

**STUDIES
IN POETIC
DISCOURSE**

*Mallarmé, Rimbaud,
Roussel, Malraux*

Hans-Jost Frey

TRANSLATED BY WILLIAM W. WILSON

Studies In Poetic Discourse Mallarme Baudelaire Rimbaud Holderlin Meridian Crossing Aesthetics

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Studies In Poetic Discourse Mallarme Baudelaire Rimbaud Holderlin Meridian Crossing Aesthetics:

Studies in Poetic Discourse Hans-Jost Frey, 1996 This study of four major poets Mallarme Baudelaire Rimbaud and Holderlin examines the self reflexivity of modern poetry exploring questions concerning what it means for a poem to be about its own process of saying What does it mean to read and understand a text that is focused not on its content but on its saying What kind of relation does a writer have to the language used in a text How are we to think about the relation of content to the saying In the chapter on Mallarme the author uses several close readings to investigate the referentiality of literature in general and the concept of undecidability in Mallarme For example in *A la nue accablante tu* he shows the way undecidability operates in syntax metaphors sounds and plays on individual letters of the alphabet The chapter on Rimbaud explores the significance of the poet's famous statement *Je est un autre* I is an other leading to a meditation on the question of the control of the author the relationship between saying and that which is said the way in which language overwhelms the speaker In the Baudelaire chapter the author analyzes the themes of memory and imagination in Baudelaire's writings on painting and Victor Hugo showing how these themes reveal the writer's thoughts on artistic conception and execution The author then reads Holderlin's hymn *Der Rhein* with the fifth of Rousseau's *Reveries du promeneur solitaire* showing how in Holderlin's poem and other texts the crucial issue is a paradoxical relationship between lack and fullness or perfection The final Holderlin chapter presents a sustained critique of Heidegger's exegesis of Holderlin opening new avenues in the discussions of both Holderlin and Heidegger

World in Fragments Cornelius Castoriadis, David Ames Curtis, 1997 This collection presents a broad and compelling overview of the most recent work in philosophy politics and psychoanalysis by a world renowned figure in contemporary thought

The Little Book of Unsuspected Subversion Edmond Jabès, Rosmarie Waldrop, 1996 The late Edmond Jabès was a major voice in French poetry in the latter half of this century An Egyptian Jew he was haunted by the question of place and the loss of place in relation to writing He focused on the space of the book seeing it as the true space in which exile and the promised land meet in poetry and in question Jabès's mode of expression has been variously described a new and mysterious kind of literary work as dazzling as it is difficult to define cascading aphorisms a theater of voices in a labyrinth of forms The manner of his writing embodies the meaning of his writing Jabès's book is a manifesto not only of his own poetry but of the most advanced critical poetry written during this century one in which he engages in dialogue with some of its outstanding philosophers Blanchot Levinas and Derrida

The Muses Jean-Luc Nancy, 1996 Jean-Luc Nancy's probing analysis of art and the sensible presentation of an idea examines why there are several arts and not just one He uses Hegel's conclusions in *Aesthetics* and the *Phenomenology of Spirit* as support for his theory

Friendship Maurice Blanchot, Elizabeth Rottenberg, 1997 For the past half century Maurice Blanchot has been an extraordinarily influential figure on the French literary and cultural scene He is arguably the key figure after Sartre in exploring the relation between literature and philosophy This collection of 29 critical essays and reviews on art politics

literature and philosophy documents the wide range of Blanchot's interests from the enigmatic paintings in the Lascaux caves to the atomic era. Essays are devoted to works of fiction: Louis Ren des For ts, Pierre Klossowski, Roger Laporte, Marguerite Duras to autobiographies or testimonies: Michel Leiris, Robert Antelme, Andr Gorz, Franz Kafka, or to authors who are more than ever contemporary: Jean Paulhan, Albert Camus. Several essays focus on questions of Judaism as expressed in the works of Edmond Jab s, Emmanuel, Levinas and Martin Buber. Among the other topics covered are Andr Malraux's imaginary museum, the Pl iade Encyclopedia project of Raymond Queneau, paperback publishing, the work of Claude L. vi Strauss, Benjamin's Task of the Translator, Marx and communism, writings on the Holocaust and the difference between art and writing. The book concludes with an eloquent invocation to friendship on the occasion of the death of Georges Bataille.

Sound Figures Theodor W. Adorno, 1999-06-03 Theodor Adorno is one of this century's most influential thinkers in the areas of social theory, philosophy, aesthetics and music. Throughout the essays in this book, all of which concern musical matters, he displays an astonishing range of cultural reference, demonstrating that music is invariably social, political, even ethical. Adorno's insistence on the social character of aesthetic works will come as no surprise to those familiar with his writings, although many may be surprised by the volume's somewhat colloquial tone. This colloquialism, in dialogue with Adorno's unceasing rigor, stems from the occasional sources of many of the essays: mainly public lectures and radio addresses. As such, this volume represents an important and, for English language readers, largely unfamiliar side to Adorno. His arguments move more quickly than in his more formal and extended musicological works, and the writing is much more accessible and generous than his usually dense and frequently opaque prose. This volume includes essays on prominent figures in music: Alban Berg, Anton von Webern, Arturo Toscanini; compositional technique: the prehistory of the twelve-tone row, the function of counterpoint in new music; and the larger questions of musical sociology for which Adorno is most famous, including the relation of interpretation to audience, the ideological function of opera, and the historical meaning of musical technique. The essay on the sociology of music, for example, represents an early statement of what would soon become trademark principles of his mode of musical analysis, serving as a catalyst for his famous study, *Introduction to the Sociology of Music*. Some forty years after most of these essays were written, they remain fresh and relevant. In part, this is because Adorno's method has only recently begun to make substantial inroads into Anglo-American musicology. And the interdisciplinary nature of his thought provides a precursor for today's interdisciplinary studies.

Posthumous People Massimo Cacciari, 1996 Cacciari discusses Vienna at a crucial turning point in Western thinking as the 19th century ended, treating this extraordinarily rich concentration of people and events as the hub upon which wheeled into the 20th century.

Whitaker's Books in Print, 1998 *The Publishers Weekly*, 1996 **Bulletin baudelairien**, 1996

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