

Maurice Blanchot De Proche En Proche

Published in France in 1943, Faux Pas is the first collection of essays on literature and language by Maurice Blanchot, the most lucid and powerful French critic of the second half of the 20th century.

Maurice Blanchot is a towering yet enigmatic figure in 20th-century French thought. Both his fiction and his criticism played a determining role in how postwar French philosophy was written. This volume collects his political writings from 1953 and 1993.

Maurice Blanchot, de proche en proche Editions Complicités Understanding Blanchot, Understanding Modernism Bloomsbury Publishing USA I then compare Césaire's Caribbean "shape" to that of René Depestre, and a quite different model emerges. I find that Africa is relatively absent in Depestre's work: Europe is not presented as a threat; and that Depestre, unlike Césaire, sees, in the Caribbean, an energy and a creativity brought about by the historical fusion of disparate cultures. I consider how the reality of Depestre's long exile from the Caribbean has affected his views of the islands.

Revisiting the Jewish Question

Année 2008

Spatial Prepositions

Maurice Blanchot et l'art au XXème siècle

Lectures blanchotiennes de Malraux et Camus

Maurice Blanchot, de proche en proche

An Investigation of Interdisciplinary Discourse

Situates, for the first time, Breton's personality and work in the context of the Surrealist investigation of language susceptible to communicating the 'true functioning of the mind'. The visual and the verbal aspects of Surrealism are not considered in isolation but within an integrated view of experimental activity pertaining to language/communication in general.

This landmark collection by an international group of scholars and public intellectuals represents a major reassessment of French colonial culture and how it continues to inform thinking about history, memory, and identity. This reexamination of French colonial culture, provides the basis for a revised understanding of its cultural, political, and social legacy and its lasting impact on postcolonial immigration, the treatment of ethnic minorities, and national identity.

Drawing on the relationship between Derrida and Levinas and on the unresolved tension between their philosophical corpuses, this book aims to offer new possible interpretations on the future of democracy. What philosophical and political ideals can emerge from a parallel reading of these two acclaimed thinkers, and from their 'philosophical alliance'? This volume attempts to re-imagine and to re-engage the realm of politics, by offering new perspectives on the multiple crises that traverse the contemporary age.

La obra de Maurice Blanchot, una de las más decisivas del pensamiento literario contemporáneo, es una respuesta plural a la exigencia de la escritura, cuya evolución puede entenderse como el resultado del conflicto entre dos fuerzas: una que pugna por cumplir las leyes de la tradición textual y otra que tiende a la dispersión. Así pues, si bien los escritos de Blanchot revelan una permanencia de la tradición, también los recorre constantemente la pasión del errar, el afán de apartarse de toda consigna que autorice un sistema, una certeza. En este contexto, la ambigüedad, la discontinuidad, el fragmentarismo, el centro sin centro, la litererrancia o la ateoría son conceptos que dibujan los difusos y fascinantes contornos del universo blanchotiano. Este libro propone una nueva lectura del conjunto de la obra de Blanchot, tanto la teórico-crítica como la narrativa –con atención especial a su novela *L'arrêt de mort*–, pues parte de la materialidad de la escritura misma con estrategias del anagramatismo, descubriendo bajo algunas de sus palabras clave otras palabras, otras ideas que la escritura enmascaraba, como si estuvieran respondiendo a la pasión de la errancia tan característica del espacio literario que recorrió el autor.

The Dark Gaze

Maurice Blanchot

French VII Bibliography

Bataille, Blanchot, Deleuze, Foucault, Klossowski

La critique artiste de Charles Baudelaire à Maurice Blanchot

Blanchot, Extreme Contemporary

Maurice Blanchot and the Sacred

Also, whereas to date the study of eccentricity has focused primarily on literature of the eighteenth and nineteenth centuries, this work completes prior criticism by including twentieth-century authors such as Raymond Queneau, Jean Echenoz, Jean-Philippe Toussaint, Georges Perec, and filmmakers such as Jacques Tati and Pierre Etaix."--BOOK JACKET.

Her examination of this neglected mode as practiced by five important French thinkers offers a unique perspective on twentieth-century intellectual history.

This striking study of the meaning and use of the major spatial prepositions in French provides valuable insight into how the human mind organizes spatial relationships. Most previous analyses of spatial prepositions have assumed that their semantic properties can be adequately explained by familiar logical and geometrical concepts. Thus, the standard view of the preposition "in" as it appears in the sentence "the ball is in the bag" postulates that it refers to the geometrical relation of inclusion. This paradigm, however, falters when faced with the contrast in acceptability between sentences such as "the bulb is in the socket" and "the bottle is in the cap." The force exerted by the "landmark" (a conceptually fixed object) on the "target" (a moveable object) is crucial in this difference: the functional notion of containment seems more operational in the use of the preposition "in" than

inclusion. That is, what are taken to be the landmark and the target depend greatly on the functions these objects serve in the human scheme. This offers important clues to otherwise problematic linguistic quirks, such as why one sleeps in one's bed, while one is said to lie on one's deathbed. While many of the examples apply in English as well as French, there are some noteworthy differences—in French one sits on a chair, but in a couch. Vandeloise convincingly argues that it is precisely this subjective element which makes a standard geometrical account unfeasible.

Maurice Blanchot est certainement l'un des plus éminents penseurs et écrivains du vingtième siècle, dont le retrait et la discrétion ont laissé la marque même de son effacement comme événement de l'expérience littéraire. C'est par une démarche de dialogue avec les artistes qui ont façonné le siècle de la modernité que nous confrontons ses écrits à des œuvres dont le leitmotiv est la perte, l'absence, l'infigurable. Pour dire si l'avant-gardisme est une notion qui fait écho dans le déploiement singulier de son espace littéraire, ce livre se propose de sonder les questions essentielles de l'auteur de L'Écriture du désastre, et invite à poser la question du passage de la phénoménologie à l'esthétique.

French Prose and Criticism, 1790 to World War II

An Alliance Awaiting the Political

The Philosopher's Touchstone / La Philosophie à l'Épreuve

Understanding Blanchot, Understanding Modernism

The Work of Aimé Césaire and René Depestre

Botteghe Oscure

Maurice Blanchots "Thomas l'Obscur"

Nachdenken heißt die Welt zerdenken. Es ist ein Nachdenken über die Nacht, vor allem aber ein Denken von einer unbegreiflichen Nacht aus, die zutiefst vom Tode geprägt ist. Die vorliegende Studie ist eine Lektüre zweier Texte Maurice Blanchots, die beide unter dem Titel Thomas l'Obscur veröffentlicht wurden und zu den hermetischsten Werken der neueren französischen Literaturgeschichte zählen. Sie verbindet Philologie und Philosophie, indem sie mit der Denkfigur der anderen Nacht Blanchots Versuch, den Tod zu schreiben, in einem textnahen und philosophisch verortenden Kommentar nachzeichnet.

The romantic idea of the writer as an isolated genius has been discredited, but there are few empirical studies documenting the role of "gatekeeping" in the literary process. How do friends, agents, editors, translators, small publishers, and reviewers—not to mention the changes in technology and the publishing industry—shape the literary process? This matrix is further complicated when books cross cultural and language barriers, that is, when they become part of world literature. Gatekeepers builds on the work of Pierre Bourdieu, Randall Collins, James English, and Mark McGurl, describing the multi-layered gatekeeping process in the context of World Literature after the 1960s. It focuses on four case studies: Gabriel García Márquez, Charles Bukowski, Paul Auster and Haruki Murakami. The two

American authors achieved remarkable success overseas owing to canny gatekeepers; the two international authors benefited tremendously from well-curated translation into English. Rich in archival materials (correspondence between authors, editors, and translators, and publishing industry analyses), interviews with publishers and translators, and close readings of translations, this study shows how the process and production of literature depends on the larger social forces of a given historical moment. William Marling also documents the ever-increasing Anglo-centric dictate on the gatekeeping process. World literature, the book argues, is not so much a "republic of letters" as a field of chance on which the conversation is partly bracketed by historic events and technological opportunities.

J.M.G. Le Clézio et la métaphore exotique propose une analyse détaillée et approfondie de l'œuvre de J.M.G. Le Clézio, prix Nobel de littérature 2008. La question de la « métaphore exotique » sert ici de fil conducteur et permet d'éclairer le corpus lézicien d'un triple point de vue textuel, anthropologique et psychanalytique. L'inscription problématique de l'espace et du voyage domine en effet toute la production littéraire de Le Clézio ; et cette inscription s'accompagne d'une certaine ambiguïté générique. D'une part l'analyse montre que l'écriture du voyage fonctionne chez Le Clézio, comme chez Segalen, comme une « écriture des limites », c'est-à-dire comme un déplacement du sujet et du sens. Mais d'autre part l'analyse montre que l'écriture du voyage dessine chez Le Clézio un rapport singulier et ambivalent à l'espace postmoderne, au désenchantement du monde et à la disparition des grands mythes fondateurs, interrogeant l'acte même de la création littéraire. A la fois humaniste et antidogmatique, l'œuvre de J.M.G. Le Clézio se situe ainsi de façon originale dans les marges des grands mouvements littéraires du XXe et du XXIe siècle, du Nouveau Roman des années 60 à la « littérature-monde » d'aujourd'hui.

Dans cet ouvrage, l'auteur entreprend de relire, avec une perspective blanchotienne, André Malraux et Albert Camus, souvent considérés comme des écrivains existentialistes. L'auteur utilise les analyses de Blanchot pour étudier les notions d'absence et de mort qui sont centrales au langage et à la littérature. Les problématiques du témoignage et du rapport à l'autre sont également examinées, ainsi que les liens entre la littérature et l'Histoire. L'auteur fait ainsi ressortir certains aspects des écrits de Malraux et Camus qui ont été laissés dans l'ombre par certains critiques et qui abordent des idées essentielles sur la littérature, l'écriture et la mort.

J.M.G. Le Clézio Et la Métaphore Exotique

The Power of Language

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Complexity in Maurice Blanchot's Fiction

The Emergence of World Literature and the 1960s

Faux Pas

Botteghe oscure

This timely collection of essays is the first to be written on the work of Maurice Blanchot in English. One of the finest

writers of our time, Blanchot is a contemporary of Bataille and Levinas; his writing has influenced the likes of Derrida and Foucault. Eminent commentators featured here include: Simon Critchley, Paul Davies, Cristopher Fynsk, Rodolphe Gasche, Leslie Hill, Michael Holland, Jeffery Mehlman, Roger Laporte, Ian Maclachlan, Marie-Claire Ropars-Wuilleumier, Gillian Rose and Ann Smock. The essays consider the political implications of Blanchot's questioning the relationship between philosophy and literature. In addition, the provocative issue of Blanchot's politics during the 1930s is clarified by a letter from Blanchot to one of the contributors, published here for the first time. Maurice Blanchot: The Demand of Writing is a crucial selection for all students of philosophy, literature or French studies.

Placing Blanchot at the centre stage of writing in the twentieth century, Blanchot sheds new light on Blanchot's political activities before and after the Second World War.

"Kevin Hart and Geoffrey H. Hartman bring together essays by prominent scholars from a range of disciplines to focus on Blanchot's diverse concerns: literature, art, community, politics, ethics, spirituality, and the Holocaust."--Jacket. The work of French writer and essayist Maurice Blanchot (1907-2003) is without doubt among the most challenging the twentieth century has to offer. Contemporary debate in literature, philosophy, and politics has yet to fully acknowledge its discreet but enduring impact. Arising from a conference that took place in Oxford in 2009, this book sets itself a simple, if daunting, task: that of measuring the impact and responding to the challenge of Blanchot's work by addressing its engagement with the Romantic legacy, in particular (but not only) that of the Jena Romantics. Drawing upon a wide range of philosophers and poets associated directly or indirectly with German Romanticism (Kant, Fichte, Goethe, Jean Paul, Novalis, the Schlegels, Hölderlin), the authors of this volume explore how Blanchot's fictional, critical, and fragmentary texts rewrite and rethink the Romantic demand in relation to questions of criticism and reflexivity, irony and subjectivity, narrative and genre, the sublime and the neutre, the Work and the fragment, quotation and translation. Reading Blanchot with or against key twentieth-century thinkers (Benjamin, Foucault, de Man), they also examine Romantic and post-Romantic notions of history, imagination, literary theory, melancholy, affect, love, revolution, community, and other central themes that Blanchot's writings deploy across the century from Jean-Paul Sartre to Jean-Luc Nancy. This book contains contributions in both English and French.

Blanchot

André Breton

Derrida-Levinas

Extreme Contemporary

Gatekeepers

partenaire invisible : essai biographique

Frontiers and Space Conquest / Frontières et Conquête Spatiale

Disons-le simplement : Maurice Blanchot, né en 1907, est l'un des plus grands, l'un des plus rares écrivains du vingtième siècle. Affirmation que ce siècle s'est trop souvent employé à traduire en légende - ou en procès. Selon l'inévidence de mythologies tenaces, Blanchot aurait été le grand absent, le fantôme invisible, l'auteur illisible d'une œuvre toute abstraite, un homme littérairement terrifiant, politiquement impur. Nul mieux que lui, pourtant, n'aura interrogé ce qu'il en est de la présence, de la visibilité, de la lisibilité, de la vitalité, de la culpabilité et de la possibilité de l'écrivain. Par ce travail, par ce combat, Blanchot aura fasciné et exalté les plus grands créateurs contemporains de formes et de pensées (de formes de pensées), à commencer par ses deux amis les plus intimes, Emmanuel Levinas et Georges Bataille. A son tour il reviendra à cet essai d'interroger la présence, la visibilité, la lisibilité, la vitalité, la culpabilité et la possibilité du biographique, dans une vie et dans une œuvre, dans une vie faite œuvre, une vie soutenue des affrontements les plus extrêmes avec la mort. Cette vie à l'œuvre s'adresse d'abord à notre savoir : que pouvons-nous en penser ensemble - et jusqu'où ? Elle s'adresse ensuite à notre responsabilité : quelle forme d'attention et de discrétion requiert-elle, quelle sensibilité infinie à la limite du témoignage impossible impose-t-elle ? Ecrire ce mouvement incessant de l'écriture à la vie, de la vie à l'écriture, à la place du tiers, dans l'attention toujours portée au nom de l'autre, suivant ici le mouvement qui, par la littérature et dans l'amitié de Robert Antelme, fait advenir la responsabilité à elle-même, la soumet à une reconnaissance illimitée, tel est au moins, de cette biographie, l'essai.

Blanchot provides a compelling insight into one of the key figures in the development of postmodern thought. Although Blanchot's work is characterised by a fragmentary and complex style, Leslie Hill introduces clearly and accessibly the key themes in his work. He shows how Blanchot questions the very existence of philosophy and literature and how we may distinguish between them, stresses the importance of his political writings and the relationship between writing and history that characterised Blanchot's later work;

and considers the relationship between Blanchot and key figures such as Emmanuel Levinas and Georges Bataille and how this impacted on his work. Placing Blanchot at the centre stage of writing in the twentieth century, Blanchot also sheds new light on Blanchot's political activities before and after the Second World War. This accessible introduction to Blanchot's thought also includes one of the most comprehensive bibliographies of his writings of the last twenty years.

A poem is often read as a set of formal, technical, and conventional devices that generate meaning or affect. However, Lucy Alford suggests that poetic language might be better understood as an instrument for tuning and refining the attention. Identifying a crucial link between poetic form and the forming of attention, Alford offers a new terminology for how poetic attention works and how attention becomes a subject and object of poetry. *Forms of Poetic Attention* combines close readings of a wide variety of poems with research in the philosophy, aesthetics, and psychology of attention. Drawing on the work of a wide variety of poets such as T. S. Eliot, Wallace Stevens, Frank O'Hara, Anne Carson, Theresa Hak Kyung Cha, Harryette Mullen, Al-Khansā', Rainer Maria Rilke, Arthur Rimbaud, and Claudia Rankine, Alford defines and locates the particular forms of attention poems both require and produce. She theorizes the process of attention-making—its objects, its coordinates, its variables—while introducing a broad set of interpretive tools into the field of literary studies. *Forms of Poetic Attention* makes the original claim that attention is poetry's primary medium, and that the forms of attention demanded by a poem can train, hone, and refine our capacities for perception and judgment, on and off the page.

A collection of twenty-six critical essays on French prose and criticism from 1790 to World War II.

Oeil Fauve

The Demand of Writing

Bibliographie de la littérature française (XVIe-XIXe siècles)

Colonial Culture in France since the Revolution

Maurice Blanchot. *La pasión del error*

Political Writings, 1953-1993

Mystics presents a collection of previously unpublished essays by prominent scholars that consider both the idea of mystics and mysticism. The contributors offer detailed discussions of a variety of mystics from history, and on mysticism in the twenty-first century. In this book, the first in English devoted exclusively to Maurice Blanchot, John Gregg examines the problematic interaction between the two forms of discourse, critical and fictional, that comprise this writer's hybrid oeuvre. The result is a lucid introduction to the thought of one of the most important figures on the French intellectual scene of the past half-century. Gregg organizes his book around the notion of transgression, which Blanchot himself took over from Georges Bataille--most palpably in his interpretation of the myth of Orpheus--as a paradigm capable of accounting for the relationships that exist in the textual economies formed by author, work, and reader. Chapters on the critical work address such issues as Blanchot's ambivalent attitude toward the speculative tradition of Hegelianism, his thematization of literature's involvement with death, and the mythical and Biblical figures he uses to portrait acts of reading and writing. Gregg also performs extended close readings of two representative works of fiction, *Le Très-Haut* and *L'Attente l'oubli*, in an effort to trace Blanchot's evolution as a creator of narratives and to ascertain how his fiction can be seen as constituting a *mise en oeuvre* of the concerns he treats in his criticism. The book concludes with an assessment of Blanchot's role in the recent history of French critical theory.

Maurice Blanchot is among the most important twentieth-century French thinkers. Figures such as Bataille, Deleuze, Derrida, and Emmanuel Levinas all draw deeply on his novels and writings on literature and philosophy. In *The Dark Gaze*, Kevin Hart argues that Blanchot has given us the most persuasive account of what we must give up—whether it be continuity, selfhood, absolute truth, total unity—if God is, indeed, dead. Looking at Blanchot's oeuvre as a whole, Hart shows that this erstwhile atheist paradoxically harbors an abiding fascination with mystical experiences and the notion of the sacred. The result is not a mere introduction to Blanchot but a profound reconsideration of how his work figures theologically in some of the major currents of twentieth-century thought. Hart reveals Blanchot to be a thinker devoted to the possibilities of a spiritual life; an atheist who knew both the Old and New Testaments, especially the Hebrew Bible; and a philosopher keenly interested in the relation between art and religion, the nature of mystical experience, the link between writing and the sacred, and the possibilities of leading an ethical life in the absence of God.

Maurice Blanchot occupies a central though still-overlooked position in the Anglo-American reception of 20th-century continental philosophy and literary criticism. On the one hand, his rigorous yet always-playful exchanges with the most challenging figures of the philosophical and literary canons of modernity have led thinkers such as Georges Bataille, Emmanuel Levinas, Jacques Derrida, and Michel Foucault to acknowledge Blanchot as a major influence on the development of literary and philosophical culture after World War II. On the other hand, Blanchot's reputation for frustrating readers with his difficult style of thought and writing has represented a missed opportunity for leveraging Blanchot in advancing the most essential discussions and debates going on today in the contemporary study of literature, philosophy, politics, history, ethics, and art. Blanchot's voice is simply too profound, too erudite, and too illuminating of what is at stake at the intersections of these disciplines not to be exercising more of an influence than it has.

minority of intellectual circles. Understanding Blanchot, Understanding Modernism brings together an international cast of leading and emergent scholars in making the case for precisely what contemporary modernist studies stands to gain from close inspection of Blanchot's provocative post-war writings.

A Bibliography for the Study of French Literature and Culture Since 1885

Nachtdenken

une esthétique du désœuvrement

Mystics

Presence and Aporia

The Modern French Eccentric

Perspectives on Maurice Blanchot

This study argues that both science and literature operate out of comparable impulses in their consideration of the nature of truth and the perception of reality. It focuses on central scientific paradigms as they appear in the aesthetics of the French new novel, both to contrast the Newtonian mechanistic, deterministic world-view characteristic of much of nineteenth-century thought with the dominant interest of the twentieth century in indeterminacy, illogic, paradox, and entropy. It describes the new novel as a subjective, probabilistic entity, a new "Gestalt"/ontological event in which the -re-presentation- of reality becomes a nonabsolute time/space experience occurring simultaneously with the act of reading."

This volume, a powerful short prose piece by Blanchot with an extended essay by Derrida, records a remarkable encounter in critical and philosophical thinking.

What does it mean to be Jewish? What is an anti-Semite? Why does the enigmatic identity of the men who founded the first monotheistic religion arouse such passions? We need to return to the Jewish question. We need, first, to distinguish between the anti-Judaism of medieval times, which persecuted the Jews, and the anti-Judaism of the Enlightenment, which emancipated them while being critical of their religion. It is a mistake to confuse the two and see everyone from Voltaire to Hitler as anti-Semitic in the same way. Then we need to focus on the development of anti-Semitism in Europe, especially Vienna and Paris, where the Zionist idea was born. Finally, we need to investigate the reception of Zionism both in the Arab countries and within the Diaspora. Re-examining the Jewish question in the light of these distinctions and investigations, Roudinesco shows that there is a permanent tension between the figures of the 'universal Jew' and the 'territorial Jew'. Freud and Jung split partly over this issue, which gained added intensity after the creation of the State of Israel in 1948 and the Eichmann trial in 1961. Finally, Roudinesco turns to the Holocaust deniers, who started to suggest that the Jews had invented the genocide that befell their people, and to the increasing number of intellectual and literary figures who have been accused of anti-Semitism. This thorough re-examination of the Jewish question will be of interest to students and scholars of modern history and contemporary thought and to a wide readership interested in anti-Semitism and the history of the Jews.

Complexity in Maurice Blanchot's Fiction integrates findings from the history of science and mathematics, information theory, symbolic logic, and philosophy, in an interdisciplinary analysis of the relation between order, disorder, and process in the literary text. Maurice Blanchot's fiction serves as an exemplary focus for a textual analysis based on symbol formation and the emergence of order in complex literary texts. His fictional works are analyzed in terms of increasing complexity. Culture relates to the literary text through metaphors expressing indeterminism, subjectivity, multivalence, opposition, recursion, loops, spirals, order and disorder, and emergence. An extensive bibliography on complexity theory and on Blanchot is included.

Relations Between Science and Literature

Critical and Biographical References for the Study of Contemporary French Literature

The Power of Contestation

Forms of Poetic Attention

Blanchot Romantique

Shaping and Reshaping the Caribbean

New Physics and the Modern French Novel