arts In this book Mich le Hannoosh examines the crucial role that art writing played in Michelet s work and shows how it decisively influenced his theory of history and his view of the practice of the historian The visual arts were at the very center of Michelet s conception of historiography He filled his private notes public lectures and printed books with discussions of artworks which for him embodied the character of particular historical moments Michelet believed that painting sculpture architecture and engraving bore witness to histories that frequently went untold that they expressed key ideas standing behind events and that they articulated concepts that would come to fruition only later This groundbreaking reevaluation of Michelet s approach to history elucidates how writing about art provided a model for the historian s relation to and interpretation of the past and thus for a new type of historiography one that acknowledges and enacts the historian s own implication in the history he or she tells

French Philosophy in the Twentieth Century Gary

Gutting,2001-05-10 A clear and comprehensive account of the history of French philosophy in the twentieth century **The Art of Meditation and the French Renaissance Love Lyric** Michael Giordano,2010-01-01 The Art of Meditation and the French Renaissance Love Lyric examines the poetics of meditation in the French love lyric at the height of the Lyonnais Renaissance as illustrated by one of the country s most prominent writers Maurice Sc ve s D lie is the first French sequence of poems devoted to a single woman in the manner of Petrarch s Rime It is also the first Renaissance work to use emblems in a sustained work on love At their core most amatory lyrics involve a triple relation among lover beloved and the meaning of love Whether the poet lover is a man or woman poetic discourse generally takes the form of an interior monologue frequently intermingled with direct and indirect address to the beloved Though the dominant quality of this lyric is personal introspection Michael Giordano finds D lie to be consistent with traditions of Christian meditation He argues that the amatory lyric served as a vehicle for contests of value and paradigm change not only because it was conditioned both by sacred and profane sources but also because it occurred at a time of religious upheaval and scientific revolution

Comprehensive Dissertation Index, 1861-1972: Language and literature Xerox University Microfilms,1973 **Pascal and Disbelief** David Wetsel,1994 Although Blaise Pascal s Penses have occupied a uniquely privileged niche in the literary canon in France for over three centuries they had long slumbered in America It is just in the last thirty years that critical theorists in this country have been discovering in them texts rich in modernist and post modernist readings Still critics here have largely ignored the renewal in traditional Pascal studies that has occurred in France over the last four decades Pascal and Disbelief introduces American readers to the recent developments in Pascal scholarship particularly the return of the Penses to their original status as the working draft of Pascal s never completed Apology for the Christian Religion All sources including critical commentary and little known seventeenth century texts are presented both in their original French and in English translation This new work aims to answer a question that has puzzled readers since the Penses first appeared in 1670 To whom is Pascal s call to Christian conversion really addressed David Wetsel asserts that the answer lies in a series of fragments he believes represent Pascal s draft of a preface to the Apology He argues based on these fragments that Pascal s call to conversion was directed not at the erudite atheists or resolute skeptics of his time but at those seekers who had not yet fallen into hardened disbelief This conclusion depends on an essential distinction that Pascal makes throughout the Penses between two forms of disbelief the alterable and the incorrigible This distinction Wetsel maintains is deeply rooted in Pascal s allegiance to the Augustinian doctrines of election and predestination For Pascal the truly hardened incorrigible disbelievers must be numbered among the damned The seekers however would be susceptible to the shock tactics he employs in the first half of the Apology By approaching the Penses from the vista of the contemporary study of the history of religions Wetsel seeks to contribute to a rapprochement between modernist and traditionalist Pascal studies and thereby initiate a new dialogue between theology and critical theory **After the Deluge** François Dosse,2004-11-17 Madame de

Pompadour's famous quip *Après nous le déluge* serves as fitting inspiration for this lively discussion of postwar French intellectual and cultural life. Over the past thirty years, North American and European scholarship has been significantly transformed by the absorption of poststructuralist and postmodernist theories from French thinkers. But Julian Bourg's seamlessly edited volume proves that historically speaking, French intellectual and cultural life since World War Two has involved much more than a few infamous figures and concepts. Motivated by a desire to narrate and contextualize the deluge of French theory, *After the Deluge* showcases recent work by today's brightest scholars of French intellectual history that historicizes key debates, figures, and turning points in the postwar era of French thought. Relying on primary and archival sources, contributors examine among other themes: left-wing critiques of the Left, the internationalizing of thought, the institutional and affective conditions of cultural life, and the religious imagination. They revive neglected debates and figures, and they explore the larger impact of political quarrels. In an afterword, preeminent French historian François Dosse heralds the arrival of a new generation, a historiographical sensibility that brings fresh, original perspectives and a passion for French history to the contemporary French intellectual arena. *After the Deluge* adds significant depth and breadth to our understanding of postwar French intellectual and cultural history.

Book and Text in France, 1400-1600 Malcolm Quainton, 2016-12-05 In recent years, literary scholars have come increasingly to acknowledge that an adequate understanding of texts requires the study of books, the material objects through which the meanings of texts are constructed. Focusing on French poetry in the period 1400-1600, contributors to this volume analyze layout, illustration, graphology, paratext, typography, anthologization, and other such elements in works by a variety of writers, among them Charles d'Orléans, Jean Bouchet, Pierre de Ronsard, and Louise Labé. They demonstrate how those elements play a crucial role in shaping the relationships between authors, texts, contexts, and readers, and how these relationships change as the nature of the book evolves. An introduction to the volume outlines the methodological implications of studying the materiality of literature in this period, situates the various papers in relation to each other and to the field as a whole, and indicates possible future directions of research in the field. By engaging with issues of major current methodological concern, this volume appeals to all scholars interested in the materiality of the literary text, including the burgeoning field of text-image studies, not only in French but also in other national literatures. In addition, it enables fruitful connections to be made between late medieval and Renaissance literature, areas still often studied in isolation from each other.

Emblematic Structures in Renaissance French Culture Daniel Russell, 1995-12-15 The emblem and the device or *impresa*, as it was called in Italy, were the most direct and telling manifestations of a mentality that played a significant role in the discourse and art in Western Europe between the late Middle Ages and the mid-eighteenth century. In the history of Western symbolism, the emblematic sign forms a bridge between late medieval allegory and the Romantic metaphor. These intricate combinations of picture and text, where the picture completes the ellipses of an epigrammatic text and where the text fixes the intention of the pictured signs, provide

useful clues to the way pictures in general were read and textual descriptions visualized in early modern Europe Daniel Russell demonstrates how the emblematic forms emerged from the way illustrations were used in late medieval French manuscript culture how the forms were later disseminated in France and how they functioned within early modern French culture and society He also attempts to show how the guiding principles behind the composition of emblems influenced the production of courtly decoration ceremony and propaganda as well as the composition of literary texts as different as Maurice Scève's *Delie* Montaigne's *Essais* and Du Bartas's *Sepmaine* **Conrad and Gide** Russell West-Pavlov, 2023-04-17 This study examines the relations between the work of the Polish English novelist Joseph Conrad and the French Nobel Prize winner Andr  Gide Gide's translation of Conrad's *Typhoon* is read as a work belonging paradoxically to the oeuvres of both writers where their respective preoccupations meet with illuminating results Focusing also on other major works by Conrad and Gide the study suggests that the intertextual and personal interaction between these two masters of 20th Century fiction was governed by processes of identification and projection conflict between master and disciple and a consequent resistant reading of texts and confrontation with linguistic and cultural heterogeneity Issues of translation theory psychoanalysis and intertextuality are brought together to offer a glimpse of a possible dialogue between literature and ethics This study will be of interest to students and researchers in English French and Comparative Literature Volume 9: Kierkegaard and Existentialism Jon Stewart, 2016-12-05 There can be no doubt that most of the thinkers who are usually associated with the existentialist tradition whatever their actual doctrines were in one way or another influenced by the writings of Kierkegaard This influence is so great that it can be fairly stated that the existentialist movement was largely responsible for the major advance in Kierkegaard's international reception that took place in the twentieth century In Kierkegaard's writings one can find a rich array of concepts such as anxiety despair freedom sin the crowd and sickness that all came to be standard motifs in existentialist literature Sartre played an important role in canonizing Kierkegaard as one of the forerunners of existentialism However recent scholarship has been attentive to his ideological use of Kierkegaard Indeed Sartre seemed to be exploiting Kierkegaard for his own purposes and suspicions of misrepresentation and distortions have led recent commentators to go back and reexamine the complex relation between Kierkegaard and the existentialist thinkers The articles in the present volume feature figures from the French German Spanish and Russian traditions of existentialism They examine the rich and varied use of Kierkegaard by these later thinkers and most importantly they critically analyze his purported role in this famous intellectual movement *Marx, A French Passion* Jean-Numa Ducange, Anthony Burlaud, 2023-02-27 Despite the collapse of Soviet style socialism the spectre of Marx still haunts the French imagination This is no accident in a country whose intellectual life and political history have long been marked by his multiple presences This volume offers a historical and sociological insight into the way his thought has been received in the French context from his own lifetime to the present Analysing Marx's place and influence in the French intellectual political and artistic debate

across the political spectrum and even in the French speaking colonial world it helps us understand the uses and misuses of an uvre of paramount importance **Toward a Marxist Anthropology** Stanley Diamond,2011-06-03 No detailed description available for Toward a Marxist Anthropology **The Americana Annual** Alexander Hopkins McDannald,1928

French Romantic Travel Writing Christopher W. Thompson,2012 A pioneering overview of the travel books produced by fourteen French Romantic writers including Chateaubriand Sta l Stendhal Hugo Nerval Sand M rim e Dumas and Tristan whose journeys ranged from Peru to Russia and from North America to North Africa and the Near East *Cohesion, Coherence and Temporal Reference from an Experimental Corpus Pragmatics Perspective* Cristina Grisot,2018-10-06 This open access book provides new methodological and theoretical insights into temporal reference and its linguistic expression from a cross linguistic experimental corpus pragmatics approach Verbal tenses in general and more specifically the categories of tense grammatical and lexical aspect are treated as cohesion ties contributing to the temporal coherence of a discourse as well as to the cognitive temporal coherence of the mental representations built in the language comprehension process As such it investigates the phenomenon of temporal reference at the interface between corpus linguistics theoretical linguistics and pragmatics experimental pragmatics psycholinguistics natural language processing and machine translation

From Will to Well Stefaan Slembrouck,Miriam Taverniers,Mieke van Herreweghe,2009 The Publishers' Trade List Annual ,1985

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