

GUY DELFEL
L'ESTHÉTIQUE
DE
STÉPHANE MALLARMÉ

PREFACE DE THIÉRY SOUBEAU
Professeur à la Sorbonne



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F L A M M A R I O N

The Aesthetics Of Stephane Mallarme In Relation To His Public

Heather Williams



The Aesthetics Of Stephane Mallarme In Relation To His Public:

The Aesthetics of Stéphane Mallarmé in Relation to His Public Paula Gilbert Lewis, 1976 *Mallarme and the Sublime* Louis Wirth Marvick, 1986-08-01 In this groundbreaking study Louis W Marvick develops a literary criterion for the quality known as the sublime considered as the expression of an attitude towards the ideal an attitude composed of irony and enthusiasm in varying proportions The author examines the various theories of the sublime and traces the development of the concept from a rhetorical device to an experience of spiritual insight derived from the genius of the artist The book covers all of the major discussions of the concept from Longinus Johnson Dennis Burke and Kant up to Mallarme Kant s structural model of the sublime moment is translated into terms suitable for literary analysis This leads to a meticulous examination of Mallarme s use of the word sublime in his prose writings and the ways in which Mallarme s understanding of the term resembles and diverges from that of his predecessors This comparative procedure affords an insight into the nature both of Mallarme s literary achievement and of the sublime experience in general *Mallarmé's Ideas in Language* Heather Williams, 2004 In this book the author discusses the sheer improbability of Mallarm s joint concern with concepts or ideas on the one hand and with language as it behaves within the constraints of poetic convention on the other *Symbolist Aesthetics and Early Abstract Art* Dee Reynolds, 1995-03-30 This innovative analysis of the role of imagination as a central concept in both literary and art criticism studies works by Rimbaud Mallarm Kandinsky and Mondrian *Mallarmi, Or The Poet Of Nothingness* Jean-Paul Sartre, 2004-05-04 This is the first translation of a major text by Sartre on one of the greatest modern French poets Stephane Mallarm whom Sartre hailed as a hero prophet wizard and tragedian Written in 1953 Sartre s text provides not only an invigorating and convincing interpretation of Mallarm by also an original overview of French literature in the nineteenth century *The Crisis of French Symbolism* Laurence Porter, 2019-05-15 Challenging traditional histories of the nineteenth century French lyric Laurence Porter maintains that from 1851 to 1875 Symbolism constituted neither a movement nor a system but rather represented a crisis of confidence in the powers of poetry as a communicative act The Crisis of French Symbolism offers a provocative reinterpretation of the four acknowledged masters of Symbolist poetry Baudelaire Verlaine Rimbaud and Mallarm **Manet's Silence and the Poetics of Bouquets** James Henry Rubin, Édouard Manet, 1994 Rubin also examines Manet s relationship to three of the leading critics of his day Baudelaire Zola and Mallarme giving special attention to Mallarme s appreciation and eventual use in his own poetry of the paradox between immersion and externality in Manet s oeuvre Finally the book uses the image of the bouquet to exemplify Manet s creative poetics through an exploration of his still life **Performance in the Texts of Mallarmé** Mary Lewis Shaw, 1993-03-01 Performance in the Texts of Mallarm offers a new theory of performance in the poetic and critical texts of Stephane Mallarm a theory challenging the prevailing interpretation of his work as epitomizing literary purism and art for art s sake Following an analytical presentation of the concepts of ritual and performance generally applied Mary Shaw shows

that Mallarm perceived music dance and theater as ideal languages of the body and therefore as ideal forms of ritual through which to supplement and celebrate poetic texts She focuses on previously unexplored references to supplementary extratextual performances in four of Mallarm s major poetic texts *Herodiade* *L apr s midi d un faune* *Igitur* and *Un coup de* des revealing the consistent formal expression of his original conception of literature s relationship to the performing arts Shaw then discusses Mallarm s monumental project *Le Livre* a metaphysical book designed to be performed in a series of ritual celebrations She analyzes and describes the intrinsic structure and contents of this unfinished work as the fullest realization of the text performance relationship elaborated throughout Mallarm s corpus Shaw offers *Le Livre* as a prototype of avant garde performance drawing important parallels between Mallarm s literary experimentation and crucial developments in twentieth century arts

Symbolist Landscapes James Kearns,1989

Black American Poets

Between Worlds, 1940-1960 R. Baxter Miller,1986 This volume appraises distinguished black poets whose careers began to flower between the Harlem Renaissance of the 1920s a period of militant integration and the Black Arts Movement of the 1960s a decade of militant separatism Most of these writers were children of the Renaissance then young adults during World War II and finally middle aged artists during the Korean conflict The poets examined include Melvin Tolson Robert Hayden Dudley Randall Margaret Esse Danner Margaret Walker and Gwendolyn Brooks The interpretive focus shifts from characterization and stylistic evolution to dialectic voices prophecy attitude toward the opposite sex and the theme of recreation As editor Miller notes the poets balance mimetic and apocalyptic theories of literature In Freudian terms they play id against superego in Derridean terms they reconstruct ethical and phenomenological values aesthetically Through ballad sonnet and free verse they are the poets of memory protest tradition and cultural celebration Book jacket *Waking the Face That No One Is* Louis Marvick,2021-11-22 Poetry and music have seldom been more closely associated than at the end of the nineteenth century and the texts in which Baudelaire and Wagner Mallarm and Scriabin Maeterlinck and Debussy evoked the reader s and the listener s states of mind are unusually rich in suggestion Can poetry combine as music seems to do the transcendent satisfaction of an all inclusive viewpoint with the excitement and uncertainty of an unfolding narrative Can it partake of music s power in order to give a face to the idea and substitute without disappointing a definite variation for the ineffable theme Symbolist writers intent on achieving musical effects in words looked for ways to overcome the hard division of subjects at the foundation of language and the strategies they invented while not always successful show their supreme expectations concerning the receptive capability of their audience and an unqualified belief in the transforming power of their art Students of aesthetics of French and comparative literature should find something of interest in this provocative and original book For ease of reference a detailed abstract of the contents is provided along with English translations of all quotations in other languages The Visible Word Johanna Drucker,1994 Drucker skillfully traces the development of this critical position suggesting a methodology closer to the actual practices of the early avant garde artists

based on a rereading of their critical and theoretical writings After reviewing theories of signification the production of meaning and materiality she analyzes the work of four poets active in the typographic experimentation of the 1910s and 1920s Ilia Zdanevich Filippo Marinetti Guillaume Apollinaire and Tristan Tzara Drucker explores the context for experimental typography in terms of printing handwriting and other practices concerned with the visual representation of language Her book concludes with a brief look at the ways in which experimental techniques of the early avant garde were transformed in both literary work and in applications to commercial design throughout the 1920s and early 1930s *Conrad in the Twenty-First Century* Carola Kaplan, Peter Mallios, Andrea White, 2005-01-15 Best known as the author of *Heart of Darkness* Joseph Conrad 1857-1924 is one of the most widely taught writers in the English language Conrad's work has taken on a new importance in the dawning of the 21st century in the wake of September 11 many cultural commentators returned to his novel *The Secret Agent* to discuss the roots of terrorism and the overarching theme of colonialism in much of his work has positioned his writing as central to not only literature scholars but also to postcolonial and cultural studies scholars and more recently to scholars interested in globalization *Reading Conrad Now* is a collection of original essays by leading Conrad scholars that rereads Conrad in light of his representations of post colonialism of empire imperialism and of modernism and modernity questions that are once again relevant today The collection is framed by an introduction by J Hillis Miller one of the most important literary critics today and a concluding extensive interview with Edward Said one of his final interviews before his death on September 25 2003 the most prominent postcolonial critic addressing his lifelong fascination with Conrad *Reading Conrad Now* will be essential reading for anyone seeking a contemporary introduction to this great writer and will be of great interest to scholars working with Conrad in a variety of fields including literary studies cultural studies ethnic and area studies and postcolonial studies

Violence and the Female Imagination Paula Ruth Gilbert, 2006-03-31 In the past twenty years Quebec women writers including Aline Chamberland Claire D Suzanne Jacob and H l ne Rioux have created female characters who are fascinated with bold sexual actions and language cruelty and violence at times culminating in infanticide and serial killing Paula Ruth Gilbert argues that these Quebec feminist writers are re framing gender *Violence and the Female Imagination* explores whether these imagined women are striking out at an external other or harming themselves through acts of self destruction and depression Gilbert examines the degree to which women are imitating men in the outward direction of their anger and hostility and suggests that such tough women may be mocking men in their macho exploits of sexuality and violence She illustrates the ways in which Quebec female authors are feminizing violence or re envisioning gender in North American culture Gilbert bridges methodological gaps and integrates history sociology literary theory feminist theory and other disciplinary approaches to provide a framework for the discussion of important ethical and aesthetic questions

Japan, France, and East-West Aesthetics Jan Hokenson, 2004 *Japan France* is the first comprehensive history of the idea of Japan in France as tracked through close readings of canonical French writers

and thinkers from the 1860s to the present The focus is literary and intellectual the context cultural The discovery of Japanese woodblock prints in Paris following the opening of Japan to the West in 1854 was a startling aesthetic encounter that played a crucial role in the Impressionists and Post Impressionists invention of Modernism French writers also experimented with Japanese aesthetics in their own work in ways that similarly thread into the foundations of literary Modernism Japonisme the practice of adapting Japanese aesthetics to creative work in the West became a sustained French tradition in texts by such writers as Zola and Proust through Barthes and Bonnefoy Each generation discovered new Japanese arts and genres commented on the work of their predecessors in this vein and broke still more ground in East West aesthetics to innovate in the forms of Western literature and thought To read literary history in this way unsettles Eurocentric assumptions about many of the French writers who are commonly considered the

Music, Structure, Thought: Selected Essays James Hepokoski, 2017-07-05 Among the most original and provocative musicological writers of his generation James Hepokoski has elaborated new paradigms of inquiry for both music history and music theory Advocating fundamental shifts of methodological reorientation within the quest for potential musical meanings his work spans both disciplines and offers substantial challenges for each At its core is the conviction that a close study of musical genres procedures and structures those qualities of a composition that are specifically musical is essential to any responsible hermeneutic enterprise Selected from writings from 1984 to 2008 this collection of essays provides a generous introduction to the author's most innovative and influential work on a wide variety of topics musicological methodology issues of staging and performance Italian opera program music and exemplary studies of individual pieces

Flight from Eden Steven Cassedy, 2023-11-15 Steven Cassedy takes aim at two of the most enduring myths of modern criticism that it is secular and that it is new and autonomous He argues that though modern criticism is often forbiddingly scientific and technical the modern critic remains something of a mystic Every school of modern criticism from structuralism to postmodern criticism rests on a faith in an Eden an irreducible essence a myth like the common myth that there is an intrinsic distinction between poetic language and ordinary language The modern critic attempts to abandon all mystical faith this is the flight from Eden But it is always in vain It is traditionally assumed that modern literary criticism and theory came from France and relatively recently In fact according to Cassedy the entire modern critical consciousness was already formed by the early twentieth century in the minds of writers who were primarily neither professional critics nor philosophers but poets Some were French Mallarmé and Valéry others were not Rilke Bely and the Russian avant garde poet Velimir Khlebnikov In them we find the same Edenic faith the same effort to abandon it and the same failure of that effort This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1990

The

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Miller, 2008-01-10 Explores psychoanalytic approaches to cultural studies *Parables of Theory* Lynn A. Higgins, 1984

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