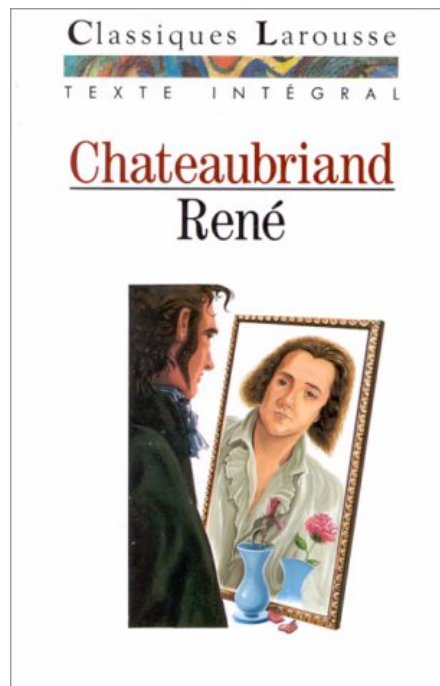




René

François-René de Chateaubriand

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René

François-René de Chateaubriand

René François-René de Chateaubriand

"Levez-vous vite, orages désirés, qui devez emporter René dans les espaces d'une autre vie !" Tout pour aimer et comprendre aujourd'hui une oeuvre d'un grand écrivain, en texte intégral. Une présentation vivante, illustrée, qui favorise des parcours de lecture en liberté. Les connaissances indispensables pour une lecture efficace: l'auteur et son époque, la création du texte, son genre, etc.; l'oeuvre clairement annotée en bas de page. Les aides pour mieux comprendre et s'exprimer : des guides de lecture, bien détachés, qui facilitent l'élaboration de commentaires composés et l'acquisition de méthodes ; un petit dictionnaire des mots utiles pour expliquer l'oeuvre. Les compléments pour aller plus loin : analyses approfondies, jugements critiques, bibliographie, etc.; Regroupement de textes sur une thématique ou une problématique précise liée à l'oeuvre.

René Details

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From Reader Review René for online ebook

Ben says

He wrote about melancholy. That melancholy is consuming--enjoyable. At first I didn't really get his point but the more I thought about it the more I agreed with him. Melancholy in the sense that it pulls a person into deep thought and soul searching, trying to understand yourself and the world around you in order to dissolve dissonance. In the story though, the man really didn't really have anything to be sad about other than his own pitiful nature--believing that he was despised and alone and misunderstood. He was only this way because he convinced himself that this was true when in fact it didn't have to be--something I think was also a trait that Van Gogh possessed. It may not make for the most social life, however it seems to produce thoughts and feelings and views about the world that the rest of integrated mankind finds difficult to grasp--probably because they're not searching for it, being completely pleased with their own state of affairs--there is no dissonance to resolve and nothing great and complex to overcome.

I loved how the old Indian chief at the end said that to spend time alone neglecting your duties and responsibilities to society is wrong. It is an indulgence--selfishness which, although some believe to be noble and great is actually simply a bingeing--comparative to the necessary time spent alone to understand, overcome, and subdue your passions and selfish desires. I often thought it would be nice to take off for a month or more and just live by myself in some cabin somewhere in the woods and think. I still don't believe this to be a bad idea--time spent in contemplation is really never time lost or wasted. But I realize that if you are not sharing your knowledge and that ounce of revelation that God has endowed to you, what good are you. At the same time, blazing a trail ahead with a surging desire to become great quickly in anything also often leads to regret. As the Indian alluded to, a brook who quickly engulfs all the brooks and runoff soon becomes a raging river--often too wide to understand what it has now become and where it is going. Then, looking past all that it has accumulated, wishes only to once again become that small stream to enjoy the prolific social company that surrounds it.

I have to admit that I have longed to become a raging river more than once. I have also realized that the more I understand, the more contradictions I see in life, the more judgmental and reasonable I become, the more simplicity vanishes as I begin judging all to be right or wrong, intelligent or unintelligent. But I do enjoy learning from other people who have lived and judged their own lives and the lives of others--have seen contradictions, other ways of seeing and understanding the world around them. I think that is why I have always been fascinated by culture, eccentric people, and even the animal world. They all have their own unique way of doing things.

Checkers Master says

I don't know how I feel about sisterfus.

Charissa says

Jere says

Rousseau's *Confessions* and Goethe's *The Sorrows of Young Werther* "inspired" the youth (not only in France but all over Europe) around the turn of the 19th century - by inspired I mean losing their faith in life and humanity, leading to waves of suicide - and Chateaubriand's *René* was a noble attempt to cure the society. However, despite the effort, its ambiguity lead to more problems and only added fuel to the fire. An interesting read, at least for its cultural significance, yet a tough one for its religious aspects and hints at incestuous relationship. To be read side by side with *Atala*, its sister novel.

Note to self - random things to remember:

le vague des passions

vaste désert d'hommes

Repollo says

Roma y Grecia, países de colosal é ingeniosa memoria, donde los palacios yacen sepultados en el polvo, donde los mausoléos de los reyes se ocultan debajo de las malezas. ¡Oh poder de la naturaleza, y debilidad del hombre! la desdeñada yerba taladra los mármoles de esos sepulcros, que sus muertos, tan poderosos un día, no levantarán jamás.

Maria says

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Scherzo says

Nada merece en esta historia la compasión (Padre Souel) La soledad es mala para el que no vive con Dios; redobla las fuerzas del alma, al mismo tiempo que le quita todo motivo de ejercicio.

Pidió nieve a las montañas, aguas a las tormentas, lluvias a las tempestades, y llegó a reunir un caudal

inmenso.

No había vuelto a desear la muerte desde que era desgraciado. No viendo en el combate más que el triunfo.

Y percibí con un secreto movimiento de alegría que el dolor no es una afección que se agota como el placer.

Respondió que no le era lícito dar un sólo pensamiento al mundo en el momento en que iba a consagrarse a Dios. Comenzó el sacrificio al resplandor de las antorchas y en medio de flores y perfumes para hacer más agradable el holocausto.

Sustituye a los amores más violentos una especie de castidad ardiente.

Nuestro corazón es un instrumento incompleto, una lira falta de cuerdas, y en la que estamos obligados a cantar los acentos de la alegría en el mismo tono consagrado a los suspiros.

Y llegáis mejor que yo al resultado de la filosofía entre los juegos y el sueño.

Nada de cierto entre los antiguos, y nada de bello entre los modernos. Lo pasado y lo presente son dos estatuas incompletas.

Desconocen los más inocentes negocios de la vida: tienen maravillosas ideas de la muerte.

peiman-mir5 rezakhani says

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Vidjela žaba da se konj potkiva pa i ona digla nogu, iliti: vidio Šatobrijan da Bajron jebe sestru pa hoće i on svoju. A budući da je to pomalo ilegalno, svoje fantazije je proživio kroz ovo emo štivo. Pomalo podsjeća na našin kako je E. L. Džejms počela pisati *Pedeset nijansi sive* ([link ovdje](#)), samo dosadno i sa moralizatorskim krajem. Više diraju jadi male bogatašice iz jedne epizode *My Super Sweet 16* na MTV-u, kada ona plaće i histeriše jer su joj roditelji za rođendan kupili plavi umjesto crveni Jaguar. Nije ni čudo što je biftek poznatiji od pisca po kom je dobio ime.

The second novella in Chateaubriand's Christian trilogy. Rene is shorter than Atala but picks up where the previous work leaves off. The noble Indian Chactas appears, and serves as the main narrative marker for the story Rene relates. Roman Catholic readers will recognize the aesthetic of sacramental grace that permeates later Anglophone Catholic novelists. By 1802 Chateaubriand had lived for several years in Britain and had been increasingly Anglicized culturally. Rene is subtle, and the author is reluctant to offer too much detail on the terrible taboo passion of Rene's sister --another protagonist--who is so remorseful she feels to a convent and dies. Its a marvelous work, and clearly an early piece of influential Romanticism.

All these heavy emotions obviously appear somewhat dated to us, but generally I really liked it. I had to smile at this one: "il n'y a rien de plus poétique, dans la fraîcheur de ses passions, qu'un cœur de seize

a few other quotes I noted:

“On m'accuse d'avoir des goûts inconstants, de ne pouvoir jouir longtemps de la même chimère”

“je m'aperçus, avec un secret mouvement de joie, que la douleur n'est pas une affection qu'on épuise comme le plaisir”

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Gran ejemplo de romanticismo

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Readable French with some pretty unreadable content.

