

ROBERT W. GREENE

# Six French Poets of Our Time

*A Critical and Historical Study*



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# Six French Poets Of Our Time

**Hugues Azérad, Peter Collier**



## **Six French Poets Of Our Time:**

*Six French Poets of Our Time* Robert W. Greene, 2015-03-08 During the last sixty to seventy years avant garde poetry in France has evolved in two directions one toward poetry conceived as a means to an end the other toward poetry as an end in itself Focusing on Pierre Reverdy Francis Ponge Ren Char Andr du Bouchet Jacques Dupin and Marcelin Pleynet as the modern French poets who most faithfully reflect these directions Robert Greene's chronological study allows us to follow the two pronged evolution of French poetry since 1910 Situating his argument in a detailed historical context and basing it on comparisons with artistic movements and the poets own writings on art and on extended analyses of selected representative poems the author is able to establish a new intellectual historical perspective on contemporary poetry Professor Greene finds that whereas Reverdy Char du Bouchet and Dupin all embrace a conception of poetry as quest as a search for the absolute as the Way of beauty or truth Ponge and Pleynet hold to a view of poetry as *jete* as a celebration of the relative as the play and display of language in action What knits them together he concludes is the way in which each poet sums up his era as a stage in the development of twentieth century French poetry Originally published in 1979 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 *Six French Poets of Our Time* Robert W. Greene, 1979 **Shakespeare's Revision of KING LEAR** Steven Urkowitz, 2014-07-14

Of the three texts of King Lear the Quarto version printed in 1608 the Folio edition of 1623 and the modern composite of these two early texts it has been assumed that both the Quarto and Folio versions are distortions of an unblemished original now lost and that only the modern text accurately approaches Shakespeare's lost original manuscript Steven Urkowitz argues to the contrary that the Quarto and Folio are simply different stages of Shakespeare's writing an early draft and a final revision and that they reveal much about his process of composition Originally published in 1980 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 Flannery O'Connor and the Language of Apocalypse Edward Kessler, 2017-03-14 Seeing Flannery O'Connor in the company of poets rather than realistic prose writers this work shows how she uses recurring figures of speech to transform or re create the external world Originally published in 1986 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton

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**Coleridge's Metaphors of Being** Edward Kessler, 2015-03-08 In an original and provocative demonstration that Coleridge's later poetry took on a powerful metaphysical conception Edward Kessler emphasizes Coleridge's struggle with language as a means of both expressing and creating Being While many of Coleridge's late poems are generally viewed as fragments that constitute an aesthetic failure Professor Kessler contends that what at first may appear to reflect Coleridge's inability to finish a poem can otherwise be seen as a deliberate rejection of what the poet came to see as a confining form Originally published in 1979 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

*Emmanuel Hocquard and the Poetics of Negative Modernity* Glenn Williams Fetzer, 2004 This critical work explores written and visual texts in light of the writer's understanding of negative modernity and professed adherence to its dimension of literality In his pursuit of literality contemporary writer poet Emmanuel Hocquard enacts a model of the discontinuous organization of language a poetic practice known to some as an action poétique This book gives special attention to essays letters poems fictions etc and also pursues the poet's attraction to Deleuze Wittgenstein and Rousseau Professor Fetzer presents features of Hocquard's writings that reflect the imprint of negative modernity and explores these dimensions through interpretive readings

The Skeptic Disposition Eugene Goodheart, 2014-07-14 Eugene Goodheart examines the skeptic disposition that has informed advanced literary discourse over the past generation arguing that the targets of deconstructive suspicion are fundamental humanistic values This book is a fair minded generous critique of the deconstructionist theories of Jacques Derrida Paul de Man and their followers These writers have argued that language is so inherently slippery it can never express a speaker's intended meaning The critic's role in their view is to explore the contradictions subtexts and metaphorical byways of works that may be most radically deceptive when they appear simple Critics have castigated this language centered skepticism as a form of nihilism geared to multiply numbingly similar readings of already familiar texts Mr Goodheart's objection is more subtle He suggests that the philosophical orientation of deconstructive critics leads them to overemphasize the tricky propositional sense of words at the expense of the broader impact of literature its power to wound thrill or transform us Morris Dickstein The New York Times Book Review Originally published in 1991 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions

preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**The Skeptic Disposition In Contemporary Criticism** Eugene Goodheart,2014-07-14 Eugene Goodheart's remarkably compact and penetrating analysis examines the skeptic disposition that has informed advanced literary discourse over the past generation Originally published in 1985 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**Redefining Resistance** Esther Rowlands,2004 The study of resistance developed here by Dr Esther Rowlands consists of a fresh interrogation of the notion of resistance discourse Here for the first time this detailed study of selected wartime texts produced by Francis Ponge Benjamin Peret Henri Michaux and Antonin Artaud compiled between 1936 and 1946 presents a specific critique of resistance which investigates the possibility for opposition and subversion to take place without direct allusion to the object of resistance This investigation questions the criteria according to which literature is perceived as being resistant and suggests that historical and political referentiality may be deemed retaliative and reactionary thereby risking replication of the dominant order The relationship between language and power structures is elucidated through allusion to modern theorists Michel de Certeau Michel Foucault Ross Chambers and Françoise Proust

*American Women Writers, 1900-1945* Laurie Champion,2000-09-30 Women writers have been traditionally excluded from literary canons and not until recently have scholars begun to rediscover or discover for the first time neglected women writers and their works This reference includes alphabetically arranged entries on 58 American women authors who wrote between 1900 and 1945 Each entry is written by an expert contributor and discusses a particular author's biography her major works and themes and the critical response to her writings The entries close with extensive primary and secondary bibliographies and the volume concludes with a list of works for further reading The period surveyed by this reference is rich and diverse Modernism and the Harlem Renaissance two major artistic movements occurred between 1900 and 1945 and the entries included here demonstrate the significant contributions women made to these movements The volume as a whole strives to reflect the diversity of American culture and includes entries for African American Native American Mexican American and Chinese American women It includes well known writers such as Willa Cather and Eudora Welty along with more neglected ones such as Anita Scott Coleman and Sui Sin Far

*The Cambridge Companion to Modern French Culture* Nicholas Hewitt,2003-09-11 France entered the twentieth century as a powerful European and colonial nation In the course of the century her role changed dramatically in the first fifty years two World

Wars and economic decline removed its status as a world power whilst the immediate post war era was marked by wars of independence in its colonies Yet at the same time in the second half of the century France entered a period of unprecedented growth and social transformation Throughout the century and into the new millennium France retained its former international reputation as a centre for cultural excellence and innovation and its culture together with that of the Francophone world reflected the increased richness and diversity of the period This 2003 Companion explores this vibrant culture and includes chapters on history language literature thought theatre architecture visual culture film and music and discuss the contributions of popular culture Francophone culture minorities and women Six Contemporary French Women Poets, 1997 Although many practice the art contemporary French women poets generally have been vastly underrepresented in periodicals and anthologies In the only anthology to feature avant garde French women poets exclusively Gavronsky shows how Kaplan Grangaud Portugal Lapeyre Giraudon and Risset differ from their American counterparts Before presenting his translations of the poems Gavronsky gives each poet the opportunity to define herself in terms of major influences on her poetry distinctive traits in her writing major themes in her work and the influence of gender on her art The poets also speculate about the relative underrepresentation of women poets in French periodicals and anthologies as well as about the form poetry might take in the twenty first century The poems in this volume are simultaneously delightful informative and combative They typify according to Gavronsky some of the main currents of a poetics in the making a poetics little known in the United States In reaffirming women's involvement with poetry Gavronsky believes that he has reconnected today's work with an immemorial tradition that in France clearly goes back to the Middle Ages Contemporary French Women Poets, Volume I Michael Bishop, 2023-10-09 Contemporary French Women Poets offers the first full length study divided into two volumes of a wide range of women's poetry in France written over the past forty years Volume I provides a broad Introduction eight chapters devoted to individual critical assessments of the work of Andr   Ch  did Heather Dohollau Denise Le Dantec Janine Mitaud Jacqueline Risset Anne Teyss  ras Esther Tellermann and Marie Claire Bancquart followed by a provisional Conclusion and Bibliography Volume II recentres the overall analysis via a brief Introduction then proceeds to offer eight more individual critical evaluations of the work of Jeanne Hyvard Jeannine Baude Fran  oise H  n   C  line Zins V  nus Khoury Ghata Denise Borias Marie Etienne and Anne Marie Albiach An overall Conclusion is then developed followed by a Bibliography *The Penguin Anthology of Twentieth-century American Poetry* Rita Dove, 2011 An anthology of twentieth century American poetry featuring Wallace Stevens T S Eliot Elizabeth Bishop Robert Hayden Gwendolyn Brooks Derek Walcott Adrienne Rich John Ashbery Anne Sexton and many others

**Contemporary French Women Poets, Volume II** Michael Bishop, 2023-04-24 Contemporary French Women Poets offers the first full length study divided into two volumes of a wide range of women's poetry in France written over the past forty years Volume I provides a broad Introduction eight chapters devoted to individual critical assessments of the work of

André Chérid, Heather Dohollau, Denise Le Dantec, Janine Mitaud, Jacqueline Risset, Anne Teyssier, Esther Tellermann and Marie Claire Bancquart followed by a provisional Conclusion and Bibliography. Volume II recentres the overall analysis via a brief Introduction then proceeds to offer eight more individual critical evaluations of the work of Jeanne Hyvrard, Jeannine Baude, Françoise Hénocline, Zins V nus Khoury, Ghata Denise Borias, Marie Etienne and Anne Marie Albiach. An overall Conclusion is then developed followed by a Bibliography. *Poeticized Language* Jean-Jacques Thomas, Steven

Winspur, 2010-11-01 **The Routledge Companion to Media and Risk** Bishnupriya Ghosh, Bhaskar Sarkar, 2020-02-26

This collection presents new work in risk media studies from critical humanities perspectives. Defining, historicizing and consolidating current scholarship, the volume seeks to shape an emerging field, signposting its generative insights while examining its implicit assumptions. When and under what conditions does risk emerge? How is risk mediated? Who are the targets of risk media? Who manages risk? Who lives with it? Who are most in danger? Such questions, the what, how, who, when and why of risk media, inform the scope of this volume. With roots in critical media studies and science and technology studies, it hopes to inspire new questions, perspectives, frameworks and analytical tools not only for risk media and communication studies but also for social and cultural theories. Editors Bishnupriya Ghosh and Bhaskar Sarkar bring together contributors who elucidate and interrogate risk media's varied histories and futures. This book is meant for students and scholars of media and communication studies, science and technology studies and the interdisciplinary humanities looking either to deepen their engagement with risk media or to broaden their knowledge of this emerging field. **Twentieth-Century French**

**Poetry** Hugues Azérad, Peter Collier, 2010-05-20. Modern French poetry is unique in the boldness and creativity of its experiments in form and genre, from classical verse to vers libre, from calligrammes to prose poems and poésies sonores. This anthology includes 32 poems by French and francophone poets, each followed by an accessibly written, detailed commentary. The different approaches adopted in the close readings by specialists in their field reflect the major trends in current literary criticism and theory. A foreword by one of France's foremost poets, Yves Bonnefoy, a general introduction and an afterword provide a helpful theoretical framework for the study of modern poetry. An extensive bibliography, concise biographies of the poets and a glossary of literary terms are included. Students of French and of comparative literature will gain a deeper understanding of the development of French verse and of the artistic movements, especially in the visual arts, which have shaped twentieth-century French poetry. The Art Criticism of Francis Ponge Shirley Ann Jordan, 1994. This study of

Francis Ponge's essays on contemporary artists, *L'Atelier contemporain*, attempts to broaden the popular view of the author as a poet of objects. It explores Ponge's perception of art criticism as an inherently problematic genre and exposes the inhibitions surrounding the production of the essays. The study demonstrates how Ponge's essays on artists parallel developments in his other works. They are seen as instrumental in his movement towards open texts and a stress on the creative process itself, as well as opportunities to reaffirm his philosophical and aesthetic stance. *Selections from*

*American Literature* Leonidas Warren Payne, 1919



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