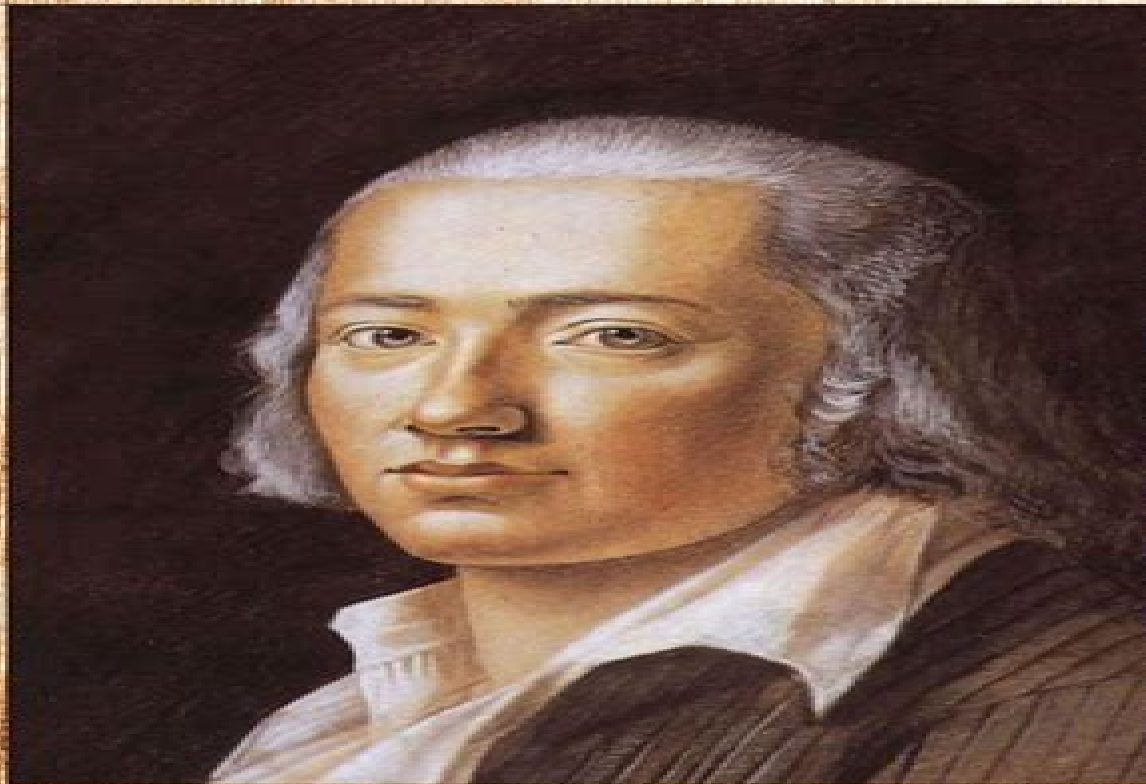


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Studies In Poetic Discourse Mallarme Baudelaire Rimbaud Holderlin Meridian Crossing Aesthetics

Enid Rhodes Peschel



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

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

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

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.

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.

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.

Whitaker's Books in Print, 1998

The Publishers Weekly, 1996

Bulletin baudelairien, 1996

Новая литература по социальным и гуманитарным наукам, 2000

Rhythm, Illusion and the Poetic Idea: Baudelaire, Rimbaud, Mallarmé David Evans, 2004-01-01 Rhythm, Illusion and the Poetic Idea explores the concept of rhythm and its central yet problematic role in

defining modern French poetry Forging innovative lines of inquiry linking the detailed analysis of poetic form to the evolution of fundamental aesthetic principles David Evans offers extensive new readings of the literary and critical writings of the three major poets at the centre of France's most important poetic revolution The volume is of interest to all students and readers of Baudelaire Rimbaud and Mallarmé since here is presented for the first time a thorough comparative study of developments in each writer's poetic form and theory focusing on the themes of illusion deception and the musical metaphor The book is also intended to stimulate wider critical debate on the interpretation of metrical verse prose poetry and vers libre and offers original analytical methods which facilitate the study of poetic form The author proposes a radical shift in our understanding of the role and mechanisms of poetic rhythm suggesting that its very resistance to definition and fixity provides a conveniently opaque veil over the difficulties of defining poetry in the nineteenth and twentieth centuries

Poetry as Experience Philippe Lacoue-Labarthe, 1999 An analysis of the historical position of Paul Celan's poetry this book addresses the question of a lyric language that would not be the expression of subjectivity Lacoue-Labarthe defines the subject as the principle that founds organizes and secures both cognition and action a figure not only of domination but of the extermination of everything other than itself

Poetry's Appeal E. S. Burt, 1999 Poetry's Appeal studies the reemergence of a viable poetry in the politicized culture of revolutionary and post revolutionary France It finds that poetry addresses history and the political through a disjunction between its illusory status as a song of private lyrical intent and its actual state as a material inscription inevitably public in character

Poison and Vision David Paul, 1996 Poetry, Politics, and the Body in Rimbaud Robert St. Clair, 2018-08-30 Bodies abound in Rimbaud's poetry in a way that is nearly unprecedented in the nineteenth century poetic canon lazy creative rule breaking bodies queer bodies marginalized and impoverished bodies revolting and revolutionary historical bodies The question that Poetry Politics and the Body seeks to answer is What does this corporeal density mean for reading Rimbaud What kind of sense are we to make of this omnipresence of the body in the Rimbaudian corpus from first to last from the earliest poems in verse celebrating the sheer simple delight of running away from wherever one is and stretching one's legs out under a table to the ultimate flight away from poetry itself In response this book argues that the body appears often literally as a kind of gap breach or aperture through which Rimbaud's poems enter into contact with history and a larger body of other texts Simply put the body is privileged lyrical material for Rimbaud a figure for human beings in their exposed finite creatureliness and in their unpredictable agency and interconnectedness Its presence in the early work allows us not only to contemplate what a strange sensuous thing it is to be embodied to be both singular and part of a collective it also allows the poet to diagnose and the reader to perceive a set of seemingly intractable real socio economic political and symbolic problems Rimbaud's bodies are in other words utopian bodies sites where the historical and the lyrical the ideal and the material do not so much cancel each other out as become caught up in one another

Rimbaud's Impressionist Poetics Aimée

Israel-Pelletier,2012-10-15 In the mid nineteenth century Arthur Rimbaud the volatile genius of French poetry invented a language that captured the energy and visual complexity of the modern world This book explores some of the technical aspects of this language in relation to the new techniques brought forth by the Impressionist painters such as Monet Morisot and Pissarro **Poetic Principles and Practice** Lloyd Austin,1987 The central theme here is the constant confrontation of theory and practice in the work of Baudelaire Mallarm and Val ry Four French Symbolist Poets Enid Rhodes Peschel,1981-11-01 *Between Baudelaire and Mallarmé* Helen Abbott,2016-04-15 As the status of poetry became less and less certain over the course of the nineteenth century poets such as Baudelaire and Mallarm began to explore ways to ensure that poetry would not be overtaken by music in the hierarchy of the arts Helen Abbott examines the verse and prose poetry of these two important poets together with their critical writings to address how their attitudes towards the performance practice of poetry influenced the future of both poetry and music Central to her analysis is the issue of voice a term that remains elusive in spite of its broad application Acknowledging that voice can be physical textual and symbolic Abbott explores the meaning of voice in terms of four categories 1 rhetoric specifically the rules governing the deployment of voice in poetry 2 the human body and its effect on how voice is used in poetry 3 exchange that is the way voices either interact or fail to interact and 4 music specifically the question of whether poetry should be sung Abbott shows how Baudelaire and Mallarm exploit the complexity and instability of the notion of voice to propose a new aesthetic that situates poetry between conversation and music Voice thus becomes an important process of interaction and exchange rather than something stable or static the implications of this for Baudelaire and Mallarm are profoundly significant since it maps out the possible future of poetry

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