

## La Folie Et La Chose Litteraire Pierres Vives French Edition

This volume, the third in a series of four on the general issue of Multilingualism in World Literature, is focused upon the relationship between Migrancy and Multilingualism, including its aquatic, terrestrial and globalizing imagery and ideology. The cover picture Wandering Tongues, an iconic translation of the book’s title, evokes one of the paradigmatic figures of migrancy and multilingualism: the migrations of the early Mexican peoples and their somatic multi-lingualism as represented in their glyphic scripts and iconography. The volume comprises studies on the literary, linguistic and graphic representation of various kinds of migrancy in significant works of African, American, Asian and European literature, as well as a study on the literary archetype of human errancy, the Homeric Odyssey, mapped along its periplum and metamorphosis in world literature. Ping-hui Liao is Chuan Lyu Endowed Chair Professor and Head of Cultural Studies at the Literature Department of the University of California in San Diego (USA). K. Alfons Knauth is Professor of Romance Philology at the Ruhr-Universität Bochum (Germany). The introduction and five of the twelve chapters are in English; the rest are in German, French, Italian, and Spanish. (Series: poethik polyglott, Vol. 3) [Subject: Literature]

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.

This book offers a discussion of the trope of madness in twentieth-century French women’s writing, focusing on close readings of the following texts: Violette Leduc’s L’Asphyxie (1946), Marguerite Duras’s Le Ravissement de Lol V. Stein (1964), Simone de Beauvoir’s ‘La Femme rompue’ (1967), Marie Cardinal’s Les Mots pour le dire (1975), Jeanne Hyvrard’s Les Prunes de Cythère (1975) and Mère la mort (1976). The discussion traces the evolution in the way madness is taken up by women authors from the key period starting just prior to the emergence of second-wave feminism and culminating at the height of the écriture féminine project. This study argues that madness offers itself up to these authors as a powerful means to convey a certain ambivalence towards changing contemporary ideas on the authority of authorship. On the one hand a highly enabling means to figure transgression, the madwoman is equally the repository for a twentieth-century ‘anxiety of authorship’ on the part of the woman writer.

Both critic and writer, Stendhal has now become established as one of realism’s founding fathers. Dr Pearson’s book maps out, for the first time, the critical reception of Stendhal’s two most widely read novels, The Red and the Black and The Charterhouse of Parma since their publication in 1830 and 1839 respectively. In part one he provides generous samples of the most important nineteenth-century responses to the novels, almost all of them translated into English for the first time. Part two presents a full range of the most authoritative and influential readings since 1945, which illustrate a wide variety of critical approaches.

St. Petersburg to Rio de Janeiro

The Mystic Fable, Volume Two

Exoticism in Salammbô

Stendhal

A Study of Women and Contemporary Philosophy

Céline and the Politics of Difference

Ex-centric Writing

*Gustave Flaubert is probably the most famous novelist of nineteenth-century France, and his best known work, Madame Bovary, is read in numerous comparative literature and French courses. His fiction set the standard to which other authors turned to learn their craft, and his cult of art and his unrelenting search for stylistic perfection inspired many later writers. This reference is a convenient guide to his life and work. Included are hundreds of alphabetically arranged entries for individual works, major characters, historical persons, themes, critical approaches, and other topics. Each entry is written by an expert contributor and most close with a brief bibliography.*

*Medicine and Maladies explores the socio-political and medical contexts that inform depictions of affliction in nineteenth-century France. It asks how cultural representations appropriate, critique, or develop medical discourse, and how medical writings incorporate literary examples to illustrate scientific hypotheses.*

*Voices from the Asylum is a fascinating investigation of the lives of four women incarcerated in French psychiatric hospitals in the second half of the nineteenth century. The renowned sculptor (and mistress of Rodin) Camille Claudel, the musician Hersilie Rouy, the feminist activist Marie Esquiron, and the self-proclaimed mystic and eccentric Pauline Lair Lamotte, all left first-hand accounts of their experiences. These rare and unsettling documents provide the foundation for a unique insight into the experience of psychiatric breakdown and treatment from the patient's viewpoint. By linking the question of gender to the process of medical diagnosis made by contemporary clinicians such as Sigmund Freud, this book argues that psychiatric medicine functioned as an integral part of an essentially misogynistic and oppressive society. Wilson suggests that "delusional" utterances can be read as meaningful when read as metaphorical expressions of real suffering, and as strategies to ensure the survival of a self under threat. These narratives therefore constituted an act of resistance on the part of the women who wrote them, and they prefigure the feminist revisionist histories of psychiatry that appeared later in the twentieth century. Straddling the disciplines of literature and social history, and based on extensive archival research, this book makes an important contribution to the feminist project of writing women back into literary history. It brings to light a remarkable but hitherto unrecognized literary tradition in the prehistory of psychoanalysis: the psychiatric memoir.*

*Eleven scholars provide a new interpretation of Céline's work and its underlying historical, cultural, and political matrix.*

*Balzac, Stendhal, Nerval and Flaubert*

*Duplicitous Discourse and the Entropy of Structure*

*Migrancy and Multilingualism in World Literature*

*La Sagesse angléique sur le divin amour et sur la divine sagesse ... Traduit du latin par J. F. E. Le Boys des Guays, sur l'édition princeps Amsterdam, 1763*

*A Gustave Flaubert Encyclopedia*

*The Parameters of Oppression*

*EccentricCities: Writing in the margins of Modernism*

By the 1850s, the expansion of printing and distribution technologies provided writers with more readers and literary outlets than ever before, while the ever-changing political contexts occasioned by the revolutions of 1830 and 1848 brought about differing degrees of political, social, and literary censure and pressure. Seth Whidden examines crises of literary authority in nineteenth-century French literature, both in response to the attempts of the Second Empire (1852-1870) to restore the unquestioned imperial authority that had been established by Napoleon I and in the aftermath of the bloody Paris Commune of 1871. In each of his chapters, Whidden offers a representative case study highlighting one of several phenomena-literary collaboration, parody, destabilized poetic form, the substitution of one poetic or narrative voice with that of the man-that enabled challenges to the traditional status of the writer and, by extension, the political authority that it reflected. Whidden focuses on the play Le Supplice d ’ une femme (1865); the Cercle Zutiste, a group of writers, musicians, and artists who met regularly in the fall of 1871, only months after the fall of the Second Empire; Arthur Rimbaud ’ s Commune-era poems; and Jules Verne ’ s 1851 ’ Un voyage en ballon, ’ later reprinted as ’ Un drame dans les airs ’ in 1874. Whidden concludes with a futuristic look at authority and auctority as it pertains to midcentury writers taking stock of the weakened authority still possible in a post-Second Empire France and envisioning what kind of auctority is still to come.

This book demonstrates instead the writers’ use of irony and allegory in struggling against the deceitfulness of their own texts.

The concern with identity and belonging, with place/dis-placement is a major feature of postcolonial literature and the theme of alienation cannot but be “ topical ” in the literatures of the countries that have experienced the cultural shock and bereavement, and the physical and psychic trauma of colonial invasion. The purpose of this volume is to qualify the difference one is faced with when a postcolonial ex-centric text is addressed, by collecting essays concerned with writers from Southern Africa, the Caribbean, Australia, the Indian subcontinent and Asian diaspora(s). While giving contextual specifics their due, it shows how the theme of alienation, when perceived through the anamorphic lens of madness, is magnified and charged with an excruciatingly questioning and destabilizing power, laying bare political as well as existential and moral urges. From the ex-centric, broadly exilic position, it is the ideology and practice of colonialism that demand to be rubricated as psychopathology. More broadly, as these essays highlight, in fiction the mad character ’ s ex-centric vision is a continuous warning against the temptation to believe in those discourses that pass themselves off as reflecting the given. “ natural ”, order of things.

“Hesitation between a natural or supernatural interpretation of fictional events is the life-blood of the fantastic; but just how is this hesitation provoked? In this detailed and insightful study, Claire Whitehead uses examples from nineteenth-century French and Russian literature to provide a range of narrative and syntactic answers to this question. A close reading of eight key works by Alexander Pushkin, Vladimir Odoevskii, Nikolai Gogol, Fedor Dostoevskii, Theophile Gautier, Prosper Mérimée and Guy de Maupassant illustrates how ambiguity is provoked by such factors as point of view, multiple voice and narrative authority. The analysis of hesitation experienced in works depicting madness or ironic self-consciousness advocates the inclusion in the genre of previously marginalized texts. The close comparison of works from these two national traditions shows that the fundamental discursive features of the fantastic do not belong to any one language.”

The Temporality of Lying and Forgetting

The Sixteenth And Seventeenth Centuries

Michel Foucault’s Archaeology of Western Culture

Configurations of Woman and Modernity

Saying I No More

Poetry at Stake

Representing Affliction in Nineteenth-Century France

*Using contemporary theories of semiology, Professor Mullen Hohl offers a detailed analysis of exoticism in Flaubert’s masterpiece. A pervasive schema of multiplicity and mutilation gives the novel its fundamental structure, rather than the previously accepted dichotomy based upon the dialectical opposition of moon and sun. In this manner Flaubert created metonymic correspondences, shared identities, and equivalences between certain characters and mythological gods of the ancient Mediterranean world—most importantly Adonis. Language and religion are seen as instruments of obfuscation and ambiguity. "Hohl thus offers a powerful challenge to the conventional reading of Salammbô as a series of dialectical oppositions between mail and female, sun and moon, civilized and barbarian." --Stirling Haig, French Review*

*Drawing on a range of theoretical perspectives developed in and around the work of Barthes, Kristeva, Genette and Derrida, Dr Prendergast explores approaches to the concept of mimesis and relates these to a number of narrative texts produced in the period which literary history familiarly designates as the age of realism. The author argues that Foucault’s archaeology is an attempt to separate historical and philosophical analysis from the evolutionary model of nineteenth-century biology and to establish a new form of social thought based on principles similar to field theory in twentieth-century physics. She examines Foucault’s view of the relationship between power and knowledge and goes on to discuss the new concepts of space, time, subject, and causality expressed in relativity theory, quantum mechanics, Saussurean linguistics, and Foucault’s literary essays." Originally published in 1983. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.*

*This study argues that the expression of voicelessness in Beckett is not silence. Rather, the negativity and negation so evident in his work are not simply affirmed, but the emptiness can all too easily itself become an affirmation of power.*

*Four French Women Writers, 1850-1920*

*Madness in Twentieth-century French Women's Writing*

*Ricochets*

*Voices from the Asylum*

*Feminist Authors and Experimental Fiction in France and Quebec*

*Balzac's Shorter Fictions*

*Grand Dictionnaire Universel [du XIXe Siecle] Français: A-Z 1805-76*

Jardine’s command of French theory is awesome. Even more impressive is the fact that she manages to delve into the subject without ever losing sight of certain impertinent American questions. –Jane Gallop, Department of French and Italian, Miami University Gynesis: from the Greek—gyn- signifying woman, and -sis designating process. In her book, Alice Jardine charts the territories and landscapes of contemporary French thought, focusing on such concepts as “woman” and “the feminine,” and relating them to the problem of modernity. Interdisciplinary in her approach, she confronts and addresses important psychoanalytic, philosophical, and fictional texts that are largely the work of male writers. In Part One Jardine charts the general boundaries of what she describes as the “problematization” of woman, and in Part Two she explores three major topologies of contemporary French thought—the breakdown of the Cartesian Subject, the default of Representation, and the demise of Man’s Truth. Part Three analyzes the work of Jacques Lacan, Jacques Derrida, and Gilles Deleuze, three major French thinkers who, according to Jardine, are deeply involved in the process of gynesis, and discusses their readings of such writers as Marguerite Duras, Maurice Blanchot, and Michel Tournier. A final section turns to the question of comparativism by discussing male American and French writers—those self-consciously exploring the conceptual territories mapped in Part Two. Looking at her texts from the vantage point of an American feminist, Jardine voices the hope that feminism and modernity will not become mutually exclusive and, by the same token, that feminism will not grow less concerned with the question of female stereotyping. A brilliant and engaging book that will undoubtedly provoke controversy, Gynesis should find a large audience among students of contemporary thought—including feminists, literary and cultural critics, and philosophers.

Alison Holland ’ s innovative book fills a gap in Beauvoir studies by focusing on the writer ’ s frequently neglected novels and short stories, L ’ Invit é e, Les Mandarins, Les Belles Images, and La Femme rompue. In illuminating the density and rich complexity of Beauvoir ’ s style, Holland challenges the often accepted view that Beauvoir ’ s writing is flat, detached, and controlled, revealing, rather, that her prose is frequently disrupted and inflected by forceful emotion. Holland shows that excess and transgression are intrinsic qualities of the texts, and argues that Beauvoir ’ s textual strategies duplicate madness in her fiction. Holland ’ s reading of Beauvoir ’ s fiction demonstrates the extent to which Beauvoir ’ s fiction undermines an ideologically patriarchal position on language. Her study is important not only for its re-evaluation of Beauvoir as a fiction writer but for its contribution to the wider debate on madness and literature.

Criticism of La Regenta has until recently focused on the text’s plot as an extraordinarily coherent and convincing fictional world. Stephanie A. Sieburth demonstrates that the devices which produce order in the text are counterbalanced by an equally strong tendency toward entropy of meaning. The narrator is shown to be duplicitous and unreliable in his judgments on characters and events. Without an omniscient narrator, readers must interpret for themselves the complex intertextual structure of the novel. Saints’ lives, honor plays, and serial novels each provide partial reflections of Ana Ozores’ story. The text becomes a collage of mutually reflecting segments which, like Ana in her moments of self-doubt and madness, ultimately question the function of language and of any overriding interpretation or meaning.

Alors que le th è è tre d’Albert Camus re ç oit de plus en plus de consid é ration de la part des universitaires, cet ouvrage se consacre à la meilleure pi è ce camusienne, Caligula. Il en propose une analyse structurale, pour en faire ressortir toute la m ê th e à trait é , et d é finit les rapports complexes que celle-ci entretient avec la folie et la politique: il c è rne ainsi dans leur interaction les motifs qui sont au coeur de l’oeuvre. De plus, il é tablit des liens aussi riches que vari é s avec des textes historiographiques et des oeuvres-phares de la litt é rature occidentale, qui pr é figurent le personnage si puissant qu’est Caligula. En somme, il situe la pi è ce sur le triple plan d’une tradition philosophique et litt é raire qui remonte à l’Antiquit é , du renouveau th é à trat qui marque le milieu du XX è si è cle, et de la production de Camus dans son ensemble. Il int é ressera é tudiants et professeurs qui se penchent sur la litt é rature fran ç aise du XX è si è cle, aussi bien que sur d’autres litt é ratures, puisque par le biais camusien, il traite de la trag é die grecque, de Shakespeare, de Melville, de Pirandello... Il s’adresse plus sp é cialement à ceux qui é tudient le th è è tre, que ce soit dans une perspective historique, th é matique ou esth é tique.

Essays on Madness in Postcolonial Fiction

(literature/philosophy/psychoanalysis)

Dialogues 1

Reading La Regenta

Tortious Liability for Unintentional Harm in the Common Law and the Civil Law: Volume II, Materials

The Order of Mimesis

Intolerance

**Lacan, Foucault, Derrida, Nerval, Rimbaud, Balzac, Flaubert et H. James sont ici convoqués autour d'une même question : qu'en est-il des rapports de la folie et du texte littéraire ? Du signifiant folie, ce livre recherche non pas tant le sens que la force ; non pas ce qu'il est (signifie) mais ce qu'il fait — les actes textuels et les événements énonciatifs qu'il déclenche et auxquels il donne lieu. Et ce n'est pas par hasard si ce faire de la folie, Shoshana Felman le cherche dans des textes tout autant théoriques que poétiques ou romanesques. Alors que, souvent, on croit qu'il est donné à la théorie de savoir et à la littérature de faire, on voit ici que la folie déjoue ce partage, en révélant dans la littérature un savoir et, dans la théorie, un acte. Au terme, on ne dira pas seulement que la littérature nous informe sur la folie, mais que la folie ouvre un nouvel aperçu sur la spécificité de la chose littéraire.**

**An innovative, interdisciplinary, incisive scholarly study remapping and redefining domains and dynamics of modernism, EccentricCities critically considers how geo-historically distant and disparate urban sites, concentrating Russian and Luso-Brazilian cultural dialogue and definition, give rise to peculiarly parallel anachronistic and alternative fictional forms. While comparatively reframing these literary traditions through an extensive survey of Russian and Brazilian literature, cartography, urban design and development, foregrounding innovative close readings of works by Gogol, Dostoevsky, Bely, Almeida, Machado de Assis, Lima Barreto, Mário de Andrade, the book also redefines new constellations (eccentric, concentric, ex-centric) for understanding geo-cultural and generic dimensions of modernist and post-modern literature and theory.**

**This is the author’s most influential work of literary theory and criticism in which she explores the relations between literature, philosophy, and psychoanalysis.**

**Explores the work of the contemporary French author Jeanne Hyvrard, from her early novels of the 1970s to the texts of 1990s and beyond. Moving critical accounts of Hyvrard beyond a focus upon ecriture feminine, this work identifies the patterns through which her writing repeats and transforms creation mythology, her own oeuvre, and her own life.**

**Narration and Description in the French Realist Novel**

**The Red and the Black and The Charterhouse of Parma**

**Analyses of Cultural Productions: Papers of 30th Conference of Psyatr Porto, 2013**

**Flaubert: Transportation, Progression, Progress (Le Romantisme Et Après En France**

**Lyric Aesthetics and the Challenge of Technology**

**In Pursuit of Hesitation**

**The Discourse of Madness**

*A brilliantly original exploration of the interface between feminism, psychoanalysis, semiotics and film theory.*

*Although their styles appear remarkably different, Flaubert and Kafka share a common identification with the writing process itself. "I am a human pen," wrote Flaubert; "I am nothing but literature," declared Kafka. This stimulating book is the first to explore the link between these writers. Introducing his conception of psychopoetics, Charles Bernheimer brings new clarity to many controversial issues in psychoanalysis, rhetoric, and critical theory. In chapters on Flaubert and Kafka he probes the desires and fears motivating each writer's search for a fully satisfying literary style. His interpretation of the strategies the authors adopt to harness the negativity of writing reveals the creative function of such psychological phenomena as narcissism, fetishism, and sadomasochism. The major works, Bernheimer argues, dramatize the conflict between the structures of Eros and Thanatos, metonymy and metaphor, through which they are constituted. From this illuminating perspective he traces the genesis of each writer's mature style, analyzes two early works, La Tentation de saint Antoine and "The Judgment," and examines two late masterpieces, Bouvard et Pécuchet and The Castle, applying to the latter Walter Benjamin's description of the allegorical mode. This highly original work of theoretical criticism will interest not only readers of Flaubert and Kafka but all students of literary theory and the creative process.*

*Since the sixteenth century intolerance has been defined primarily as the undue condemnation of an opinion or behaviour. Liberation movements of the 1930s extended the notion of intolerance to the dimension of identity: the oppression of another human being on the basis of what that person is. Noël argues that comparative analysis of the relationships of domination must therefore focus on all six parameters. She analyses these parameters from the perspective of discourse (the social production of meaning) and finds that the discourse of intolerance validates the most brutal forms of oppression: intolerance is the theory and domination and oppression are the practice. She finds common patterns from one parameter to another and also from one country to another, including Canada, the United States, Great Britain, and France. Noël attempts to demystify the dominant discourse and to pick apart the logic of the dynamics which intolerance engenders. She reveals the shared and distinguishing features of dominated groups, examines the nature of relations between dominated groups and the Left, and challenges the validity of using concepts such as "difference" to defend the rights of the oppressed. Awarded the Governor-General's Award for Non-Fiction (French) in 1989, Intolerance serves as both a practical guide and a theoretical work for activists and those who help define the discourse.*

*"The culmination of de Certeau's lifelong engagement with the human sciences, this volume is both an analysis of Christian mysticism during the sixteenth and seventeenth centuries and an application of this influential scholar's transdisciplinary historiography." --Publisher description.*

Gynesis

Narratives of Hysteria in Nineteenth-century France

Welcome Unreason

Bulletins Et Mémoires de la Société Médicale Des Hôpitaux de Paris

Flaubert and Kafka

Ventriloquized Bodies

Intérférences Transhistoriques

A forum for postgraduates in French - Contributions are centred on the theme of 'le cycle' from different literary, political and cinematic perspectives.

Taking seriously Guillaume Apollinaire’s wager that twentieth-century poets would one day “mechanize” poetry as modern industry has mechanized the world, Carrie Noland explores poetic attempts to redefine the relationship between subjective expression and mechanical reproduction, high art and the world of things. Noland builds upon close readings to construct a tradition of diverse lyricists—from Arthur Rimbaud, Blaise Cendrars, and René Char to contemporary performance artists Laurie Anderson and Patti Smith—allied in their concern with the nature of the Santoro elucidates notoriously difficult works by the four “mothers of invention” studied - Cixous and Hyvrard from France, and Gagnon and Brossard from Quebec - showing how the rethinking of images associated with femininity and motherhood, a disruptive relation to novelistic conventions characterize these writers’ search for a writing that will best express women’s desires and dreams. Mothers of Invention situates such ideologically motivated textual practices within the avant-garde tradition, even as it suggests our understanding of that tradition. Santoro makes clear the shared ethical and aesthetic commitments that nourished a transatlantic community whose contribution to mainstream literature and cultural productions, including postmodernism, is still being felt today.

A belief in progress tells us something about the way a society views itself. Progress speaks of confidence, optimism and dynamism. It assures us of pattern and structure. In the nineteenth century, as the Christian model of development is increasingly challenged and as geological findings expand understanding of history, so progress emerges from the Enlightenment as an ever more acute subject for debate. This book addresses the theme of progress and patterns of progression in the work of Flaubert. Through close textual analysis of his works and particuarly that Flaubert’s position in the mid-nineteenth century situates his work at an intriguing historical crossroads: between Romantic faith in progress and assertions of Decadent decline. Flaubert’s response to progress is rich and complicated, offering stimulating views of momentum and perfectibility. In this study, actual progression is seen as a metaphor for understanding Flaubert’s attitude to historical progress. Each chapter focuses on a particular vehicle or pattern of movement, analysing journeys undertaken by characters in Flaubert’s texts as models of development and progress in contemporary ideologies of progress. A closing chapter examines connections between Flaubert and Huysmans, investigating the response to progress in later nineteenth-century literature.

Authority in Crisis in French Literature, 1850-1880

Subjectivity and Consciousness in the Prose of Samuel Beckett

Writing and Madness

Patterns of Dissonance

Medicine and Maladies

Beyond Ecriture Féminine

Mothers of Invention

This book is a brilliant and timely analysis of the complex issues raised by the relation between women and philosophy. It offers a critical account of a wide range of contemporary philosophical and feminist texts and it develops this account into an original project of critical feminist thought. Braidotti examines contemporary French philosophy as practised by men such as Foucault and Derrida, showing that they rely on a notion of “the feminine” in order to undermine classical thought, which bears no direct relevance to the historical experience of women. Braidotti then looks at the attempts of contemporary feminist thinkers in Europe and the United States to show the gendered nature of discursive power games. She discusses the contributions of Luce Irigaray and many other feminist theorists to the understanding of sexual difference and of its implications for philosophy and politics. This book will be of interest to students and researchers in women’s studies, feminist theory, social theory, cultural studies, philosophy and literature, and anyone interested in contemporary feminism and the relation between feminist theory, post-structuralism and psychoanalysis.

Sexuality in the Field of Vision

Toward a New Science of History

Excess and Transgression in Simone de Beauvoir’s Fiction

A Study of “madness” in the Novels of Marguerite Duras

The Languages of Myth, Religion, and War

