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Pompeii's Ashes Eric Moormann 2015-03-10 Although there are many works dealing with Pompeii and Herculaneum, none of them try to encompass the entire spectrum of material related to its reception in popular imagination. Pompeii's Ashes surveys a broad variety of such works, ranging from travelogues between ca. 1740 and 2010 to 250 years of fiction, including stage works, music, and films. The first two chapters provide an in-depth analysis of the excavation history and an overview of the reflections of travelers. The six remaining chapters discuss several clearly-defined genres: historical novels with pagan tendencies, and those with Christians and Jews as protagonists, contemporary adventures, time traveling, mock manuscripts, and works dedicated to Vesuvius. "Pompeii's Ashes" demonstrates how the eternal fascination with the oldest still-running archaeological projects in the world began, developed, and continue until now.

The New Spirit of Capitalism Luc Boltanski 2005 In this major work, the sociologists Eve Chiapello and Luc Boltanski go to the heart of the changes in contemporary business culture. Via an unprecedented analysis of the latest management texts that have formed the thinking of employers in their organization of business, the authors trace the contours of a new spirit of capitalism. They argue that from the middle of the 1970s onwards, capitalism abandoned the hierarchical Fordist work structure and developed a new network-based form of organization which was founded on employee initiative and autonomy in the workplace – a 'freedom' that came at the cost of material and psychological security. The authors connect this new spirit with the children of the libertarian and romantic currents of the late 1960s (as epitomised by dressed-down, cool capitalists such as Bill Gates and 'Ben and Jerry') arguing that they practice a more successful and subtle form of exploitation. In a work that is already a classic in Europe, Boltanski and Chiapello show how the new spirit triumphed thanks to a remarkable recuperation of the Left's critique of the alienation of everyday life – a recuperation that simultaneously undermined

the power of its social critique.

Oulipo Compendium Harry Mathews 2005 A late 20th-century kabala, a labyrinth of literary secrets that will lure the uninitiated into rethinking everything they know about books and writing. The definitive encyclopedia of contemporary word-magic.

The Author as Plagiarist João Cezar de Castro Rocha 2006 An in-depth look at how Machado de Assis affirms his uniqueness through the role of a reflective reader who eventually becomes a self-reflective author, whose text is primarily the written memory of his private library

Poetry and Ethics Andrea Grieder 2018-06 This book on the topic of ethics and poetry consists of contributions from different continents on the subject of applied ethics related to poetry. It allows for a comparison of the healing power of words from various religious, spiritual and philosophical traditions.

A World of Difference Barbara Johnson 1989 New to the paperback edition is a preface that readdresses the question of the politics of deconstruction in the context of current discussion about the life and works of Paul de Man.

The Ground of the Image Jean-Luc Nancy 2009-08-25 If anything marks the image, it is a deep ambivalence. Denounced as superficial, illusory, and groundless, images are at the same time attributed with exorbitant power and assigned a privileged relation to truth. Mistrusted by philosophy, forbidden and embraced by religions, manipulated as “spectacle” and proliferated in the media, images never cease to present their multiple aspects, their paradoxes, their flat but receding spaces. What is this power that lies in the depths and recesses of an image—which is always only an impenetrable surface? What secrets are concealed in the ground or in the figures of an image—which never does anything but show just exactly what it is and nothing else? How does the immanence of images open onto their unimaginable others, their imageless origin? In this collection of writings on images and visual art, Jean-Luc Nancy explores such questions through an extraordinary range of references. From Renaissance painting and landscape to photography and video, from the image of Roman death masks to the language of silent film, from Cleopatra to Kant and Heidegger, Nancy pursues a reflection on visibility that goes far beyond the many disciplines with which it intersects. He offers insights into the religious, cultural, political, art historical, and philosophical aspects of the visual relation, treating such vexed problems as the connection between image and violence, the sacred status of images, and, in a profound and important essay, the forbidden representation of the Shoah. In the background of all these investigations lies a preoccupation with finitude, the unsettling forces envisaged by the images that confront us, the limits that bind us to them, the death that stares back at us from their frozen traits and distant intimacies. In these vibrant and complex essays, a central figure in European philosophy continues to work through some of the most important questions of our time.

Functional Approaches to Culture and Translation Dirk Delabastita 2006-10-31 This volume contains a generous selection of articles on translation by Professor José Lambert (K.U. Leuven). It traces the intellectual itinerary of their author, who started out as a French and Comparative Literature scholar some four decades ago trying to get a better grip on the problem of inter-literary contacts, and who soon became a key figure in the emergent discipline of Translation Studies, where he is widely known as an indefatigable promoter of descriptively oriented research. This collection shows how José Lambert has never stopped asking new questions about the crucial but often hidden role of language and translation in the world of today. It includes some of the author's classic papers as well as a few lesser known ones that deserve wider circulation. The editors' introduction and the bibliography complete this thought-provoking survey of the career of one of the most creative researchers in the field.

The Situationist City Simon Sadler 1999-08-18 Simon Sadler searches for the Situationist City among the detritus of tracts, manifestos, and works of art that the Situationist International left behind. From 1957 to 1972 the artistic and political movement known as the Situationist International (SI) worked aggressively to subvert the conservative ideology of the Western world. The movement's broadside attack on "establishment" institutions and values left its mark upon the libertarian left, the counterculture, the revolutionary events of 1968, and more recent phenomena from punk to postmodernism. But over time it tended to obscure Situationism's own founding principles. In this book, Simon Sadler investigates the artistic, architectural, and cultural theories that were once the foundations of Situationist thought, particularly as they applied to the form of the modern city. According to the Situationists, the benign professionalism of architecture and design had led to a sterilization of the world that threatened to wipe out any sense of spontaneity or playfulness. The Situationists hankered after the "pioneer spirit" of the modernist period, when new ideas, such as those of Marx, Freud, and Nietzsche, still felt fresh and vital. By the late fifties, movements such as British and American Pop Art and French Nouveau Réalisme had become intensely interested in everyday life, space, and mass culture. The SI aimed to convert this interest into a revolution—at the level of the city itself. Their principle for the reorganization of cities was simple and seductive: let the citizens themselves decide what spaces and architecture they want to live in and how they wish to live in them. This would instantly undermine the powers of state, bureaucracy, capital, and imperialism, thereby revolutionizing people's everyday lives. Simon Sadler searches for the Situationist City among the detritus of tracts, manifestos, and works of art that the SI left behind. The book is divided into three parts. The first, "The Naked City," outlines the Situationist critique of the urban environment as it then existed. The second, "Formulary for a New Urbanism," examines Situationist principles for the city and for city living. The third, "A New Babylon," describes actual designs proposed for a Situationist City.

Approaches to the History of Written Culture Martyn Lyons 2017-08-07 This book investigates the history of writing as a cultural practice in a variety of

contexts and periods. It analyses the rituals and practices determining intimate or 'ordinary' writing as well as bureaucratic and religious writing. From the inscribed images of 'pre-literate' societies, to the democratization of writing in the modern era, access to writing technology and its public and private uses are examined. In ten studies, presented by leading historians of scribal culture from seven countries, the book investigates the uses of writing in non-alphabetical as well as alphabetical script, in societies ranging from Native America and ancient Korea to modern Europe. The authors emphasise the material characteristics of writing, and in so doing they pose questions about the definition of writing itself. Drawing on expertise in various disciplines, they give an up-to-date account of the current state of knowledge in a field at the forefront of 'Book History'.

In Defiance of Painting Christine Poggi 1992-01-01 The invention of collage by Picasso and Braque in 1912 proved to be a dramatic turning point in the development of Cubism and Futurism and ultimately one of the most significant innovations in twentieth-century art. Collage has traditionally been viewed as a new expression of modernism, one allied with modernism's search for purity of means, anti-illusionism, unity, and autonomy of form. This book - the first comprehensive study of collage and its relation to modernism - challenges this view. Christine Poggi argues that collage did not become a new language of modernism but a new language with which to critique modernism. She focuses on the ways Cubist collage - and the Futurist multimedia work that was inspired by it - undermined prevailing notions of material and stylistic unity, subverted the role of the frame and pictorial ground, and brought the languages of high and low culture into a new relationship of exchange.

Moses Dobruska and the Invention of Social Philosophy Silvana Greco 2022-01-19 This book proposes, for the first time, an in-depth analysis of the *Philosophie sociale*, published in Paris in 1793 by Moses Dobruska (1753-1794). Dobruska was a businessman, scholar, and social philosopher, born into a Jewish family in Moravia, who converted to Catholicism, gained wide recognition at the Habsburg court in Vienna, and then emigrated to France to join the French Revolution. Dobruska, who took on the name Junius Frey during his Parisian sojourn, barely survived his book. Accused of conspiring on behalf of foreign powers, he was guillotined on April 5, 1794, at the height of The Terror, on the same day as Georges Jacques Danton. From Dobruska's ideas, which were widely used between the late eighteenth century and the first decades of the nineteenth century without attribution to their author, emerge some of the key concepts of the social sciences as we know them today. An enthusiastic and unfortunate revolutionary and sometimes a brilliant theorist, Moses Dobruska deserves a role of his own in the history of sociology.

Religion and Power Nicole Maria Brisch 2008 This volume represents a collection of contributions presented during the Third Annual University of Chicago Oriental Institute Seminar Religion and Power: Divine Kingship in the Ancient World and Beyond, held at the Oriental Institute, February 23-24, 2007. The purpose of this conference was to examine more closely concepts of kingship in

various regions of the world and in different time periods. The study of kingship goes back to the roots of fields such as anthropology and religious studies, as well as Assyriology and Near Eastern archaeology. More recently, several conferences have been held on kingship, drawing on cross-cultural comparisons. Yet the question of the divinity of the king as god has never before been examined within the framework of a cross-cultural and multi-disciplinary conference. Some of the recent anthropological literature on kingship relegates this question of kings who deified themselves to the background or voices serious misgivings about the usefulness of the distinction between divine and sacred kings. Several contributors to this volume have pointed out the Western, Judeo-Christian background of our categories of the human and the divine. However, rather than abandoning the term divine kingship because of its loaded history it is more productive to examine the concept of divine kingship more closely from a new perspective in order to modify our understanding of this term and the phenomena associated with it.

Selected Poems Paul Verlaine 2009-02-26 `Verlaine, possessed by the madresses of love, brimming over with desires and prayers, the rebel railing against the complacent platitudes of society, of love, of language'. Jean Rousset
Verlaine ranks alongside Baudelaire, Mallarmé, and Rimbaud as one of the most outstanding poets of late nineteenth-century France whose work is associated with the early Symbolists, the Decadents, and the Parnassiens. Remarkable not only for his delicacy and exquisitely crafted verse, Verlaine is also the poet of strong emotions and appetites, with an unrivalled gift for the sheer music of poetry, and an inventive approach to its technique. This bilingual edition provides the most comprehensive selection of his poetry yet, offering some 170 poems in lively and fresh translations and providing a lucid introduction which illuminates Verlaine's poetic form within the context of French Impressionism and the poetry of sensation. Parallel text ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Illuminations Arthur Rimbaud 2013 This uncompleted suite of poems by French poet Arthur Rimbaud was first published serially in the Paris literary review magazine "La Vogue." The magazine published part of "Illuminations" from May to June 1886. Paul Verlaine, Rimbaud's lover, suggested the publication of these poems, written between 1873 and 1875, in book form. All forty-two of the poems generally considered as part of "Illuminations" are collected together here in this edition. Of these forty-two poems almost all are in a prose poem format, the two exceptions are "Seapiece" and "Motion," which are vers libre. There is no universally defined order to the poems in "Illuminations," while many scholars believe the order of the poems to be irrelevant, this edition begins traditionally with "Après Le Deluge" or "After the Flood." Albert Camus hailed Rimbaud as "the poet of revolt, and the greatest." The worth of this praise for

Rimbaud can be seen in "Illuminations," one of the most exemplary works of his poetic talent.

Pre-text, Text, Context Robert L. Mitchell 1980 The nineteenth century in France is a nightmare for literary historians. Their thirst for categorization is more easily quenched by prior centuries, to which, because they seem unified by cohesive preoccupations and common goals, such appellations as the Renaissance, the Classical Age or *le grand siècle*, and the Enlightenment or Age of Ideas are appropriately applied. For the protean nineteenth century, for which no such handy tag has been or can be devised, is beyond all else distinguished by extreme heterogeneity and eclecticism. A period of chaotic social and political instability, of scientific and industrial revolution, it is, in literature, a time, not of solidarity, but of unprecedented individualism. Collective social consciousness yields to isolated probings into the uncharted recesses of the human mind and soul, and revolt against standardized (even valorized) literary practice is seen in such developments as the slow undermining of the "accepted" literary lexicon, and of the qualities of unity, clarity, and reason, and in a radical overhauling of the system of prosody. If such diversity precludes coherence in nineteenth-century French literature, it can itself be recognized as the organizing element of this literary epoch. And it is precisely this paradox that the essays in this volume intend to reflect. They are not unified, as orthodoxy might dictate, by a common approach or theme or author. Rather they are marked, as was the century that is their context, by divergence and variety, not harmony and consistency. Multiformity in theme is reflected in discussions of such varied topics as pygmalionism, allegory, mirage, self-consciousness, plagiarism, madness, feminism, the grotesque, dance, and alchemy, which are addressed, in turn, from a variety of critical approaches: thematic, intertextual, historical, stylistic, psychocritical, sociological, and semiotic. Eclecticism, indeed, has shaped the basic conception of the collection. Part 1 examines themes, presented as "pretext", that inform either authorial motivation or the orientation of a text prior to its actual inscription. Part 2 approaches the process of writing from the perspective of the text itself. And Part 3 is concerned with those spatial, temporal, and linguistic elements (context) that surround the literary text.

The Disperata, from Medieval Italy to Renaissance France Gabriella Scarlatta 2017-08-18 This study explores how the themes of the *disperata* genre - including hopelessness, death, suicide, doomed love, collective trauma, and damnations - are creatively adopted by several generations of poets in Italy and France, to establish a tradition that at times merges with, and at times subverts, Petrarchism.

Immigrants and Innovative Law Mark A. Awabdy 2014-07-15 Mark A. Awabdy provides a nuanced and extensive understanding of the noun (*ger*, engl. immigrant) in the book of Deuteronomy (D). He argues that a precise reconstruction of the historical referents of D's *ger* is impossible and has led scholars to misread or overlook literary, theological, and sociological determinants. By analyzing

D's ger texts and contexts, evidence emerges for: the non-Israelite and non-Judahite origins of D's ger; the distinction between the ger in D's prologue-epilogue and legal core; and the different meanings and origins of D's "ger - in-Egypt" and "ebed -in-Egypt" formulae. Awabdy further contends that D's revision of Exodus' Decalogue and Covenant Code and independence from H reveal D's tendencies to accommodate the ger and interface the ger with YHWH's redemption of Israel. He concludes by defining how D integrates the ger into the community of YHWH's people.

Imaging Aristotle Claire Richter Sherman 1995-01-01 "A truly outstanding and distinguished work. . . . Sherman breaks important new ground in her exploration of the illustrated manuscripts as cultural artifacts and cognitive structures."--Suzanne Lewis, author of "The Art of Matthew Paris in the Chronica Majora" "A superior analysis of little-known material. . . . Sherman's analysis of text and image is one of the most sophisticated that I have read in recent years."--Anne D. Hedeman, author of "The Royal Image"

Suspended Judgments John Cowper Powys 1916

David and Goliath Malcolm Gladwell 2013-10-01 Explore the power of the underdog in Malcolm Gladwell's dazzling examination of success, motivation, and the role of adversity in shaping our lives, from the bestselling author of *The Bomber Mafia*. Three thousand years ago on a battlefield in ancient Palestine, a shepherd boy felled a mighty warrior with nothing more than a stone and a sling, and ever since then the names of David and Goliath have stood for battles between underdogs and giants. David's victory was improbable and miraculous. He shouldn't have won. Or should he have? In *David and Goliath*, Malcolm Gladwell challenges how we think about obstacles and disadvantages, offering a new interpretation of what it means to be discriminated against, or cope with a disability, or lose a parent, or attend a mediocre school, or suffer from any number of other apparent setbacks. Gladwell begins with the real story of what happened between the giant and the shepherd boy those many years ago. From there, *David and Goliath* examines Northern Ireland's Troubles, the minds of cancer researchers and civil rights leaders, murder and the high costs of revenge, and the dynamics of successful and unsuccessful classrooms—all to demonstrate how much of what is beautiful and important in the world arises from what looks like suffering and adversity. In the tradition of Gladwell's previous bestsellers—*The Tipping Point*, *Blink*, *Outliers* and *What the Dog Saw*—*David and Goliath* draws upon history, psychology, and powerful storytelling to reshape the way we think of the world around us.

Adolpho Lutz: pt. 1. Febre amarela, malária e protozoologia Adolpho Lutz 2004

Heroines of the Modern Stage Forrest Izard 1915

Painting Women Patricia Phillippy 2020-03-03 In *Painting Women*, Phillippy provides a cross-disciplinary study of women as objects and agents of painting.

Capital Letters Ève Morisi 2020-03-15 *Capital Letters* sheds new light on how literature has dealt with society's most violent legal institution, the death penalty. It investigates this question through the works of three major French authors with markedly distinct political convictions and literary styles: Victor Hugo, Charles Baudelaire, and Albert Camus. Working at the intersection of poetics, ethics, and law, Ève Morisi uncovers an unexpected transhistorical dialogue on both the modern death penalty and the ends and means of literature after the French Revolution. Through close textual analysis, careful contextualization, and the critique of violence forged by Giorgio Agamben, Michel Foucault, and René Girard, Morisi reveals that, despite their differences, Hugo, Baudelaire, and Camus converged in questioning France's humanitarian redefinition of capital punishment dating from the late eighteenth century. Conversely, capital justice led all three writers to interrogate the functions, tools, and limits of their art. *Capital Letters* shows that the key modern debate on the political and moral responsibility, or autonomy, of literature crystallizes around the death penalty in works whose form disturbs the commonly accepted divide between aestheticism and engagement.

The Critical Difference Barbara Johnson 1985-03 "When it is done well, deconstructive criticism can be a pleasure to read, as it is in the case of Barbara Johnson. Her discussions of the reading process... are patient, ingenious, and persuasive." -- Robert Scholes, Yale Review

Mourning and Creativity in Proust Anna Magdalena Elsner 2017-03-09 This study explores Proust's answers to some of the fundamental challenges of the inevitable human experience of mourning. Thinking mourning and creativity together allows for a fresh approach to the modernist novel at large, but also calls for a reassessment of the particular historical and social challenges faced by mourners at the beginning of the twentieth century. The book enables the reader to acknowledge loss and forgetting as an essential part of memory, and it proposes that this literary topos has seminal implications for an understanding of the ethics, aesthetics, and erotic in Proust's *A la recherche du temps perdu*. Drawing on the works of Sigmund Freud and Jacques Derrida, Anna Magdalena Elsner develops an original theory of how mourning and creativity are linked by emphasizing that ethical dilemmas are central to an understanding of the novel's final aesthetic apotheosis. This sheds new light on the enigmatic and versatile nature of mourning but also pays tribute to those fertile tensions and paradoxes that have made Proust's novel captivating for readers since its publication.

A Season in Hell and the Illuminations Arthur Rimbaud 1974 Although he abandoned poetry before he was twenty-one years old, and wrote for only five or six years in all, Arthur Rimbaud has had an extraordinary influence on modern poetry. His work helped inspire poetic Symbolism, Dadaism, and Surrealism. Rimbaud dreamed of re-creating life through his words. Not content merely to describe the world, he longed to reorder it through his revolutionary poetry. He rebelled against all forms of hypocrisy, as well as against conventional concepts of love, morality, religion, and art. He even dreamed of liberating

women from "endless servitude." Written a century ago, *A Season in Hell* and *The Illuminations* read like the works of an avant-garde poet of today. In her Introduction dealing with Rimbaud's life and work, Enid Rhodes Peschel discusses his concept of the voyant, the poet-visionary he dreamed of becoming through a "reasoned deranging of all his senses." *A Season in Hell*, which combines autobiography with self-appraisal, vision and hallucination, reflects Rimbaud's tortures in trying to be a voyant. The forty-two poems of *The Illuminations*, kaleidoscopic evocations of a universe in continual evolution, are further evidence of his attempts to reach this transcendent state. Enid Rhodes Peschel has succeeded in not only translating these works but in recreating them. Eye, ear, mind, and heart have all been engaged in her effort to capture the tone and rhythm of Rimbaud's language as well as the quality of his thought. Book jacket.

Traces of War Colin Davis 2018 The legacy of the Second World War remains unsettled; no consensus has been achieved about its meaning and its lasting impact. This is pre-eminently the case in France, where the experience of defeat and occupation created the grounds for a deeply ambiguous mixture of resistance and collaboration, pride and humiliation, heroism and abjection, which writers and politicians have been trying to disentangle ever since. This book develops a theoretical approach which draws on trauma studies and hermeneutics; and it then focuses on some of the intellectuals who lived through the war and on how their experience and troubled memories of it continue to echo through their later writing, even and especially when it is not the explicit topic. This was an astonishing generation of writers who would go on to play a pivotal role on a global scale in post-war aesthetic and philosophical endeavours. The book proposes close readings of works by some of the most brilliant amongst them: Jean-Paul Sartre, Simone de Beauvoir, Albert Camus, Charlotte Delbo, Paul Ricoeur, Emmanuel Levinas, Louis Althusser, Jorge Semprun, Elie Wiesel, and Sarah Kofman.

Oulipo Warren F. Motte 1998 The literary group known as Oulipo, was founded in Paris in 1960 to pursue writing in a way that contrasts strongly with the Anglo-American tradition. The examples included in this collection all display some form of literary constraint.

The Misfit of the Family Michael Lucey 2003-08-25 In more than ninety novels and novellas, Honoré de Balzac (1799–1850) created a universe teeming with over two thousand characters. *The Misfit of the Family* reveals how Balzac, in imagining the dense, vividly rendered social world of his novels, used his writing as a powerful means to understand and analyze—as well as represent—a range of forms of sexuality. Moving away from the many psychoanalytic approaches to the novelist's work, Michael Lucey contends that in order to grasp the full complexity with which sexuality was understood by Balzac, it is necessary to appreciate how he conceived of its relation to family, history, economics, law, and all the many structures within which sexualities take form. *The Misfit of the Family* is a compelling argument that Balzac must be taken seriously as a major inventor and purveyor of new tools for analyzing

connections between the sexual and the social. Lucey's account of the novelist's deployment of "sexual misfits" to impel a wide range of his most canonical works—Cousin Pons, Cousin Bette, Eugenie Grandet, Lost Illusions, The Girl with the Golden Eyes—demonstrates how even the flexible umbrella term "queer" barely covers the enormous diversity of erotic and social behaviors of his characters. Lucey draws on the thinking of Michel Foucault and Pierre Bourdieu and engages the work of critics of nineteenth-century French fiction, including Naomi Schor, D. A. Miller, Franco Moretti, and others. His reflections on Proust as Balzac's most cannily attentive reader suggest how the lines of social and erotic force he locates in Balzac's work continued to manifest themselves in twentieth-century writing and society.

In the Grip of Minos Matthew James Senior 1994 Following Trent, a new mode of confession makes its appearance, a baroque discourse in which "the heart speaks to the heart." Senior argues that Corneille similarly creates a new kind of hero who distinguishes himself as much by the confessional trial of self-statement as by his military exploits. In the work of Racine, Senior notes, Minos appears again, tormenting the conscience of Phedre.

Fire Alarm Michael Lowy 2016-10-04 This illuminating study of Benjamin's final essay helps unlock the mystery of this great philosopher Revolutionary critic of the philosophy of progress, nostalgic of the past yet dreaming of the future, romantic partisan of materialism—Walter Benjamin is in every sense of the word an "unclassifiable" philosopher. His essay "On the Concept of History" was written in a state of urgency, as he attempted to escape the Gestapo in 1940, before finally committing suicide. In this scrupulous, clear and fascinating examination of this essay, Michael Löwy argues that it remains one of the most important philosophical and political writings of the twentieth century. Looking in detail at Benjamin's celebrated but often mysterious text, and restoring the philosophical, theological and political context, Löwy highlights the complex relationship between redemption and revolution in Benjamin's philosophy of history.

Jewish Aspects in Avant-Garde Mark H. Gelber 2017-07-24 This volume deals with the significance of the avant-garde(s) for modern Jewish culture and the impact of the Jewish tradition on the artistic production of the avant-garde, be they reinterpretations of literary, artistic, philosophical or theological texts/traditions, or novel theoretical openings linked to elements from Judaism or Jewish culture, thought, or history.

Identities in Flux Dagmar Kusá 2018

Mircea Eliade once again 2011

A Lover's Discourse Roland Barthes 1978 "Barthes's most popular and unusual performance as a writer is "A Lover's Discourse," a writing out of the discourse of love. This language primarily the complaints and reflections of the lover when alone, not exchanges of a lover with his or her partner is

unfashionable. Thought it is spoken by millions of people, diffused in our popular romances and television programs as well as in serious literature, there is no institution that explores, maintains, modifies, judges, repeats, and otherwise assumes responsibility for this discourse . . . Writing out the figures of a neglected discourse, Barthes surprises us in "A Lover's Discourse" by making love, in its most absurd and sentimental forms, an object of interest." Jonathan Culler

Greek Identity and the Athenian Past in Chariton Steven D. Smith 2007 I, Chariton of Aphrodisias, secretary of the rhetor Athenagorus, shall relate a love story that took place in Syracuse. Thus begins the earliest of the canonical Greek romances, the 1st century CE historical novel known as Callirhoe. Chariton's erotic tale is about the constancy of love in a world where virtue is always in danger of being corrupted. Chaereas and Callirhoe fall in love, but then are tragically separated after the heroine, believed dead, is buried alive. Each is eventually sold into slavery in the East, and Callirhoe herself contemplates the abortion of her unborn child when she is forced to marry a man she does not love. Hero and heroine are finally reunited in the foreign city of Babylon, only to be plunged into a war between Persia and Egypt. Classical Athenian historiography, philosophy, oratory, myth and drama were all integral in shaping this timely work of fiction set in the years following Athens' doomed Sicilian Expedition (415-413 BC). Chariton's novel is more, though, than just a romanticized representation of a famous episode from Greek history. The novel is clearly meant to be read for pleasure, but it also has a political edge. By imaginatively redeploing Athenian literature and political discourse in the construction of his fictional world, Chariton gives voice to contemporary concerns about freedom, tyranny, the ever-expanding meaning of Greek identity, and the role of Greek culture in a world dominated by Rome. This is a book that will be of value to anyone interested in Greek literature, the classical tradition, and the complex relationship between art and empire.

The Barbara Johnson Reader Barbara Johnson 2014-05-30 This Reader collects in a single volume some of the most influential essays written by Barbara Johnson over the course of her thirty-year career as a pioneering literary theorist and cultural critic. Johnson achieved renown early in her career, both as a brilliant student of the Yale School of literary criticism and as the translator of Jacques Derrida's *Dissemination*. She went on to lead the way in extending the insights of structuralism and poststructuralism into newly emerging fields now central to literary studies, fields such as gender studies, African American studies, queer theory, and law and literature. Stunning models of critical reading and writing, her essays cultivate rigorous questioning of universalizing assumptions, respect for otherness and difference, and an appreciation of ambiguity. Along with the classic essays that established her place in literary scholarship, this Reader makes available a selection of Johnson's later essays, brilliantly lucid and politically trenchant works exploring multilingualism and translation, materiality, ethics, subjectivity, and sexuality. The Barbara Johnson Reader offers a historical guide through the

metamorphoses and tumultuous debates that have defined literary study in recent decades, as viewed by one of critical theory's most astute thinkers.

Theater as Metaphor Elena Penskaya 2019-05-20 The papers of the present volume investigate the potential of the metaphor of life as theater for literary, philosophical, juridical and epistemological discourses from the Middle Ages through modernity, and focusing on traditions as manifold as French, Spanish, Italian, German, Russian and Latin-American.