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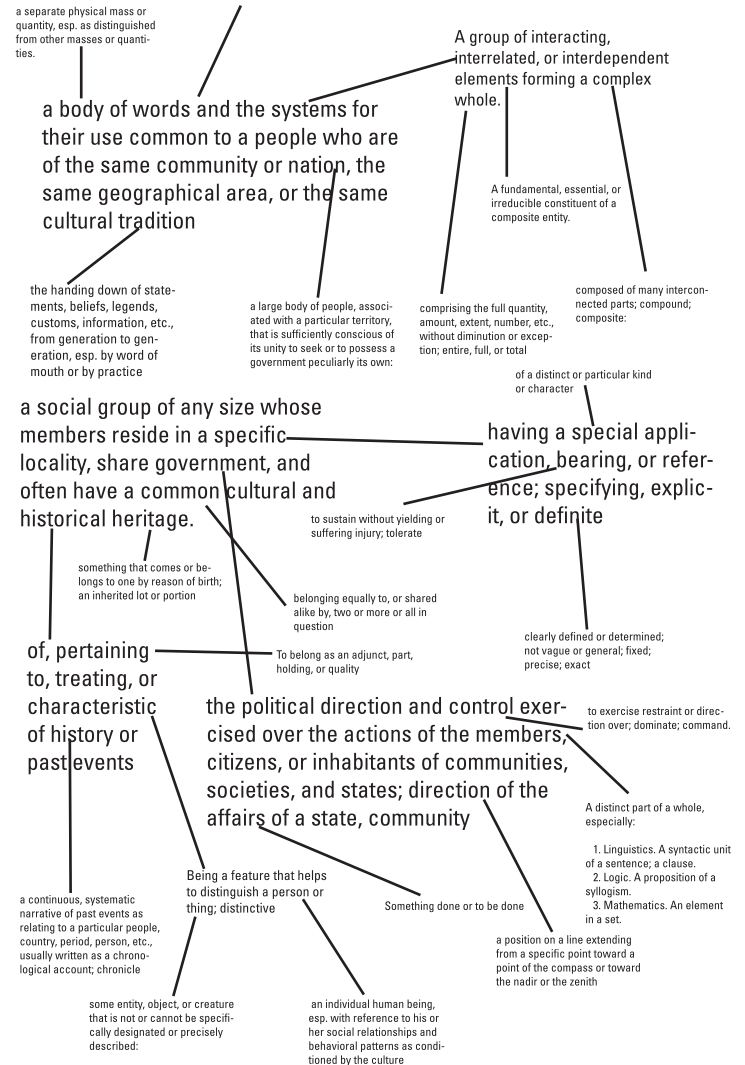
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Sprawling Worlds

The Online Divergence of Language

When language enters the world through speech, art, or any other type of sign, we tend to understand or believe that the meaning we immediately give to signs is concrete. Therefore, when the time comes to interpret signs, we understand them one way. Many thinkers throughout history have come to believe or understand things another way, where the sign signifies nothing but other signs, and the meaning of the sign shifts and mutates relative to an individual's experience of the world, usually filtered through cultural associations. Though this understanding confuses our world quite a bit, some even suggest that no actual communication could ever exist because of this interpreting problem (interpretosis), one could also take a glimpse into the way our mind uses signs and language to see the world, and how our mind operates.

LANGUAGE



To draw, stretch, or open out, esp. over a flat surface, as something rolled or folded

To proceed or spread out in a scattered or irregular group.

To throw into confusion or disarray

a rather large interval of time that is meaningful in the life of a person, in history, etc., because of its particular characteristics

Specific presence; occurrence:

To cause to spread out in a straggling or disordered fashion.

Any period, state, or sphere of existence

the place or environment within which a person or thing exists; a field of activity or operation

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[Life](#) has always [seemed](#) to me like a [plant](#) that lives on its [rhizome](#). Its true life is [invisible](#), [hidden](#) in the [rhizome](#). The [part](#) that [appears](#) above the [ground](#) lasts only a single [summer](#). Then it withers away—an [ephemeral apparition](#). When we [think](#) of the [unending growth](#) and [decay](#) of [life](#) and [civilizations](#), we cannot escape the [impression](#) of [absolute nullity](#). Yet I have [never](#) lost the [sense](#) of [something](#) that [lives](#) and [endures](#) [beneath](#) the [eternal flux](#). What we see is [blossom](#), which [passes](#). The [rhizome](#) [remains](#).

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FRENCH LITERATURE

16th century

* [François Rabelais - Pantagruel, Gargantua](#)

17th century

* [Madame de Lafayette - La Princesse de Clèves](#)

18th century

* [Voltaire - Candide](#)

* [Jean-Jacques Rousseau - Julie, ou la nouvelle Héloïse](#)

* [Denis Diderot - Jacques le fataliste \(Jacques the Fatalist\)](#)

19th century

* [Victor Hugo - Notre Dame de Paris \(The Hunchback of Notre Dame\), Les Misérables](#)

* [Alexandre Dumas, père - Les Trois mousquetaires \(The Three Musketeers\), Le Comte de Monte-Cristo \(The Count of Monte Cristo\)](#)

* [Stendhal - Le Rouge et le Noir \(The Red and the Black\), La Chartreuse de Parme \(The Charterhouse of Parma\)](#)

* [Honoré de Balzac - La Comédie humaine \("The Human Comedy", a novel cycle which includes Père Goriot\)](#)

* [Jules Verne - Le Tour du monde en quatre-vingt jours \(Around the World in Eighty Days\), Ving-t mille lieues sous les mers \(Twenty Thousand Leagues Under the Sea\)](#)

* [Gustave Flaubert - Madame Bovary, L'Éducation sentimentale \(Sentimental Education\)](#)

* [Guy de Maupassant - Bel Ami, Le Collier \(The Necklace\), other short stories](#)

* [Émile Zola - Les Rougon-Macquart \(a novel cycle which includes Germinal, Nana and La Bête humaine\)](#)

20th century

* [Gaston Leroux - Le Fantôme de l'opéra \(The Phantom of the Opera\), Le Mystère de la chambre jaune \(The Mystery of the Yellow Room\)](#)

* [André Gide - Les Faux-monnayeurs \(The Counterfeiters\), The Immoralist](#)

* [Marcel Proust - À la recherche du temps perdu \(In Search of Lost Time\)](#)

* [André Breton - Nadja](#)

* [Louis-Ferdinand Céline - Voyage au bout de la nuit \(Journey to the End of the Night\)](#)

* [Colette - Gigi](#)

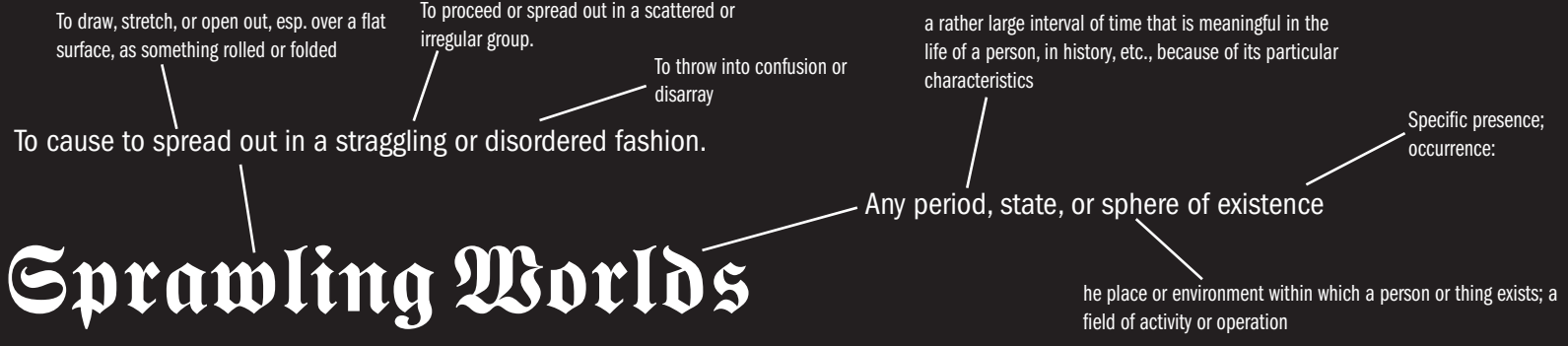
* [Albert Camus - L'Étranger \(The Stranger\)](#)

* [Michel Butor - L'Emploi du temps](#)

* [Alain Robbe-Grillet - Dans le labyrinthe](#)

* [Robert Pinget - Quelqu'un](#)

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Marcel Proust- Swann's Way pg 3

I [would fall asleep](#), and [often](#) I [would](#) be [awake again](#) for [short snatches](#) only, just [long](#) enough to [hear](#) the regular [creaking](#) of the [wainscot](#), or to [open](#) my [eyes](#) to settle the [shifting kaleidoscope](#) of the [darkness](#), to [savour](#), in an [instantaneous](#) flash of [perception](#), the [sleep](#) which lay heavy upon the [furniture](#), the [room](#), the [whole surroundings](#) of which I [formed](#) but an [insignificant](#) part and whose [unconsciousness](#) I should very soon [return](#) to share. Or, perhaps, while I was [asleep](#) I had [returned](#) without the least effort to an earlier [stage](#) in my life, now for ever [outgrown](#); and had come under the [thrall](#) of one of my [childish terrors](#), such as that old terror of my great-uncle's [pulling](#) my curls, which was [effectually](#) dispelled on the day--the [dawn](#) of a new [era](#) to me--on which they were finally cropped from my head. I had [forgotten](#) that [event](#) during my [sleep](#); I [remembered](#) it again [immediately](#). I had succeeded in making myself wake up to escape my great-uncle's fingers; still, as a [measure](#) of [precaution](#), I would bury the [whole](#) of my head in the [pillow](#) before [returning](#) to the [world](#) of [dreams](#).

[Sometimes](#), too, just as [Eve](#) was [created](#) from a [rib](#) of [Adam](#), so a [woman](#) would [come](#) into [existence](#) while I was [sleeping](#), [conceived](#) from some strain in the position of my limbs. [Formed](#) by the [appetite](#) that I was on the point of [gratifying](#), she it was, I imagined, who offered me that [gratification](#). My body, [conscious](#) that its own [warmth](#) was [permeating](#) hers, would strive to [become one](#) with her, and I [would awake](#). The rest of [humanity](#) [seemed](#) very [remote](#) in [comparison](#) with this [woman](#) whose [company](#) I had [left](#) but a [moment](#) ago: my [cheek](#) was still [warm](#) with her kiss, my body bent [beneath](#) the [weight](#) of hers. If, as would [sometimes happen](#), she had the [appearance](#) of some [woman](#) whom I had known in [waking](#) hours, I would [abandon](#) myself [altogether](#) to the [sole quest](#) of her, like [people](#) who set out on a journey to see with their own [eyes](#) some city that they have always longed to visit, and [imagine](#) that they can taste in [reality](#) what has [charmed](#) their fancy. And then, gradually, the [memory](#) of her would [dissolve](#) and vanish, until I had [forgotten](#) the [maiden](#) of my dream.

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Perception

perception /prspn/

Pronunciation (per-sep-shuhn)

-noun

1. the act or [faculty](#) of [apprehending](#) by [means](#) of the [senses](#) or of the [mind](#); [cognition](#); [understanding](#).
2. [immediate](#) or [intuitive recognition](#) or [appreciation](#), as of moral, [psychological](#), or [aesthetic qualities](#); insight; intuition; [discernment](#): an artist of rare perception.
3. the [result](#) or [product](#) of [perceiving](#), as [distinguished](#) from the act of [perceiving](#); percept.
4. [Psychology](#). a [single](#) unified [awareness](#) derived from [sensory processes](#) while a [stimulus](#) is [present](#).
5. Law. the [taking](#) into [possession](#) of [rents](#), [crops](#), [profits](#), etc.

[Origin: 1350–1400; ME percepcioun (< OF percepciōn) < L perception- (s. of perceptio) comprehension, lit., a taking in. See percept, -ion]

History of the study of perception

Perception is one of the oldest fields within scientific psychology, and there are correspondingly many theories about its underlying processes. The oldest quantitative law in psychology is the Weber-Fechner law, which quantifies the relationship between the intensity of physical stimuli and their perceptual effects. It was the study of perception that gave rise to the Gestalt school of psychology, with its emphasis on holistic approaches.

Perception and reality Undecidable Perception

Many cognitive psychologists hold that, as we move about in the world, we create a model of how the world works. That is, we sense the objective world, but our sensations map to percepts, and these percepts are provisional, in the same sense that scientific hypotheses are provisional (cf. in the scientific method). As we acquire new information, our percepts shift. Abraham Pais' biography refers to the 'esemplastic' nature of imagination. In the case of visual perception, some people can actually see the percept shift in their mind's eye. Others who are not picture thinkers, may not necessarily perceive the 'shape-shifting' as their world changes. The 'esemplastic' nature has been shown by experiment: an ambiguous image has multiple interpretations on the perceptual level.

Just as one object can give rise to multiple percepts, so an object may fail to give rise to any percept at all: if the percept has no grounding in a person's experience, the person may literally not perceive it.

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Principal Forum (any topic)

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on **Today** at 03:10:02 AM

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82 Topics

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In IMPORTANT NEWS AND INFOR...
on August 23, 2006, 10:04:06 PM



Theater

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Cinema-Television

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In Platinum Television Grou...
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Diaries

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Philosophy

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on August 25, 2006, 04:17:49 AM

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