

Gide Souvenirs Et Voyages

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 Souvenirs et voyages
 Encyclopedia of Modern French Thought
 Modernist Mysteries: Persephone

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MARSHALL OSBORN

Lacan, Psychoanalysis, and Comedy Knopf

A historical overview of autobiography from the works of Augustine, Montaigne, and Rousseau to the Romantic, Victorian, and modern eras.

In the Shadow of World Literature BRILL

Presents an English translation of Jacques Lacan's most famous work, with translations of all the papers featured in the original French edition.

André Gide and the Second World War Springer

"This collection of essays provides a major reassessment of those literary figures from the later Enlightenment to the beginnings of Modernism who are most studied on French and German courses in Britain and around the world today." "By investigating the works of these canonical male French and German writers through the optic of feminist criticism, the contributors lay bare some of the fundamental aesthetic questions raised by these works: the function of art and of the artist; the limits of Realism; the relation of gender and genre. Readers new to French and German can study one author in depth or engage in comparative analysis, while specialists will find much to stimulate their critical thinking."--BOOK JACKET.

The Embrace of Unreason Bloomsbury Publishing

An authoritative and original volume on the history of the diary in French writing in the twentieth century with a series of chapter-length studies on works by Andre Gide, Raymond Queneau, Roland Barthes, and Annie Ernaux

Figures of Alterity Cambridge University Press

French colonisers of the Third Republic claimed not to oppress but to liberate, imagining they were spreading republican ideals to the colonies to make a Greater France. In this book Simon Dell explores the various roles played by portraiture in this colonial imaginary. Anyone interested in the history of colonial Africa will have encountered innumerable portraits of African elites produced during the first half of the twentieth century, yet no book to date has focused on these ubiquitous images. Dell analyses the production and dissemination of such portraits and situates them in a complex and conflicted field of representations. Moving between European and African perspectives, *The Portrait and the Colonial Imaginary* blends history with art history to provide insights into the larger processes that were transforming the French metropole and colonies during the early twentieth century. This publication is GPRC-labeled (Guaranteed Peer-Reviewed Content).

Reading and Writing the Forbidden Taylor & Francis

Literature strives to interpret and explain the unknown, and to

propose ways in which to engage with it—even if, at least initially, these keys exist only in the realm of the imagination. This is one of the many important qualities that draw us to study literature, and to marvel at the creative understandings that it offers. However, many questions call for further exploration: how does something “unknowable”, unspeakable, become a subject that can be examined and debated? How have literary and scientific communities entered into the dialogue and exchange that are crucial to the consolidation of knowledge? By what processes can we come to know and understand that which remains hidden, undocumented, unspoken, poorly understood: the memories, secrets, “unknowable” and “unspeakable” truths of public and private human lives? Inspired by questions such as these, the contributors to this volume reflect on fin de siècle discourses around homosexuality and sexual “inversion”, on Émile Zola as seeker of concealed truths and figure of scandal, on the modes and crises of representing human experience in literary and visual forms, and on the dialogic space between self and other.

Conrad and Gide University of Toronto Press

Victims of the Book uncovers a long-neglected but once widespread subgenre: the fin-de-siècle novel of formation in France. In the final decades of the nineteenth century, social commentators insistently characterized excessive reading as an emasculating illness that afflicted French youth. Novels about and geared toward adolescent male readers were imbued with a deep worry over young Frenchmen’s masculinity, as evidenced by titles like *Crise de jeunesse* (Youth in Crisis, 1897), *La Crise virile* (Crisis of Virility, 1898), *La Vie stérile* (A Sterile Life, 1892), and *La Mortelle Impuissance* (Deadly Impotence, 1903). In this book, François Proulx examines a wide panorama of these novels, as well as polemical essays, pedagogical articles, and medical treatises on the perceived threats posed by young Frenchmen’s reading habits. Fin-de-siècle writers responded to this pathologization of reading with a profusion of novels addressed to young male readers, paradoxically proposing their own novels as potential cures. In the early twentieth century, this corpus was critically revisited by a new generation of writers. *Victims of the Book* shows how André Gide and Marcel Proust in particular reworked the fin-de-siècle paradox to subvert cultural norms about literature and masculinity, proposing instead a queer pact between writer and reader.

André Gide and Curiosity Bloomsbury Publishing

*Souvenirs et voyages*The Documentary Imagination in Twentieth-Century French LiteratureOxford University Press, USA
 University of Illinois Press

The *Écrits* was Jacques Lacan’s single most important text, a landmark in psychoanalysis which epitomized his aim of returning to Freud via structural linguistics, philosophy and literature. Reading Lacan’s *Écrits* is the first extensive set of commentaries

on the complete edition of Lacan’s *Écrits* to be published in English. An invaluable document in the history of psychoanalysis, and one of the most challenging intellectual works of the twentieth century, Lacan’s *Écrits* still today begs the interpretative engagement of clinicians, scholars, philosophers and cultural theorists. The three volumes of *Reading Lacan’s Écrits* offer just this: a series of systematic paragraph-by-paragraph commentaries – by some of the world’s most renowned Lacanian analysts and scholars – on the complete edition of the *Écrits*, inclusive of lesser known articles such as ‘Kant with Sade’, ‘The Youth of Gide’, ‘Science and Truth’, ‘Presentation on Transference’ and ‘Beyond the “Reality Principle”’. The originality and importance of Lacan’s *Écrits* to psychoanalysis and intellectual history is matched only by the text’s notorious inaccessibility. *Reading Lacan’s Écrits* is an indispensable companion piece and reference-text for clinicians and scholars exploring Lacan’s magnum opus. Not only does it contextualize, explain and interrogate Lacan’s arguments, it provides multiple interpretative routes through this most labyrinthine of texts. *Reading Lacan’s Écrits* provides an incisive and accessible companion for psychoanalysts and psychoanalytic psychotherapists in training and in practice, as well as philosophers, cultural theorists and literary, social science and humanities researchers who wish to draw upon Lacan’s pivotal work.

Judge Not Taylor & Francis

This book is an interdisciplinary study of the human drama of replacement. Is one’s irreplaceability dependent on surrounding oneself by a replication of others? Is love intrinsically repetitious or built on a fantasy of uniqueness? The sense that a person’s value is blotted out if someone takes their place can be seen in the serial monogamy of our age and in the lives of ‘replacement children’ – children born into a family that has recently lost a child, whom they may even be named after. The book investigates various forms of replacement, including AI and doubling, incest and bedtricks, imposters and revenants, human rights and ‘surrogacy’, and intertextuality and adaptation. The authors highlight the emotions of betrayal, jealousy and desire both within and across generations. *On Replacement* consists of 24 essays divided into seven sections: What is replacement?, Law & society, Wayward women, Lost children, Replacement films, The Holocaust and Psychoanalysis. The book will appeal to anyone engaged in reading cultural and social representations of replacement.

The Cambridge Companion to Autobiography Indiana University Press

Taking Sigmund Freud’s theories as a point of departure, Jean-Michel Rabaté’s book explores the intriguing ties between psychoanalysis and literature.

French Romantic Travel Writing Routledge

This study examines the relations between the work of the Polish-English novelist Joseph Conrad and the French Nobel Prize winner André 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.

Justice in Lyon Oxford University Press, USA

Modernist Mysteries: Perséphone is a landmark study that will move the field of musicology in important new directions. The book presents a microhistorical analysis of the premiere of the melodrama *Perséphone* at the Paris Opera on April 30th, 1934, engaging with the collaborative, transnational nature of the production. Author Tamara Levitz demonstrates how these collaborators-- Igor Stravinsky, André Gide, Jacques Copeau, and Ida Rubinstein, among others--used the myth of *Persephone* to perform and articulate their most deeply held beliefs about four topics significant to modernism: religion, sexuality, death, and historical memory in art. In investigating the aesthetic and political consequences of the artists' diverging perspectives, and the fall-out of their titanic clash on the theater stage, Levitz dismantles myths about neoclassicism as a musical style. The result is a revisionary account of modernism in music in the 1930s. As a result of its focus on the collaborative performance, this book differs from traditional accounts of musical modernism and neoclassicism in several ways. First and foremost, it centers on the performance of modernism, highlighting the theatrical, performative, and sensual. Levitz places Christianity in the center of the discussion, and questions the national distinctions common in modernist research by involving a transnational team of collaborators. She further breaks new ground in shifting the focus from "history" to "memory" by emphasizing the commemorative nature of neoclassic listening rituals over the historicist stylization of its scores, and contends that modernists captured on stage and in philosophical argument their simultaneous need and inability to mourn the past. The book as a whole counters the common criticism that neoclassicism was a "reactionary" musical style by suggesting a more pluralistic, ambivalent, and sometimes even progressive politics, and reconnects musical neoclassicism with a queer classicist tradition extending from Winckelmann through Walter Pater to Gide. *Modernist Mysteries* concludes that 1930s modernists understood neoclassicism not as formalist compositional approaches but rather as a vitalist art haunted by ghosts of the past and promissory visions of the future.

La Nouvelle revue française Princeton University Press

Oscar Wilde (1854-1900) is now widely recognised not only as one of the most representative figures of the British fin de siècle, but as one of the most influential Anglophone authors of the nineteenth century. In Britain Wilde suffered a long period of comparative neglect following the scandal of his conviction for 'gross indecency' in 1895; and it is only recently that his works have been reassessed. But while Wilde was subjected to silence in Britain, he became a European phenomenon. His famous dandyism, his witticisms, paradoxes and provocations became the object of imitation and parody; his controversial aesthetic doctrines were a strong influence not only on decadent writers, but also on the development of symbolist and modernist cultures. This collection of essays by leading international scholars and translators traces the cultural impact of Oscar Wilde's work across Europe, from the earliest translations and performances of his works in the 1890s to the present day.

Consensuality Rodopi

This comprehensive exploration of curiosity in the fiction and life-writing of André Gide (1869-1951) is an important modernist contribution to the field of curiosity in literature and cultural studies more broadly. Curiosity was a credo for Gide. By observing the world and then manifesting in writing these observations, he stimulates the curiosity of readers, conceived as virtual conduits of a curiosity once his own. Using a thematic structure of sexual, scientific and writerly curiosity, this volume identifies processes of curiosity in the life-writing (including the travel-writing) which illuminate processes in the fiction, and vice versa. Theories of fetishism, gender and sexuality are applied to Gide's corpus to illustrate his championing of a masculine curiosity of enlightenment and adventure over a feminised 'curiosité-défaillance' of disobedience and harm, and to explore objects eliciting his incuriosity. Gide's creativity is nourished by his curiosity, as close readings of his work informed by Melanie Klein's psychoanalytic writing on epistemophilia reveal. Curiosity is a rewarding, non-reductionist perspective from which the exceptional variety of Gide's subject matter, style and genre can be more coherently understood. Research draws principally on the six *Pléiade* volumes of Gide's œuvre, published 1996-2009.

On Replacement University of Toronto Press

Reconsiders the events and the political, social, and religious movements that led to France's embrace of Fascism and anti-Semitism, exploring the tumultuous forces unleashed by the Dreyfus Affair, and examining how the clashing ideologies and the blood-soaked political scandals and artistic movements following the horror of World War I resulted in the country's era of militant authoritarianism; and how rioting, violent racism, and nationalistic fervor overtook France's sense of reason, sealed its fate, and led to the rise of the Vichy government.

Dictators W. W. Norton & Company

We have grown accustomed to understanding world literature as a collection of national or linguistic traditions bound together in the universality of storytelling. Michael Allan challenges this way of thinking and argues instead that the disciplinary framework of world literature, far from serving as the neutral meeting ground of

national literary traditions, levels differences between scripture, poetry, and prose, and fashions textual forms into a particular pedagogical, aesthetic, and ethical practice. In *The Shadow of World Literature* examines the shift from Qur'anic schooling to secular education in colonial Egypt and shows how an emergent literary discipline transforms the act of reading itself. The various chapters draw from debates in literary theory and anthropology to consider sites of reception that complicate the secular/religious divide—from the discovery of the Rosetta stone and translations of the Qur'an to debates about Charles Darwin in the modern Arabic novel. Through subtle analysis of competing interpretative frames, Allan reveals the ethical capacities and sensibilities literary reading requires, the conceptions of textuality and critique it institutionalizes, and the forms of subjectivity it authorizes. A brilliant and original exploration of what it means to be literate in the modern world, this book is a unique meditation on the reading practices that define the contours of world literature.

Generation Stalin Leuven University Press

Generation Stalin traces Joseph Stalin's rise as a dominant figure in French political culture from the 1930s through the 1950s. Andrew Sobanet brings to light the crucial role French writers played in building Stalin's cult of personality and in disseminating Stalinist propaganda in the international Communist sphere, including within the USSR. Based on a wide array of sources—literary, cinematic, historical, and archival—*Generation Stalin* situates in a broad cultural context the work of the most prominent intellectuals affiliated with the French Communist Party, including Goncourt winner Henri Barbusse, Nobel laureate Romain Rolland, renowned poet Paul Eluard, and canonical literary figure Louis Aragon. *Generation Stalin* arrives at a pivotal moment, with the Stalin cult and elements of Stalinist ideology resurgent in twenty-first-century Russia and authoritarianism on the rise around the world.

Civilization in French and Francophone Literature UPNE

This book focuses on the extension of realist writing toward alterity, toward otherness, in its ongoing efforts to enable individuals to speak and be heard correctly. Through a series of close readings of six authors from Balzac to Proust, the author shows the ways realist narrative engages the problem of bringing the other into the realm of the discursively representable. The acts of representation involved in that development were not necessarily coterminous with either the representation of the exotic and its attendant stereotypes or with the representation of individuals themselves. The representation of the other was the extension of discourse to what was previously unrepresentable. The author argues that the unrepresentable is often perceived as oppositional because of the structuring of discourse by hierarchies and metaphysics, whereby any bivalent pair is made into an oppositional pair.

From Goethe to Gide Peter Lang

Studying works by authors including Gide, Breton, Aragon, Yourcenar, Duras, and Modiano, this volume re-thinks twentieth-century French literature and engages with the question of distinctions between the factual and the fictional.

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