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Modernism and Coherence is an attempt to develop a negative aesthetics conceived as determinate resistance of artworks against the meaning assigned to them by criticism. From the accumulation of arguments on great texts of modernism, the book describes gestures of refusal that generate figures of negativity: Adorno's Aesthetic Theory becomes a whirlpool revolving around a center refusing predication; Wallace Stevens' poetry exhibits a phonetic escape valve against the pressure of reality; Robert Frost writes a poem that is ahead of you in both senses of the expression; and James Joyce's Ulysses reads its readers in waves of self-folding. This book is an effort to salvage literature as something in itself in a world that increasingly can only see what is for the other.

Ce livre constitue un ensemble d'essais critiques qui s'efforce de dépasser les distinctions traditionnelles de genre, de période, de mouvement ou même d'approche théorique relatives à la littérature. Il aborde en effet autant la poésie moderne que le roman dit réaliste, le Nouveau Roman et le théâtre classique. Pourtant, une tension commune anime ces textes critiques. Il s'agit en chaque occasion de souligner la part d'incertitude qui accompagne toute entreprise créatrice, et particulièrement celle qui mène à l'accomplissement d'une oeuvre littérature.

This critical work explores written and visual texts in light of the writer's understanding of

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negative modernity and professed adherence to its dimension of literality. In his pursuit of literality, contemporary writer-poet Emmanuel Hocquard enacts a model of the "discontinuous organization of language," a poetic practice known to some as an "action poetique." This book gives special attention to essays, letters, poems, fictions, etc. and also pursues the poet's attraction to Deleuze, Wittgenstein, and Rousseau. Professor Fetzer presents features of Hocquard's writings that reflect the imprint of negative modernity and explores these dimensions through interpretive readings.

In *Negative Certainties*, renowned philosopher Jean-Luc Marion challenges some of the most fundamental assumptions we have developed about knowledge: that it is categorical, predicative, and positive. Following Descartes, Kant, and Heidegger, he looks toward our finitude and the limits of our reason. He asks an astonishingly simple—but profoundly provocative—question in order to open up an entirely new way of thinking about knowledge: Isn't our uncertainty, our finitude and rational limitations, one of the few things we can be certain about? Marion shows how the assumption of knowledge as positive demands a reductive epistemology that disregards immeasurable or disorderly phenomena. He shows that we have experiences every day that have no identifiable causes or predictable reasons, and that these constitute a very real knowledge—a knowledge of the limits of what can be known. Establishing this "negative certainty," Marion applies it to four aporias, or issues of certain uncertainty: the definition of man; the nature of God; the unconditionality of the gift; and the unpredictability of events. Translated for the first time into English, *Negative Certainties* is an invigorating work of epistemological inquiry that will take a central place in

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Marion ' s oeuvre.

This volume permits a new approach to Montaigne's essays from the point of view of the art of writing and style. Its particular hermeneutic position, which distinguishes it from other investigations, is that Nietzsche is used as a mediator.

Jacques Lacan and the Freudian Practice of Psychoanalysis paints a completely new picture of the man and his ideas. The book succeeds in showing how ideas can become more accessible, and re-evaluates his significance within the field of psychodynamic psychotherapy. The book is structured thematically around five key issues: diagnosis, the analyst's position during the treatment, the management of transference, the formulation of interpretations, and the organisation of analytic training. For each of these issues, Lacan's entire work both published and unpublished material, has been taken into account and theoretical principles have been illustrated with clinical examples. The book also contains the first complete bibliography of Lacan's works in English. Clear, detailed, and wide ranging, Jacques Lacan and the Freudian Practice of Psychoanalysis will prove essential reading, not only for professionals and students within the fields of psychology and psychiatry, but for all those keen to discover a new Lacan.

"If Furetiere (1619-1688) hadn't been friends with Racine and Boileau, if he hadn't been famous for his Dictionary and for his battle with the Academie Francaise, it is unlikely that we would still be speaking of the Roman bourgeois (1666). Its qualities are decidedly few. One

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cannot even say in its favour that it bears witness to a period and a moment in our literary history.' So writes Antoine Adam in his magisterial history of 17th-century French literature. But whatever one might feel about the aesthetic value of the Roman bourgeois - and following Adam it is usually classified as a precocious though failed example of narrative realism, sadly out of step with the classicism of its time - can we really say that it bears no witness to its period? Craig Moyes shows on the contrary how, within the disarticulated narrative of the Roman bourgeois, Furetiere - the titular abbot, the sitting academician, the secret lexicographer, the experimental novelist - was uniquely placed to explore a changing literary economy marked most spectacularly by the trial of Nicolas Fouquet (1661-1664), the decline of aristocratic largesse, and the subsequent centralization of artistic patronage around the personal reign of Louis XIV and the new administration of Colbert."

Animal Acts records the history of the fluctuating boundary between animals and humans as expressed in literary, philosophical and scientific texts, as well as visual arts and historical practices such as dissection, circus acts, the hunt and zoos. The essays document a persistent return of animality, a becoming animal that has always existed within and at the margins of Western Culture from the Middle Ages to the present.

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