In the first section, it is noted that Europe, as in the
first part of the year, had a lower GDP growth than
expected. However, in the second part of the year, the
situation improved, and the GDP growth rate increased.

The second section discusses the impact of the
recent tariff increases on global trade. It mentions that
these increases have led to higher prices and decreased
exports for affected countries. The third section
examines the implications of climate change on
agriculture. It highlights the need for adaptive
strategies to mitigate the effects of climate change on
farm productivity. The final section is an overview of
the current state of the European Union and its
accomplishments in the past year.
The current understanding of the interaction of proteins and lipids is crucial for comprehending the biological functions and processes of lipids, proteins, and their complexes. The role of fatty acids in the stabilization of protein complexes in the cytoplasm is well-documented, and recent studies have revealed the importance of dynamic interactions between lipids and proteins in the function of these complexes. The presence of lipids can influence the stability, structure, and function of proteins, providing a platform for the interaction of lipids and proteins. It is evident that the interaction of lipids and proteins plays a significant role in the biological functions and processes of these complexes. The study of the dynamic interactions between lipids and proteins is essential for understanding the functions of these complexes and could lead to the discovery of new potential targets for drug development.
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an allusion to the use to which it is put; the most rigorous description of the perceptions of the object "chair" would remain meaningless if one does not organize them in function of the potential act that defines the object; namely, that it is destined to be sat on. The potential act of sitting down is a constitutive part of the object. If it were absent, the object could not be conceived in its totality. The difference between the stone and the chair distinguishes a natural object from an intentional object. The intensional object requires a reference to a specific act as constitutive of its mode of being. By asserting a priori, as in Ullmann's text, that, in literary language, the meaning is equal to the totality of the sensory appearances, one postulates in fact that the language of literature is of the same order, ontologically speaking, as a natural object. The intensional factor has been bypassed.

A clarification of the notion of "intert" is of great importance for an evaluation of American criticism, for at the rare moments when the New Critics consented to express themselves theoretically, the notion of intension always played a prominent part, although it was mostly a negative one. Wimsatt and Beardsley coined the expression "intentional fallacy" as far back as 1942 and this formula, better than any other, delimits the horizon within which this criticism has operated. The expression was developed later on by Wimsatt in his book The Verbal Icon, where it is used to assert the autonomy and the unity of the poetic consciousness. Wimsatt wants to defend the province of poetry against the intrusion of crude determinist systems, historical or psychological, that oversimplify the complex relationship between theme and style. And he focuses on the concept of intention as the breach through which these foreign bodies reach into the poetic domain. But, in so doing, he allows us to observe the very moment at which his concern with autonomy, most legitimate in itself, leads him into contradictory assumptions about the ontological status of the work of literature. Too sensitive an aesthetician to distort things altogether, Wimsatt writes at first: "the poem conceived as a thing in between the poet and the audience is, of course, an abstraction. The poem is an act—a statement to which an intentional theory of poetry would gladly subscribe. Then Wimsatt concludes: "But if we are to lay hold of the poetic act to comprehend and evaluate it, and if it has to pass current as critical object, it must be hypostatized."

If such a hypostasis, which changes the literary act into a literary object by the suppression of its intentional character, is not only possible but necessary in order to allow for a critical description, then we have lost sight of the fact that the status of literary language is similar to that of a natural object. This assumption rests on a misunderstanding of the nature of intensionality. "Intert" is seen, by analogy with a physical motor, as a transfer of a psychic or mental content that exists in the mind of the poet to the mind of a reader, somewhat as one would pour wine from a jar into a glass. A certain content has to be transferred elsewhere, and the energy necessary to effect the transfer has to come from an outside source called intention. This is to ignore that the concept of intensionality is neither physical nor psychological in its nature, but structural, involving the activity of a subject regardless of its empirical concerns, except as far as they relate to the intensionality of the structure. The structural intensionality determines the relationship between the components of the resulting object in all its parts, but the relationship of the particular state of mind of the person engaged in the act of structurization to the structured object is altogether contingent. The structure of the chair is determined in all its components by the fact that it is destined to be sat on, but this structure in no way depends on the state of mind of the carpenter who is in the process of assembling its parts. The case of the work of literature is of course more complex, yet here also, the intensionality of the act, far from threatening the unity of the poetic entity, more definitely establishes this unity.

The rejection of intensionality, by which Wimsatt formulated theoretically what other New Critics were practicing, has proven to be remarkably tenacious. In The Anatomy of Criticism, Northrop Frye still refers to the "intentional fallacy" as one of the methodological cornerstones of his system of archetypal rhetorical categories. His formulation seems to be closer to Wimsatt's "act" than to his hypostatized "thing." Frye sees the structure of an inter-

1. William Wimsatt, The Verbal Icon (Lexington, Ky.: 1954), Chapter 1, p. 29.
En plus de l'expression de la pensée, le langage est également utilisé dans le travail de préparation de la maintenance ou de la conception d'une machine. Par exemple, dans la rédaction d'un manuel d'instructions, le langage doit être clair et précis pour permettre une compréhension facile et sans ambiguïté. Il est également utilisé pour la communication entre les différents membres d'une équipe de travail, en particulier lors de la résolution de problèmes techniques. Le langage est donc un outil essentiel dans la conception et la production des machines. La maîtrise du langage permet de formuler des idées de manière concise et efficace, ce qui est crucial pour la réalisation de projets technologiques. En fin de compte, le langage est un outil puissant qui permet de transmettre des idées et des informations de manière précise et efficace.