

The Comical as Textual Practice in *Les Femmes du Mail*

The Comical As Textual Practice In Les Fleurs Du Mal

B Lingard



The Comical As Textual Practice In Les Fleurs Du Mal:

The Comical as Textual Practice in Les Fleurs Du Mal John W. MacInnes, 1988 *The Comical as a Textual Practice in Les Fleurs Du Mal* John William MacInnes, 1983 **Baudelaire and Caricature: From the Comic to an Art of**

Modernity, Baudelaire's essays on caricature offered the first sustained defense of the value of caricature as a serious art worthy of study in its own right. This book argues for the crucial importance of the essays for his conception of modernity so fundamental to the subsequent history of modernism. From the theory of the comic formulated in *De l'essence du rire* to his discussions of Daumier, Goya, Hogarth, Cruikshank, Bruegel, Grandville, Gavarni, Charlet, and many others, Baudelaire develops not only an aesthetic of caricature but also a caricatural aesthetic, dual and contradictory, grotesque, ironic, violent, farcical, fantastic, and fleeting that defines an art of modern life. In particular, Baudelaire's insistence on the dualism and ambiguity of laughter has radical implications for such emblems of modernity as the city and the flâneur who roams the streets. The modern city is the space of the comic, a kind of caricature presenting the flâneur with an image of dualism, one's position as subject and object implicated in the same urban experiences, one seems to control, the theory of the comic invests the idea of modernity with reciprocity, one's status as laughter and object of laughter, thus preventing the subjective construction and appropriation of the world that has so often been linked with the project of modernism. Comic art reflects what Walter Benjamin later defined as Baudelairean allegory, at once representing and revealing the alienation of modern experience. But Baudelaire also transforms the dualism of the comic into a peculiarly modern unity, the doubling of the comic artist enacted for the benefit of the audience, the self-generating and self-reflexive experience of the flâneur in a communion with the crowd. This study examines his views in the context of the history of comic theory and contemporary accounts of the individual artists. Complete with illustrations of the many works discussed, it illuminates the history and theory of caricature, the comic, and the grotesque, and adds to our understanding of modernism in literature and the visual arts. [The Beauty of Baudelaire](#)

Roger Pearson, 2021. A substantial study of the works of Charles Baudelaire (1821-1867) that provides fresh and detailed readings of his poetry in verse and prose. **The Writing of Melancholy** Ross Chambers, 1993-06-15. Sees in the disjunction between the narrative function and the textual function of mid-19th century French literature a reflection of the general malaise that swept the country in the wake of the failed revolution of 1848. Considers the works of Flaubert, Nerval, Baudelaire, Gautier, and Hugo. First published in French in 1987. Annotation copyright by Book News Inc, Portland, OR.

Baudelaire's Prose Poems Sonya Stephens, 1999. Demonstrating the significance of ironic otherness for the theory and functioning of Baudelaire's prose poems and for the genre of the prose poem itself, this book considers Baudelaire's choice of this genre and the way that he seeks to define it. *Baudelaire* Nicolae Babuts, 1997. In his poetry and critical writings, Baudelaire performs a vast fusion of experiential and literary sources, explores in a more resolute manner the domain of correspondences, and thereby marks a radical departure from the accepted norms. He challenges humbles and then reaffirms

and recenters Western tradition That is his finest achievement Baudelaire's World Rosemary H. Lloyd,2018-09-05 Charles Baudelaire is often regarded as the founder of modernist poetry Written with clarity and verve Baudelaire s World provides English language readers with the biographical historical and cultural contexts that will lead to a fuller understanding and enjoyment of the great French poet s work Rosemary Lloyd considers all of Baudelaire s writing including his criticism theory and letters as well as poetry In doing so she sets the poems themselves in a richer context in a landscape of real places populated with actual people She shows how Baudelaire s poetry was marked by the influence of the writers and artists who preceded him or were his contemporaries Lloyd builds an image of Baudelaire s world around major themes of his writing childhood women reading the city dreams art nature death Throughout she finds that his words and themes echo the historical and physical realities of life in mid nineteenth century Paris Lloyd also explores the possibilities and limitations of translation As an integral part of her treatment of the life poetry and letters of her subject she also reflects on published translations of Baudelaire s work and offers some of her own translations **The Violence of Modernity** Debarati Sanyal,2020-03-03 The Violence of Modernity turns to Charles Baudelaire one of the most canonical figures of literary modernism in order to reclaim an aesthetic legacy for ethical inquiry and historical critique Works of modern literature are commonly theorized as symptomatic responses to the trauma of history In a climate that tends to privilege crisis over critique Debarati Sanyal argues that it is urgent to rethink literary experience in terms that recall its contestatory potential Examining Baudelaire s poems afresh she shifts the focus of critical attention toward an account of modernism as an active engagement with violence specifically the violence of history in nineteenth century France Sanyal analyzes a literary current that uses the traditional hallmarks of modernism irony intertextuality self reflexivity and formalism to challenge the historical violence of modernity Baudelaire and the committed ironists writing in his wake teach us how to read and resist the violence of history and thereby to challenge the melancholy tenor of our contemporary wound culture In a series of provocative readings Sanyal presents Baudelaire s poetry as an aesthetic form that contests historical violence through rhetorical strategies of complicity counterviolence and critique The book develops a new account of Baudelaire s significance as a modernist by dislodging him both from his traditional status as a practitioner of art for art s sake and from his more recent incarnation as the poet of trauma Following her extended analysis of Baudelaire s poetry Sanyal in later chapters considers a number of authors influenced by his strategies including Rachilde Virginie Despentes Albert Camus and Jean Paul Sartre to examine the relevance of their interventions for our current climate of trauma and terror The result is a study that underscores how Baudelaire s legacy continues to energize literary engagements with the violence of modernity *Jacques Derrida (Routledge Revivals)* William Schultz,Lewis L.B. Fried,2016-06-17 First published in 1992 this book represents the first major attempt to compile a bibliography of Derrida s work and scholarship about his work It attempts to be comprehensive rather than selective listing primary and secondary works from the year of Derrida s Master s thesis in 1954

up until 1991 and is extensively annotated. It arranges under article type a huge number of works from scholars across numerous fields reflecting the interdisciplinary and controversial nature of Deconstruction. The substantial introduction and annotations also make this bibliography in part a critical guide and as such will make a highly useful reference tool for those studying his philosophy.

Baudelaire's Argot Plastique Ainslie Armstrong McLees, 2010-03-01 Exploring the poet's fascination with the affective power of caricature, Baudelaire's *Argot Plastique* charts the movement in Baudelaire's poetry toward a language of visual distortion. McLees demonstrates that caricature graphically and culturally a vehicle of sharp wit and social commentary became in Baudelaire's works a poetic expression of the human condition itself. Using its capacity for deflating commentary to subvert the poetic conventions of his age, transferring its range of subjects into a poetry that celebrated the underclass, Baudelaire ultimately focused the lens of poetic caricature on the relation of subject, artist, and viewer. Richly illustrated with lithographs, etchings, and drawings by Goya, Daumier, Grandville, Gavarni, and other caricaturists, Baudelaire's *Argot Plastique* reveals the importance of caricature as a model for Baudelaire's poetry.

Grotesque Figures Virginia E. Swain, 2020-03-03 Charles Baudelaire is usually read as a paradigmatically modern poet whose work ushered in a new era of French literature. But the common emphasis on his use of new forms and styles overlooks the complex role of the past in his work. In *Grotesque Figures*, Virginia E. Swain explores how the specter of the eighteenth century made itself felt in Baudelaire's modern poetry in the pervasive textual and figural presence of Jean-Jacques Rousseau. Not only do Rousseau's ideas inform Baudelaire's theory of the grotesque, but Rousseau makes numerous appearances in Baudelaire's poetry as a caricature or type representing the hold of the Enlightenment and the French Revolution over Baudelaire and his contemporaries. As a character in *Le Poëme du hashisch* and the *Petits Poèmes en prose*, Rousseau gives the grotesque a human form. Swain's literary, cultural, and historical analysis deepens our understanding of Baudelaire and of nineteenth-century aesthetics by relating Baudelaire's poetic theory and practice to Enlightenment debates about allegory and the grotesque in the arts. Offering a novel reading of Baudelaire's ambivalent engagement with the eighteenth century, *Grotesque Figures* examines nineteenth-century ideological debates over French identity, Rousseau's political and artistic legacy, the aesthetic and political significance of the rococo, and the presence of the grotesque in the modern.

William Blake's Comic Vision N. Rawlinson, 2002-11-05 Blake's comic brilliance has been variously dismissed as the nervous ramblings of a neglected genius, the tomfool doodles of a distracted youngster, or a crude tool for destabilizing textual authority. But for the eighteenth century, comedy played a pivotal role in debates on aesthetics, education, spirituality, and morality. This exciting new study blends a close reading of Blake's early work with fascinating historical research to demonstrate that the comic was an essential component of Blake's artistic vision.

Baudelaire's *Le Spleen de Paris* Maria C. Scott, 2017-09-29 Maria Scott's study of the operation of irony in Baudelaire's *Le Spleen de Paris* contends that the principal target of the collection's spleen is its own readership. Baudelaire, as one of the most perceptive cultural commentators of the nineteenth century, was naturally

very keenly aware of the growing dominance of the bourgeoisie in France not least as a market for art and literature Despite being dependent on this market for his own writing the poet was highly critical of bourgeois values and attitudes Scott builds on existing criticism of the collection to argue that these are indirectly mocked in *Le Spleen de Paris* often in the person of the poet's supposed textual alter ego The contention is that the prose poems betray the trust of readers by way of an apparent transparency of meaning that functions to blind us to their embedded irony Though focused on *Le Spleen de Paris* Scott's study engages with the full range of Baudelaire's writings including his art and literary criticism Her book will be of interest not only to Baudelaire scholars but also to those engaged more generally with nineteenth century French culture

The Material City Alan Blum, 2023-04-03 Redirecting examinations of the culture of the city away from its customs art and amenities to focus on the mental life of modern society Alan Blum explores the methods cities and their subjects use to find meaning in the context of urban life in particular the city's relationships to social change and what has traditionally been identified as justice The *Material City* pictures the city as a landscape of diverse clashes over beliefs a site that exhibits interpretive collisions over globalization gentrification innovation preservation market value popular culture crowds consumption urban governance and different strategies for healing the democratic city's ever present conflicts over these concerns Each chapter uses a problem of urban life to observe and analyze assumptions and values that are typically taken for granted and unspoken using elements of the philosophy of Plato as well as the work of modern thinkers such as Georg Simmel Gertrude Stein Ludwig Wittgenstein Virginia Woolf Hannah Arendt and Jacques Lacan The *Material City* translates contested views of everyday life and its management into a deeper reflection on urbanity as a system of desire The historical and the contemporary metropolis alike are shown to be sites where the enigma of mortality and its relation to pleasure comedy and fate plays out

Alchemy and Amalgam Emily Salines, 2004 *Alchemy and Amalgam* explores a relatively un researched area of the Baudelairean corpus his translations from English and relates them to the rest of his works It seeks to establish a link between translational and creative writing arguing for a reassessment of the place of translation in Baudelaire's writing method Rather than a sideline in Baudelaire's creative activities translation is thus shown to be a central form of dual writing at the core of his works Baudelaire's translations from English his constant rewriting of pre existing material including his own the doublets the transpositions d'art and the art criticism are all based on an approach to writing which is essentially derivative but also transformative Thus the Baudelairean experiment illustrates the limits of romantic notions of originality creativity and genius reminding us that all writing is intrinsically intertextual It also shows the complexity of translation as a form of creation at the core of modern writing The book is one of the first of its kind to link the study the translational activity of a major writer to his creative writings It is also one of the first to provide an integrated presentation of French 19th century translation approaches and to link them to questions of copyright and authorship in the context of the rise of capitalism and romantic views of creation and genius It offers therefore a new perspective both on

translation history and on literary history Alchemy and Amalgam will be of interest to students of translation comparative literature and French studies Present Past Richard Terdiman, 2018-05-31 This book is about memory about how the past persists into the present and about how this persistence has been understood over the past two centuries Since the French Revolution memory has been the source of an intense disquiet Fundamental cultural theories have sought to understand it and have striven to represent its stresses Un mangiatore d'oppio Charles Baudelaire, 2012-05-03 Traduzione integrale e cura di Paolo Guzzi questo uno degli scritti raccolti nel volume *I paradisi artificiali* pubblicato nel 1861 insieme ad altri saggi sul vino e sull'hashish un testo piuttosto insolito una lettura ragionata e critica e insieme una traduzione di numerosi passi delle *Confessioni di un oppiomane* inglese pubblicato una quarantina di anni prima da Thomas De Quincey Quest'opera fornì a Baudelaire l'occasione per ribadire la propria teoria estetica per Baudelaire come per De Quincey l'oppio induce chiarezza mentale acuisce le potenzialità del genio stimola al sogno suscita immagini feconde e colte fantasticherie Solo in seguito ad assuefazione il processo immaginativo diviene sempre meno dominabile e si perde ogni capacità di lavorare Esempio tra i più eloquenti delle brillanti capacità critiche di Baudelaire questo testo si avvale di un tono discorsivo spesso ironico e disinvolto Charles Baudelaire nato a Parigi nel 1821 a soli diciannove anni abbandonò la famiglia e iniziò una vita sregolata e bohémienne segnata anche da difficoltà economiche e dall'uso dell'alcol e delle droghe Partecipò alla rivoluzione del '48 ma presto si allontanò dagli ideali socialisti Tra il 1864 e il 1866 visse in Belgio Morì a Parigi nel 1867 La Newton Compton ha pubblicato il volume *Tutte le poesie e i capolavori in prosa e I Fiori del Male* e tutte le poesie e *Paradisi artificiali* anche in volumi singoli

The Comedian as Wallace Stevens Perry Michael Campbell, 1992 **Nineteenth-century French Poetry** Michael Bishop, 1993 Perhaps the most difficult task in undertaking a study of nineteenth century French poetry would be the selection of poets to study who among us would care to choose only one from among Mallarmé, Vigny, Hugo and literally dozens of others who so thoroughly and powerfully interpreted, shaped and challenged the art forever more Author Michael Bishop charged with that forbidding duty has concentrated his study on ten central figures of that century Desbordes Valmore, Lamartine, Vigny, Baudelaire, Hugo, Mallarmé, Verlaine, Rimbaud, Laforgue and Lautréamont And while the list of subjects is compact Bishop's intense critical and personal analysis of these extraordinary giants is astounding Not only has he delved deeply into the complex structure of each of these ten poetic oeuvres but in so doing has introduced to the discussion a number of those poets seemingly excluded from the book Indeed his thoughts on Nerval, Gautier and others are frequently as perspicacious and comprehensive as those put forth in works devoted solely to those poets In examining the clearest and most distinct voices of nineteenth century French poetry Bishop has shrewdly probed a tradition come to terms with modern criticisms imparted truly fresh details of coherence resulting from intimate and informed readings and joined hands across the ages all the while preserving and occasionally solidifying the exquisite individual integrity of particular oeuvres As he canvasses the charm and strength of Desbordes Valmore's unaltered passion Baudelaire's unsurpassed powers

of versification the stunning descriptive narrative specificity of Hugo s lexicon or the interplay of fiction and reality in Mallarme Bishop constantly reflects the teeming fascinations and elan of the poets themselves BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

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