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# SUR CLAUDE SIMON



*LES ÉDITIONS DE MINUIT*

# Sur Claude Simon

**Jean H. Duffy**



## Sur Claude Simon:

*Claude Simon* Jean H. Duffy, Alastair B. Duncan, Formerly Reader in History and Philosophy of Science and Technology Alastair Duncan, 2002-01-01 This collection of essays celebrates the work of the French Nobel prize winning novelist Claude Simon Scholars reconsider the fifty years of Simon's fiction in the light of his large scale autobiographical novel *Le Jardin des Plantes* 1997 From a variety of perspectives postmodernist psychoanalytic aesthetic chapters reflect on the central paradox of Simon's work his writing and rewriting of an experience of war so disruptive and traumatic that words can never be adequate to communicate it *Claude Simon* Alastair Duncan, 2003-04-19 This book introduces novels by the Nobel Prize for Literature author Claude Simon giving emphasis to peaks in his literary achievement **Claude Simon** Alina Cherry, 2016-08-16 *Claude Simon Fashioning the Past by Writing the Present* considers the aesthetic cultural and philosophical facets of a temporal paradox in the works of French novelist Claude Simon 1913 2005 and its broader implications for the study of narrative and for cultural and post modern theory This paradox emerges from the problematic representation of the past through an aesthetic rooted in an exclusive valorization of the present In his 1985 Nobel speech as well as on other numerous occasions Simon expressed a fascination with simultaneity through the provocative claim that he never wrote about the past but attempted to capture only what was happening during the writing process that is in the present of writing as he put it Simon's seemingly unambiguous claim raises significant issues and contradictions that become extensively apparent when the statement is considered in the light of his fictional works since these must be construed for the most part as explorations of the past In this study Alina Cherry propose to look at the tensions that arise from this paradox and examine the present of writing holistically that is both as a stylistic device and within the thematic context of Simon's works in order to assess its capacity for becoming an instrument of ontological and epistemological inquiry that can also intervene powerfully in the decisive philosophical and socio political debates that have animated the cultural landscape of post World War II France Simon's vivid portrayals of suffering and devastation open new ways of understanding the impact of some of the most traumatic historical events of the twentieth century the two World Wars and the Spanish Civil War This impact is necessarily connected with a need to tell these events and to tell them in highly innovative ways namely by creating a distinctive style that revolutionizes the outworn narrative traditions of a world whose very foundations have been shattered by the chaos of war and effectively undermines various institutions and dominant socio cultural structures revealing implicitly and explicitly a strong ethical vein **Claude Simon** M<sup>3</sup>/<sub>4</sub>ria Minich Brewer, 1995-01-01 Reputed to be a conservative group the Nobel Prize committee astonished the world in 1985 by giving its prize to Claude Simon one of the most adventurous and challenging of modern authors whose writing defies easy classification This study shows exactly how inventive and challenging he is Simon's works run the gamut from first person narratives to narratives without a stable perspective His novels deal with minute details of the grand stages of history world war for instance and with the historical

dimensions of everyday life Maria Minich Brewer demonstrates that Simon has reformulated the standard forms of fiction to expose the logic of narrative a complex and powerful legacy populated with stereotypes too easily accepted as natural Her book brings into focus the cultural legacies embedded in narrative as well as the narrative dimensions of culture and history Simon has voiced suspicion of narrative order He never underestimates however either its pervasiveness or its powers In his novels he never dismisses narrative order as being merely a matter of formal conventions On the contrary he reveals narrative representation to be a powerful agent of some of the most violent events to which an individual is subject

**Claude Simon** Celia Britton, 2014-09-19 This is a major study of the Nobel prize winning French novelist Claude Simon Simon is a complex figure for all that he writes in a distinctively modern fictional tradition exemplified by Proust Joyce Beckett and Robbe Grillet his novels contain strong elements of visual representation alongside a very different kind of free floating anti realist writing **Claude Simon et le jardin des plantes**, 2016-08-29 *Sur Claude Simon*, 1987

*Understanding Claude Simon* Ralph William Sarkonak, 1990 In 1985 Claude Simon won the Nobel Prize for Literature This book provides an introduction to and survey of the most important novels written by a man considered by many to be the most important and innovative writer of the French New Novel group The book's introduction situates Simon in the context of 20th century French literature Ten chapters are devoted to the principle works published by Simon from *The Wind* 1957 to his masterpiece *The Georgics* 1981 The bibliography lists the most significant critical studies in English and French devoted to his work

**Reading Between the Lines** Jean H. Duffy, 1998-01-01 This is the first extended analysis of Simon's novels examining the relationship between the work of the French Nobel prize winning novelist Claude Simon and that of a number of visual artists whose work he has used as stimuli in the production of his novels **Claude Simon** Mária Minich Brewer, 1995 Simon's works run the gamut from first person narratives to narratives without a stable perspective His novels deal with minute details of the grand stages of history world war for instance and with the historical dimensions of everyday life Maria Minich Brewer demonstrates that Simon has reformulated the standard forms of fiction to expose the logic of narrative a complex and powerful legacy populated with stereotypes too easily accepted as natural **Merleau-Ponty**

Stephen Priest, 2002-11-01 Maurice Merleau Ponty is known and celebrated as a renowned phenomenologist and is considered a key figure in the existentialist movement In this wide ranging and penetrative study Stephen Priest engages Merleau Ponty across the full range of his philosophical thought He considers Merleau Ponty's writings on the problems of the body perception space time subjectivity freedom language other minds physical objects art and being Priest addresses Merleau Ponty's thought in connection with Hegel Husserl Heidegger and Sartre He uses clear and direct language to explain the thoughts of and the ensuing importance of one of the greatest contemporary thinkers Philosophy students and scholars alike will find great pleasure in this fascinating exploration of the writings and ideas of Maurice Merleau Ponty

*The Nouveau Roman* Celia Britton, 1992-11-15 The Nouveau Roman writers have been actively involved in the theory as

well as the practice of fiction participating in a series of vigorous debates on issues such as the political significance of literature formalism and structuralism the status of the author etc This study discusses Robbe Grillet Sarraute Simon Butor and Ricardou analysing both the interaction of their own theory and fiction and their reactions to the work of figures such as Sartre Barthes Lvi Strauss Sollers and Kristeva *Claude Simon New Directions* Alastair B. Duncan, 1985 *The Pathos of the Real* Robert Buch, 2010-12-15 This book is about the ambition in a set of paradigmatic writers of the twentieth century to simultaneously enlist and break the spell of the real their fascination with the spectacle of violence and suffering and the difficulties involved in capturing this kind of excess by aesthetic means The works at the center of this study by Franz Kafka Georges Bataille Claude Simon Peter Weiss and Heiner Mller zero in on scenes of agony destruction and death with an astonishing degree of precision and detail The strange and troubling nature of the appeal engendered by these sights is the subject of *The Pathos of the Real* Robert Buch shows that the spectacles of suffering conjured up in these texts are deeply ambivalent available neither to cathartic relief nor to the sentiment of compassion What prevails instead is a peculiar coincidence of opposites exaltation and resignation disfiguration and transfiguration agitation and paralysis Featuring the experiences of violent excess in strongly visual and often in expressly pictorial terms the works expose the nexus between violence and the image in twentieth century aesthetics Buch explores this tension between visual and verbal representation by drawing on the rhetorical notion of pathos as both insurmountable suffering and codified affect and the psychoanalytic notion of the real that is the disruption of the symbolic order In dialogue with a diverse group of thinkers from Erich Auerbach and Aby Warburg to Alain Badiou and Jacques Lacan *The Pathos of the Real* advances an innovative new framework for rethinking the aesthetics of violence in the twentieth century **Encyclopedia of Modern French Thought** Christopher John Murray, 2004 This work covers not only philosophy but also all the other major disciplines including literary theory sociology linguistics political thought theology and more The 240 analytical entries examine individuals such as Bergson Durkheim Mauss Sartre Beauvoir Foucault Lvi Strauss Lacan Kristeva and Derrida specific disciplines such as the arts anthropology historiography psychology and sociology key beliefs and methodologies such as Catholicism deconstruction feminism Marxism and phenomenology themes and concepts such as freedom language media and sexuality and historical political social and intellectual context From publisher's description *The French Novel: Theory and Practice* Michael Butor, 2024-10-07 **Minuit** Steve Spalding, 2023-06-06 How does a novel accrue value How do certain new and unknown authors and their works make their way from obscurity into the pantheon of the greats or at least the firmament of the stars Minuit examines the role played by French publishing house Editions de Minuit in altering the conception of literary France not once but twice The history of Les Editions de Minuit is an integral part of the history of the literary field in Minuit Spalding's work captures many of the cultural dimensions of literary production and dissemination at the height of France's post war intellectual and literary effervescence and again in the more recent period when Minuit became the vehicle for

French literature's postmodern turn      **Everyday Life** Michael Sheringham, 2006-03-09 In the last twenty years the concept of the *quotidien* or the everyday has been prominent in contemporary French culture and in British and American cultural studies This book provides the first comprehensive analytical survey of the whole field of approaches to the everyday It offers firstly a historical perspective demonstrating the importance of mainstream and dissident Surrealism the indispensable contribution over a 20 year period 1960-80 of four major figures Henri Lefebvre Roland Barthes Michel de Certeau and Georges Perec and the recent proliferation of works that investigate everyday experience Secondly it establishes the framework of philosophical ideas on which discourses on the everyday depend but which they characteristically subvert Thirdly it comprises searching analyses of works in a variety of genres including fiction the essay poetry theatre film photography and the visual arts consistently stressing how explorations of the everyday tend to question and combine genres in richly creative ways By demonstrating the enduring contribution of Perec and others and exploring the Surrealist inheritance the book proposes a genealogy for the remarkable upsurge of interest in the everyday since the 1980s A second main objective is to raise questions about the dimension of experience addressed by artists and thinkers when they invoke the *quotidien* or related concepts Does the everyday refer to an objective content defined by particular activities or is it best thought of in terms of rhythm repetition festivity ordinariness the generic the obvious the given Are there events or acts that are uniquely everyday or is the *quotidien* a way of thinking about events and acts in the here and now as opposed to the longer term What techniques or genres are best suited to conveying the nature of everyday life The book explores these questions in a comparative spirit drawing new parallels between the work of numerous writers and artists including Andr Breton Raymond Queneau Walter Benjamin Michel Leiris Maurice Blanchot Michel Foucault Stanley Cavell Annie Ernaux Jacques R da and Sophie Calle      **The Possibility of Philosophy** Maurice Merleau-Ponty, 2022-01-15 The Possibility of Philosophy presents the notes that Maurice Merleau-Ponty prepared for three courses he taught at the Coll ge de France The Possibility of Philosophy Today given in the spring semester of 1959 and Cartesian Ontology and Ontology Today and Philosophy and Nonphilosophy since Hegel both given in the spring semester of 1961 The last two courses remain incomplete due to Merleau-Ponty's unexpected death on May 3 1961 Nonetheless they provide indications of the new ontology that informed The Visible and the Invisible a posthumously published work that was under way at the same time These courses offer readers of Merleau-Ponty's late thought a wealth of references to painting literature and psychoanalysis and to the works of Husserl Heidegger Descartes Hegel and Marx that fill in some of the missing pieces of The Visible and the Invisible especially its often terse and sometimes cryptic working notes We see more clearly how Merleau-Ponty's attempt to bring forth a new ontology indicates a fundamental revision in what it means to think an attempt to reimagine the possibility of philosophy      **Thresholds of Meaning** Jean Duffy, 2011-06-16 Thresholds of Meaning examines contemporary French narrative and explores two related issues the centrality within recent French fiction and autofiction of the themes of passage

ritual and liminality and the thematic continuity which links this work with its literary ancestors of the 1960s and 1970s Through the close analysis of novels and r cits by Pierre Bergounioux Fran ois Bon Marie Darrieussecq H l ne Lenoir Laurent Mauvignier and Jean Rouaud Duffy demonstrates the ways in which contemporary narrative while capitalising on the formal lessons of the nouveau roman and drawing upon a shared repertoire of motifs and themes engages with the complex processes by which meaning is produced in the referential world and in particular with the rituals and codes that social man brings into play in order to negotiate the various stages of the human life cycle By the application of concepts and models derived from ritual theory and from visual analysis Thresholds of Meaning situates itself at the intersection of the developing field of literature and anthropology studies and research into word and image

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