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Litterature Xixeme Siecle Textes Et

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Michel de Montaigne

It has always been clear from copious internal heraldic... Charles d'Orléans, une prison en porte-à-faux. Co-texte courtois et ancrage référentiel: les ballades de la captivité dans l'édition ...

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Chantal Maillé, PhD

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Forts de colline du Rajasthan

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La Chaux-de-Fonds / Le Locle, urbanisme horloger

George Sand/Intertextualité et Polyphonie II: Voix, Image, Texte. Eds. Nigel Harkness and Jacinta Wright. Bern: Peter Lang, 2010. 245-57. "A Flow of Tears: Emotional Weeping in the Poetry of Marceline ...

Mary T. Rice-DeFosse

Member of the Society of Dix-Neuviémistes Member of the Société des Etudes Romantiques et dix-neuviémistes Member of the Société des Amis de Balzac I am currently the academic coordinator of the ...

Dr Maxime Goergen

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Il pritisco prose. Cinema and the Health Humanities (en ligne)

9-23. 2015, «Intégrer la diversité dans l'enseignement, la recherche et la pratique: défis et expériences», texte édité de la table ronde, dans Naïma Hamrouni & Chantal Maillé (Dir.), Le sujet du ...

What is often termed 'Nordic Noir' has dominated detective fiction, film and television internationally for over two decades. But what are the parameters of this genre, both historically and geographically? What is noirish and what is northern about Nordic noir? The foreword and coda in this volume, by two internationally bestselling writers of crime fiction in the north, Yrsa Sigurðardóttir and Gunnar Staalesen, speak to the social contract undertaken by writers of noir, while the interview with the renowned crime writer Val McDermid adds nuance to our understanding of what it is to write noir in the North. Divided into four sections – Gender and Sexuality, Space and Place, Politics and Crime, and Genre and Genealogy – Noir in the North challenges the traditional critical histories of noir by investigating how it functions transnationally beyond the geographical borders of Scandinavia. The essays in this book deepen our critical understanding of noir more generally by demonstrating, for example, Nordic noir's connection to fin-de-siècle literatures and to mid-century interior design, and by investigating the function of the state in crime fiction.

This is the final volume of an annotated bibliography of French literature. It includes some of France's greatest writers, such as Balzac, Flaubert and Zola. Chapters are devoted either to individual writers, background and general studies, or a particular movement or genre.

Uddrag af franske tekster fra det 19. århunderede.

How does literature give voice to the political? In what ways does it articulate a political dimension? For Jules Valls (1832-1885), member of the Paris Commune of 1871 and editor of Le Cri du Peuple, author of the autobiographical trilogy, L'Enfant(1878), Le Bachelier(1881), and L'Insurg(1886), the politics of literature is literally a matter of the voice, for it is inherent to the voice as matter: the grain of the

voice, the physical trace of the voice in writing, the voice as a heterogeneous effect of writing. An indispensable work for all those interested in autobiographical voice and orality in literature, this study offers both a comprehensive theoretical reflection on the problem of orality and an innovative reading of Valls disruptive literary voice, of his seminal modern aspiration toward a wide-ranging politics of contestation through the liberation of oral desire. A work of mordant irony and consuming passion, of prodigious wordplay and scatological humor, Valls's trilogy revels in oral pleasure, in disfiguring improprieties of language that culminate in revolution. In Valls's journalism as coup de gueule, in the physical embodiment of a revolutionary voice of the people, it is ultimately a utopic politics of orality that takes shape in the trilogy, one that strives toward radical popular action in the materiality of the voice, at the limit of the body in language: *Le Cri du Peuple*.

A sociological exploration of eating disorders and the first book to focus exclusively on recovery.

This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely.

La presse fut au XIXe siècle le lieu privilégié des grands débats d'idées qui ont permis l'avènement de la pensée moderne. Dans la culture britannique tout particulièrement, la presse revêt à cette époque une importance considérable. Le choix de textes présenté ici, circonscrit au domaine littéraire, poursuit un double but : illustrer diverses problématiques relatives au genre romanesque et à la poésie à l'ère victorienne, et sensibiliser le lecteur à la richesse des textes journalistiques de cette époque. Ce volume entend, en outre, proposer une approche complémentaire des ouvrages britanniques et américains consacrés à la réception critique des grands auteurs victoriens.

From 1830 to 1870 advertising brought in its wake a new understanding of how the subject read and how language operated. Sara Thornton presents a crucial moment in print culture, the early recognition of what we now call a 'virtual' world, and proposes new readings of key texts by Dickens and Balzac.

Mastering the Marketplace examines the origins of modern mass-media culture through developments in the new literary marketplace of nineteenth-century France and how literature itself reveals the broader social and material conditions in which it is produced. Anne O'Neil-Henry examines how French authors of the nineteenth century navigated the growing publishing and marketing industry, as well as the dramatic rise in literacy rates, libraries, reading rooms, literary journals, political newspapers, and the advent of the serial novel. O'Neil-Henry places the work of canonical author Honoré de Balzac alongside then-popular writers such as Paul de Kock and Eugène Sue, acknowledging the importance of "low" authors in the wider literary tradition. By reading literary texts alongside associated advertisements, book reviews, publication histories, sales tactics, and promotional tools, O'Neil-Henry presents a nuanced picture of the relationship between "high" and "low" literature, one in which critics and authors alike grappled with the common problem of commercial versus cultural capital. Through new literary readings and original archival research from holdings in the United States and France, O'Neil-Henry revises existing understandings of a crucial moment in the development of industrialized culture. In the process, she discloses links between this formative period and our own, in which mobile electronic devices, internet-based bookstores, and massive publishing conglomerates alter--once again--the way literature is written, sold, and read.

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