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suttas pâlis Spatiality and Symbolic Expression Early Treatises on the  
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Poetry. Translated from the French by Lee Fahnestock. First published in 1942 and considered the keystone of Francis Ponge's work, *Le parti pris de choses* appears here in its entirety. It reveals his preoccupation with nature and its metaphoric transformation through the creative ambiguity of language. "My immediate reaction to Lee Fahnestock's translation was: this must certainly be 'Ponge's voice in English'...[She] gives us his tones, rhythms, humor...[and] maneuvers his word play with respect and unostentatious discretion"--Barbara Wright, translator of Queneau, Pinget, Sarraute. Bertolt Brecht once worried that how we feel about the victims of a social problem can get in the way of the beauty and attraction of the problem itself. In this book, Walter Benn Michaels explores the same dilemma through a study of several contemporary artist-photographers whose work speaks to questions of political economy. Michaels focuses on the work of several artists, mostly born in the 1970s and thus raised in a world where artistic ambition has been identified with a critique of autonomous form and of meaning as a function of intention. Michaels shows that these artists engage but also push beyond this critique of autonomy and intentionality, producing works that embody a new commitment to form and meaning. The explanation for this commitment, he argues, is these artists consciousness of making art in an economy riven by structural conflict, especially an unprecedented rise in inequality. For them, he argues, the relationship of the art work to the world to its subject and to its beholder functions as an emblem of the relation between classes (rather than identities or subject positions). This book will join the short shelf of essential writings about the medium of photography." We know more about men who sought and had sex with men in eighteenth-century Paris than in any other city at the time.

Police records provide information about thousands of sodomites who were arrested and thousands more who were not. Michel Rey explored the sodomitical culture of the capital in five articles, based on one set of sources, published from 1982 to 1994. No one has completed his pioneering work in the archives and challenged his anachronistic conclusions about identity, community, and effeminacy. This book, the first on the subject based on extensive research in all of the relevant series of police records, explores patterns and changes in the lives of men who desired men and in the surveillance and punishment of same-sex relations across the century. Chapters 1 and 2 offer a more systematic, skeptical, and subtle analysis of complex questions about mentalities than Rey did. Chapters 3 and 4 discuss the ways in which sodomites made connections through solicitation in public spaces and networking in private places and the ways in which the police tracked them. Chapters 5 and 6 analyze the operations of agents who entrapped sodomites and the procedures of magistrates who judged them. The book examines what the extant sources do and do not tell us about the heads, hearts, and hands of men detained or mentioned by the police. To that end, it includes a generous selection of documents that allow us to hear voices from the archives, including many that require us to rethink what we thought we knew about the subculture. Robert de Niro and Al Pacino have acted opposite each other once, and that was in *Heat*, Michael Mann's operatic 1995 heist thriller. De Niro is Neil McCauley, a skilled professional thief at the centre of a tight-knit criminal team; Pacino is Vincent Hanna, the haunted, driven cop determined to hunt him down. Boasting a series of meticulously orchestrated setpieces that underline Mann's sense of scale and architecture, *Heat* is also a rhapsody to Los Angeles as Hanna closes in on his prey. For Nick James, the pleasures and virtues of *Heat* are mixed and complex. Its precise compositions and minimalist style are entangled with a particular kind of extravagant bombast. And while its vision of male teamwork is richly compelling it comes close to glorifying machismo. But these complexities only add to the interest of this hugely ambitious and accomplished film, which confirmed Mann's place in the front rank of American film-makers. In this work, begun during the German occupation, the eminent French poet and philosopher began to turn away from the small, perfect poem toward a much more open form, a kind of prose poem that recounted its own process of coming into being along with the final result. Futurist and award-winning author Karl Schroeder imagines infiltrating the elite of a marginal society in *The Million*. Every thirty years, ten billion visitors overrun Earth during one month of madness: partying, polluting, and brawling. In between, the world is ruled by the Million; the inheritors and custodians of all of humanity's wealth and history, they lead unimaginable lives of privilege and wealth, and they see it as their due. Gavin Penn-of-Chaffee is an illegal child—a visitor hidden among the Million. When the family that raised him in secret is torn apart, Gavin must impersonate a dead boy to survive. What he doesn't know is that his new identity is expected at the School of Auditors—the Million's feared police force, sworn to find and capture outcasts like him to keep the peace. In order to solve the murder of his adoptive father, Gavin must keep his disguise and his wits intact within the stronghold of those threatened by his very existence. At the Publisher's request, this title is being sold without Digital Rights

Management Software (DRM) applied. Merleau-Ponty has long been known as one of the most important philosophers of aesthetics, yet most discussions of his aesthetics focus on visual art. This book corrects that balance by turning to Merleau-Ponty's extensive engagement with literature. From Proust, Merleau-Ponty developed his conception of "sensible ideas," from Claudel, his conjoining of birth and knowledge as "co-naissance," from Valéry came "implex" or the "animal of words" and the "chiasma of two destinies." Literature also provokes the questions of expression, metaphor, and truth and the meaning of a Merleau-Pontian poetics. The poetic of Merleau-Ponty is, the book argues, a poetic of the flesh, a poetic of mystery, and a poetic of the visible in its relation to the invisible. Ultimately, theoretical figures or "figuratives" that appear at the threshold between philosophy and literature enable the possibility of a new ontology. What is at stake is the very meaning of philosophy itself and its mode of expression.

Bienvenue dans la collection Les Fiches de lecture d'Universalis C'est par Le Parti pris des choses, recueil de trente-deux poèmes écrits entre 1924 et 1939 et publié en 1942, que Francis Ponge s'est fait connaître comme poète. Deux ans plus tard, en 1944, Sartre, donnera un article – « L'Homme et les choses », repris plus tard dans i"Situations I

Une fiche de lecture spécialement conçue pour le numérique, pour tout savoir sur Le Parti pris des choses de Francis Ponge Chaque fiche de lecture présente une œuvre clé de la littérature ou de la pensée. Cette présentation est couplée avec un article de synthèse sur l'auteur de l'œuvre. A propos de l'Encyclopaedia Universalis : Reconnue mondialement pour la qualité et la fiabilité incomparable de ses publications, Encyclopaedia Universalis met la connaissance à la portée de tous. Écrite par plus de 7 200 auteurs spécialistes et riche de près de 30 000 médias (vidéos, photos, cartes, dessins...), l'Encyclopaedia Universalis est la plus fiable collection de référence disponible en français. Elle aborde tous les domaines du savoir.

'Nobody knows how to write'. Thus opens this carefully nuanced and accessible collection of essays by one of the most important writer-philosophers of the 20th century, Jean-François Lyotard (1924-1998). First published in French in 1991 as *Lectures d'enfance*, these essays have never been printed as a collection in English. In them, Lyotard investigates his idea of *infantia*, or the infancy of thought that resists all forms of development, either human or technological. Each essay responds to works by writers and thinkers who are central to cultural modernism, such as James Joyce, Franz Kafka, Hannah Arendt, Jean-Paul Sartre, and Sigmund Freud. This volume – with a new introduction and afterword by Robert Harvey and Kiff Bamford – contextualises Lyotard's thought and demonstrates his continued relevance today. Who's afraid of the Big Bad Fox? No one, it seems. The fox dreams of being the terror of the barnyard. But no one is intimidated by him, least of all the hens—when he picks a fight with one, he always ends up on the losing end. Even the wolf, the most fearsome beast of the forest, can't teach him how to be a proper predator. It looks like the fox will have to spend the rest of his life eating turnips. But then the wolf comes up with the perfect scheme. If the fox steals some eggs, he could hatch the chicks himself and raise them to be a plump, juicy chicken dinner. Unfortunately, this plan falls apart when three adorable chicks hatch and call the fox Mommy. Beautifully rendered in watercolor by Benjamin Renner,

The Big Bad Fox is a hilarious and surprisingly tender parable about parenthood that's sure to be a hit with new parents (and their kids too). From Julie Flett, the beloved author and illustrator of *Birdsong*, comes a joyous new book about playtime for babies, toddlers, and kids up to age 7. Animals and kids love to play! This wonderful book celebrates playtime and the connection between children and the natural world. Beautiful illustrations show: birds who chase and chirp! bears who wiggle and wobble! whales who swim and squirt! owls who peek and peep! and a diverse group of kids who love to do the same, shouting: We play too! / kimêtawânanaw mina At the end of the book, animals and children gently fall asleep after a fun day of playing outside, making this book a great bedtime story. A beautiful ode to the animals and humans we share our world with, *We All Play* belongs on every bookshelf. This book also includes: A glossary of Cree words for wild animals in the book A pronunciation guide and link to audio pronunciation recordings Praise for Julie Flett's previous book, *Birdsong*: An American Indian Youth Literature Honor Title A 2020 Boston Globe-Horn Book Award Honor Title A Best Book of 2019 in Publishers Weekly, School Library Journal, Kirkus Reviews, and Horn Book. "Cree-Métis author/illustrator Julie Flett's smooth and lyrical words and gorgeous... images truly capture the warmth and solidarity of the female protagonists in this tender intergenerational friendship story."—The Horn Book "Emotionally stunning."—Kirkus Reviews (Starred Review) "Simple and profound, this tender story is a reminder that finding a new friend can make a new place feel like home. Highly recommended for purchase."—School Library Journal (Starred Review) "Flett's subtle, sensitive story delicately traces filaments of growth and loss through intergenerational friendship, art making, and changing moons and seasons."—Publishers Weekly (Starred Review) The remarkable extension in depth and width of Muslim intellectual life can be fathomed and measured only against the background of what went on immediately before, and simultaneously elsewhere, or it will remain, in any real sense, unexplored." This statement by the late Franz Rosenthal is, in a sense, the red thread of the present volume which unites 35 articles by renowned scholars of Islamic Studies, Middle Eastern Languages and Civilizations, and various allied fields of research in honour of a scholar congenial to Franz Rosenthal and exemplary in his scientific carefulness and integrity: Dr Gerhard Endress, Professor of Oriental Philology and Islamic Studies at the Ruhr University Bochum. Central topics of the contributions include Arabic philosophy and its Greek sources and Latin reception, the history and historiography of Arabic-Islamic science, and Islamic concepts of language, knowledge, science and pedagogy. Other articles deal with qur'anic studies, Arabic lexicography and linguistics, the history of Middle Eastern civilizations, the medieval translation movements from Greek into Arabic and from Arabic into Latin as well as with political and eschatological theories of medieval Islam. Rooted in different scientific traditions and methodological approaches the studies collected in this Festschrift form a vivid and stimulating synopsis of more than 1000 years of Middle Eastern and Mediterranean intellectual, social and cultural history. In this volume, scholars from a wide range of fields within the humanities explore the links between space and place and their relation to cultural expression. This collection shows that a focus on the spatial can help

elucidate important facets of symbolic expression and cultural production, whether it be literature, music, dance, films, or art. Until now it has been impossible to read the full story of the relationship between Albert Camus and Jean-Paul Sartre. Their dramatic rupture at the height of the Cold War, like that conflict itself, demanded those caught in its wake to take sides rather than to appreciate its tragic complexity. Now, using newly available sources, Ronald Aronson offers the first book-length account of the twentieth century's most famous friendship and its end. Albert Camus and Jean-Paul Sartre first met in 1943, during the German occupation of France. The two became fast friends. Intellectual as well as political allies, they grew famous overnight after Paris was liberated. As playwrights, novelists, philosophers, journalists, and editors, the two seemed to be everywhere and in command of every medium in post-war France. East-West tensions would put a strain on their friendship, however, as they evolved in opposing directions and began to disagree over philosophy, the responsibilities of intellectuals, and what sorts of political changes were necessary or possible. As Camus, then Sartre adopted the mantle of public spokesperson for his side, a historic showdown seemed inevitable. Sartre embraced violence as a path to change and Camus sharply opposed it, leading to a bitter and very public falling out in 1952. They never spoke again, although they continued to disagree, in code, until Camus's death in 1960. In a remarkably nuanced and balanced account, Aronson chronicles this riveting story while demonstrating how Camus and Sartre developed first in connection with and then against each other, each keeping the other in his sights long after their break. Combining biography and intellectual history, philosophical and political passion, Camus and Sartre will fascinate anyone interested in these great writers or the world-historical issues that tore them apart.

Francis Ponge boldly proclaims his poetic goal in *Mute Objects of Expression*: "To accept the challenge that objects offer to language." These objects—less chosen than received spontaneously—are perceived with inimitable Pongean humor and rendered into glimmering still lifes. He gives voice to the often unnoticed aspects of natural objects and beings. Shunning familiar poetic modes, Ponge forges new visions, images drawn from nature, from mythology and the classics. In this volume, springing from the Loire countryside in the early 1940s, Ponge's "prôems" recall the violent perfume of the mimosa, the cries of carnations, and the flirtations of wasps. From a small note-book, his sole supply of paper within the wartime deprivations, he composes repeated drafts of an innovative form combining poetry with analysis and impish play. Despite the demoralizing clouds of Occupation, Ponge wrests a soaring paean to his beloved sliver of Provence.

The Yaak Valley of northwestern Montana is one of the last great wild places in the United States, a land of black bears and grizzlies, wolves and coyotes, bald and golden eagles, wolverine, lynx, marten, fisher, elk, and even a handful of humans. It is a land of magic, but its magic may not be enough to save it from the forces threatening it now. The Yaak does have one trick up its sleeve, though: a writer to give it voice. In *Winter* Rick Bass portrayed the wonder of living in the valley. In *The Book of Yaak* he captures the soul of the valley itself, and he shows how, if places like the Yaak are lost, we too are lost. Rick Bass has never been a writer to hold back, but *The Book of Yaak* is his most passionate book yet, a dramatic narrative of a man

fighting to defend the place he loves. La dinamica dei prezzi è uno degli argomenti classici della storia economica. L'attenzione per questo tema fu particolarmente viva a partire dagli anni trenta del novecento, in tutti i paesi europei. I materiali raccolti e pubblicati a quell'epoca continuano a costituire una base documentaria importante per ogni ricerca sull'andamento economico delle economie pre-industriali. L'interesse per i prezzi si ridusse dagli anni settanta agli anni novanta. È ripreso, tuttavia, negli ultimi quindici-venti anni come conseguenza della rinnovata attenzione per il tema della crescita e per i cambiamenti di lungo periodo nelle economie del passato. Il confronto fra i livelli di sviluppo di economie diverse, come quella europea e quella asiatica, insieme con l'uso di strumenti statistici più avanzati nel campo della storia economica, ha rafforzato l'interesse per i prezzi. I contributi presenti in questo volume si articolano intorno a due macro-temi: La formazione dei prezzi nelle economie e società pre-industriali durante i secoli dal XII all'inizio del XIX e il movimento dei prezzi nel lungo periodo, nonché il rapporto esistente con quello di altre variabili economiche e non-economiche, quali la popolazione, la massa monetaria, il prodotto, la produttività, la velocità di circolazione della moneta, i cambiamenti nelle istituzioni.

It is autumn 1914, the first days of the Great War. At a hospital on the outskirts of Paris in a room without mirrors, a young lieutenant lies scarred, his face forever disfigured by a German shell. But he is not alone. Between bouts of surgery, he discovers that hope, humanity and humor can endure even there in the officers' ward.

Décryptez Le Parti pris des choses de Francis Ponge avec l'analyse du PetitLitteraire.fr ! Que faut-il retenir du Parti pris des choses, ce recueil de poèmes en prose qui s'intéresse aux objets du quotidien ? Retrouvez tout ce que vous devez savoir sur cette œuvre dans une analyse complète et détaillée. Vous trouverez notamment dans cette fiche : • Des éclairages complets • Une analyse des spécificités de l'œuvre : "Le poème en prose" "Une cosmogonie" et "La publication et la réception de l'œuvre" Une analyse de référence pour comprendre rapidement le sens de l'œuvre.

LE MOT DE L'ÉDITEUR : « Dans cette analyse du Parti pris des choses (2017), avec Brume et Paola Livinal, nous fournissons des pistes pour décoder ce classique de la poésie française. Notre analyse permet de faire rapidement le tour de l'œuvre et d'aller au-delà des clichés. » Laure Delacroix

À propos de la collection LePetitLitteraire.fr : Plébiscité tant par les passionnés de littérature que par les lycéens, LePetitLittéraire.fr est considéré comme une référence en matière d'analyse d'œuvres classiques et contemporaines. Nos analyses, disponibles aux formats papier et numérique, ont été conçues pour guider les lecteurs à travers toute la littérature. Nos auteurs combinent théories, citations, anecdotes et commentaires pour vous faire découvrir et redécouvrir les plus grandes œuvres littéraires. LePetitLittéraire.fr est reconnu d'intérêt pédagogique par le ministère de l'Éducation. Plus d'informations sur [lepetitlitteraire.fr](http://lepetitlitteraire.fr)

The sacred occupies a central place in the poetry of Guillevic, who described himself as a 'matérialiste religieux'. This study, informed by anthropological and psychoanalytical thought, examines the evolution of this aspect of his oeuvre from Terraqué (1942) through to the poet's last works and focuses in particular on the relation between the sacred and the mother figure. A semiotic approach is used for close textual

analysis of key poems. Guillevic's poetic endeavour is conceived as an archaeological quest whereby the presence of the archaic within the domain of the real is disclosed and mythical patterns emerge. The re-enactment of the cosmogony, the performance of ritual and the process of mourning - all crucial to poetic creativity itself - are identified as motivating forces through which the poet seeks reparation of the mother. This study will be of interest to undergraduate and postgraduate students as well as to teachers of French literature, and will provide a useful introduction to those who may be unfamiliar with the unique voice of this major 20th century poet. Travellers' Visions adds another perspective to ongoing debates over colonialism with an examination of the intercultural relations between France, a major colonial empire for nearly three centuries, and Japan, a country that has remained mostly autonomous throughout its existence. In this analytic history of French literary images of Japan, from soon after its reopening to the West to the present day, Kawakami examines the work of many of France's most revered authors including Marcel Proust, Paul Claudel, and Roland Barthes, along with other, lesser-known writers and artists, such as Loti and Farrère, as they embarked on journeys—literary and real—to this "exotic" land. Authors are discussed according to type—journalists, diplomats, or collectors, for example—and the close readings are accompanied by Gérard Macé's beautiful and rarely seen photographs. Travellers' Visions offers new clarity to current intellectual debates and will be a valuable resource to students and scholars of French literature and Asian history alike.

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