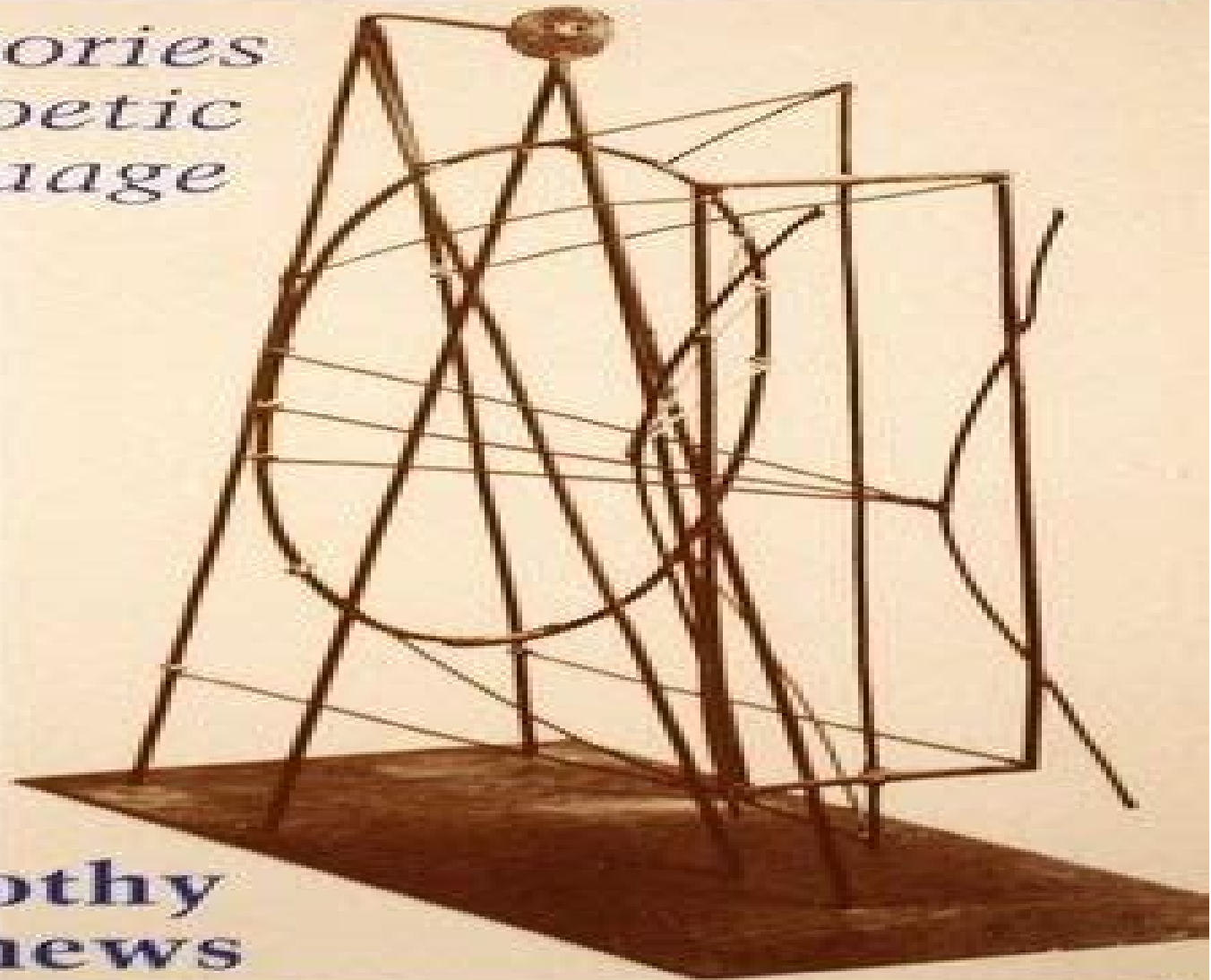


# READING APOLLINAIRE

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*Theories  
of poetic  
language*



**Timothy  
Mathews**

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# Reading Apollinaire Theories Of Poetic Language

**Marja Warehime**



## **Reading Apollinaire Theories Of Poetic Language:**

*Reading Apollinaire* Timothy Mathews, 1987      **Spatiality and Subjecthood in Mallarmé, Apollinaire, Maeterlinck, and Jarry** Leo Shtutin, 2019-02-07 This study explores the interrelationship between spatiality and subjecthood in the work of Stéphane Mallarmé, Guillaume Apollinaire, Maurice Maeterlinck and Alfred Jarry. Concerned with various modes of poetry and drama, it also examines the cross-pollination that can occur between these modes, focusing on a range of core texts including Mallarmé's *Igitur* and *Un Coup de dés*, Apollinaire's *Zone* and various of his calligrammes, Maeterlinck's early one-act plays *L'Intruse*, *Les Aveugles* and *Intérieur*, and Jarry's *Ubu roi* and *César Antechrist*. The poetic and dramatic practices of these four authors are assessed against the broader cultural and philosophical contexts of the fin de siècle. The fin de siècle witnessed a profound epistemological shift: the Newtonian Cartesian paradigm increasingly challenged throughout the nineteenth century was largely dismantled with ramifications beyond physics, philosophy and psychology. Chapter 1 introduces three foundational notions: Newtonian absolute space, the unitary Cartesian subject, and subject-object dualism, that were challenged and ultimately overthrown in turn of the century science and art. Developments in theatre, architecture and typographic design are examined against this philosophical backdrop with a view to establishing a diachronic and interdisciplinary framework of the authors in question. Chapter 2 focuses on the spatial dimension of Mallarmé's *Un Coup de dés* and Apollinaire's calligrammes, works which defamiliarise page space by undermining various naturalised conventions of paginal configuration. In Chapter 3, the notion of liminality is implemented in an analysis of character and diegetic space as constructed in Jarry's *Ubu roi* and Maeterlinck's one-acts. Chapters 4 and Chapter 5 undertake a more abstract investigation of parallel, inverse processes: the subjectivisation of space and the spatialisation of the subject, manifest not only in the works of Mallarmé, Maeterlinck, Apollinaire and Jarry but in the period's poetry and drama more generally.

**One Poem in Search of a Translator** Eugenia Loffredo, Manuela Perteghella, 2009 Translation is a journey, a journey undertaken by the text hopping around the world and mischievously border-crossing from one language to another, from one culture to another. For a translator, this journey can become a truly creative engagement with the otherness of the source text, an experience of self-discovery leading to understanding and enrichment and ultimately towards a new text. This singular literary experiment intends to magnify the idiosyncrasy of this translational journey. In the process, translation reveals itself as an increasingly creative activity rather than simply a linguistic transfer. This volume consists of twelve translations of one poem, *Les Fenêtres*, by the French poet Apollinaire. The translators embarking on this project all from different backgrounds and working contexts: poets, professional translators, academics, visual artists, were asked to engage with the inherent multimodality of this poem inspired by Robert Delaunay's *Les Fenêtres* series of paintings. The result is a kaleidoscopic diversity of approaches and final products. Each translation is accompanied by self-reflective commentary which provides insight into the complex process and experience of translation, enticing the reader to join this journey too.

*The Violent Muse* Jana Howlett, Rod

Mengham,1994 Presents an analysis of the phenomenon of the aesthetics of sexual and political violence a central theme in European culture of the early 20th century      **Reading Apollinaire's Alcools** Willard Bohn,2016-10-27 Reviewing the previous scholarship for seventeen of the most important poems in Alcools this book provides a detailed analysis of each work and includes a state of the art survey of current Apollinaire criticism Besides acquainting readers with the existing scholarship the book considers all the interpretations that have been proposed and indicates profitable directions to pursue Each poem is subjected to a rigorous line by line analysis that engages in a succession of dialogues with previous critics The studies themselves are arranged in roughly chronological order beginning with the Rh nanes in 1901 1902 and concluding with Zone in 1912 Although each chapter is basically conceived as an independent unit readers are able to follow the evolution of Apollinaire s aesthetics from his first mature creations through his subsequent experiments with fantastic hermetic visionary and cubist poetry At the same time they witness Apollinaire s personal evolution from his infatuation with Annie Playden through a period of deep depression his love affair with Marie Laurencin and the aftermath of that relationship      **The Cambridge Introduction to French Literature** Brian Nelson,2015-06-05 In this highly accessible introduction Brian Nelson provides an overview of French literature its themes and forms traditions and transformations from the Middle Ages to the present Major writers including Francophone authors writing from areas other than France are discussed chronologically in the context of their times to provide a sense of the development of the French literary tradition and the strengths of some of the most influential writers within it Nelson offers close readings of exemplary passages from key works presented in English translation and with the original French The exploration of the work of important writers including Villon Racine Moli re Voltaire Balzac Flaubert Zola Proust Sartre and Beckett highlights the richness and diversity of French literature      Brassai Marja Warehime,1998 In this study of Brassai s complete oeuvre the author analyzes Brassai s paradoxical position between documentary realism and surrealism in the France of the 1930s She stresses the subjects he pursued most passionately the shadowy Paris night urban graffiti and the nature of creative genius      Reading Apollinaire's Calligrammes Willard Bohn,2018-01-25 Reading Apollinaire s Calligrammes examines Guillaume Apollinaire s second major collection of poetry Composed between 1913 and 1918 the nineteen poems examined here fall into two main groups the experimental poetry and the war poetry They also provide glimpses of the poet s personal history from his affair with Louise de Coligny Ch tillon to his engagement to Madeleine Pag s and his marriage with Jacqueline Kolb Each section examines all of the previous scholarship for the work in question provides a detailed analysis and in many cases offers a new interpretation Each poem is subjected to a meticulous line by line analysis in the light of current knowledge      **Erik Satie: Music, Art and Literature** Caroline Potter,2016-05-13 Erik Satie 1866 1925 was a quirky innovative and enigmatic composer whose impact has spread far beyond the musical world As an artist active in several spheres from cabaret to religion from calligraphy to poetry and playwriting and collaborator with some of the leading avant garde figures of the day

including Cocteau Picasso Diaghilev and Ren Clair he was one of few genuinely cross disciplinary composers His artistic activity during a tumultuous time in the Parisian art world situates him in an especially exciting period and his friendships with Debussy Stravinsky and others place him at the centre of French musical life He was a unique figure whose art is immediately recognisable whatever the medium he employed Erik Satie Music Art and Literature explores many aspects of Satie s creativity to give a full picture of this most multifaceted of composers The focus is on Satie s philosophy and psychology revealed through his music Satie s interest in and participation in artistic media other than music and Satie s collaborations with other artists This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century

### **Text and Image in Modern European Culture**

Natasha Grigorian,Thomas Baldwin,Margaret Rigaud-Drayton,2012 Text and Image in Modern European Culture is a collection of essays that are transnational and interdisciplinary in scope Employing a range of innovative comparative approaches to reassess and undermine traditional boundaries between art forms and national cultures the contributors shed new light on the relations between literature and the visual arts in Europe after 1850 Following tenets of comparative cultural studies work presented in this volume explores international creative dialogues between writers and visual artists ekphrasis in literature literature and design fashion architecture hybrid texts visual poetry surrealist pocket museums poetic photo texts and text and image relations under the impact of modern technologies avant garde experiments digital poetry The discussion encompasses pivotal fin de si cle modernist and postmodernist works and movements in Britain France Germany Italy Poland Russia and Spain A selected bibliography of work published in the field is also included The volume will appeal to scholars of comparative literature art history and visual studies and it includes contributions appropriate for supplementary reading in senior undergraduate and graduate seminars

### **The Modernist Bestiary**

Timothy Mathews,Sarah Kay,2020-07-08 The Modernist Bestiary centres on Le Bestiaire ou Cort ge d Orph e 1911 a multimedia collaborative work by French Polish poet Guillaume Apollinaire and French artist Raoul Dufy and its homonym The Bestiary or Procession of Orpheus 1979 by British artist Graham Sutherland Rather than reconstructing the lineage of these two compositions the book uncovers the aesthetic and intellectual processes involved that operate in different times places and media The Apollinaire and Dufy Bestiary is an open ended collaboration a feature that Sutherland develops in his re visiting and this book shows how these neglected works are caught up in many faceted networks of traditions and genres These include Orphic poetry from the past contemporary musical settings and bestiary writing from its origins to the present The nature of productive dialogue between thought and art and the refracted light they throw on each other are explored in each of the pieces in the book and the aesthetic experience emerges as generative rather than reductive or complacent The contributors encounters with these works take the form of poetry and essays all moving freely between different disciplines and practices humanistic and posthumanist critical dimensions as well as different animals and art forms They draw on

disciplines ranging from music art history translation Classical poetry and French poetry and are nurtured by approaches including phenomenology cultural studies sound studies and critical animal studies Collectively the book shows that the aesthetic encounter by nature affective is by nature also interdisciplinary and motivating and that it spurs the critical in addressing the complex issues of humananimality *Embattled Avant-Gardes* Walter L. Adamson,2007-11-06 Adamson leads his readers through intricate debates with care and skill Even the non specialist reader will come away with an understanding of the stakes in modernist studies Mary Gluck author of *Popular Bohemia Modernism and Urban Culture in Nineteenth Century Paris* No serious student of the European avant garde in the early twentieth century will be able to overlook this subtle and impassioned attempt to rethink its history its far reaching ambitions and its strategies for achieving them its successes and its failures Because of Adamson s distinctive perspective and the breadth of his research I persistently found myself being forced to rethink the history of the European avant garde and question some of my own assumptions and conclusions Robert Wohl author of *The Spectacle of Flight Aviation and the Western Imagination 1920 1950*

**Researching the Song** Shirlee Emmons,Wilbur Watkin Lewis,2008 Original publication and copyright date 2006

**The Material, the Real, and the Fractured Self** Susan Harrow,2004-01-01 In *The Material the Real and the Fractured Self* Susan Harrow explores the fascinating interrelation of subjectivity materiality and representation in the poetry and related texts of four modern French writers Arthur Rimbaud Guillaume Apollinaire Francis Ponge and Jacques R da She demonstrates the richness and the relevance of modern French poetry for today s readers putting contemporary thought to work on the fractured self emerging in the post Baudelairian lyric Harrow addresses the widely perceived marginalization of poetry in the writing theory debate demonstrating that the emergence of a self at once shaped by and straining against material historical subjective and cultural impediments reveals fertile relations between theory and poetry Where purer forms of postmodernist thinking have stressed the dissolution and dispersal of the human subject new approaches informed by cultural studies autobiography theory and gender studies work to recover fictions of experience and retrieve submerged narratives of the self Probing the activity of textual self recovery among the debris of history and fantasy visuality and desire and culture and corporeality *The Material the Real and the Fractured Self* imparts something of the startling beauty and the raw urgency of poetry writing across the broad modern period

**Lateness and Modern European Literature** Ben Hutchinson,2016-09-08 Modern European literature has traditionally been seen as a series of attempts to assert successive styles of writing as new In this groundbreaking study Ben Hutchinson argues that literary modernity can in fact be understood not as that which is new but as that which is late Exploring the ways in which European literature repeatedly defines itself through a sense of senescence or epigonality Hutchinson shows that the shifting manifestations of lateness since romanticism express modernity s continuing quest for legitimacy With reference to a wide range of authors from Mary Shelley Chateaubriand and Immermann via Baudelaire Henry James and Nietzsche to Valery Djuna Barnes and Adorno he

combines close readings of canonical texts with historical and theoretical comparisons of numerous national contexts Out of this broad comparative sweep emerges a taxonomy of lateness of the diverse ways in which modern writers can be understood in the words of Nietzsche as creatures facing backwards Ambitious and original Lateness and Modern European Literature offers a significant new model for understanding literary modernity

**Historical Dictionary of Surrealism**

Keith Aspley, 2010-10-17 Organized and strictly disciplined until the death of its leader Andr Breton in 1966 Surrealism was a broad movement that attracted many adherents After Breton's death its membership entered a state of flux with people constantly being admitted and excluded and the latter often continuing to regard themselves as Surrealists The Surrealist movement was spread over many countries and different art forms including painting sculpture cinema photography music theater and literature P 4 of cover

Mandelstam's Worlds Andrew Kahn, 2020-07-28 Rightly appreciated as a poet's poet Mandelstam has been habitually read as a repository of learned allusion Yet as Seamus Heaney observed his work is as firmly rooted in both an historical and cultural context as real as Joyce's Ulysses or Eliot's Waste Land Great lyric poets offer a cross section of their times and Mandelstam's poems represent the worlds of politics history art and ideas about intimacy and creativity The interconnections between these domains and Mandelstam's writings are the subject of this book showing how engaged the poet was with the history social movements political ideology and aesthetics of his time The importance of the book also lies in showing how literature no less than history and philosophy enables readers to confront the huge upheaval in outlook can demand of us thinking with poetry is to think through the moral compromise and tension felt by individuals in public and private contexts and to create out of art experience in itself The book further innovates by integrating a new comprehensive discussion of the Voronezh Notebooks one of the supreme achievements of Russian poetry This book considers the full political dimension of works that explore the role of the poet as a figure positioned within society but outside the state caught between an ideal of creative independence and a devotion to the original ameliorative ideals of the revolution

*Pierre Albert-Birot* Debra Kelly, 1997 This book tries to encompass the life's achievement of Pierre Albert Birot in art poetry and prose This book is a rich and exhaustively researched study of a fascinating figure and a most original mind The volume also attempts to encompass a life's achievement and to view globally Albert Birot's artistic poetic and prose productions As such this is an important contribution to the study and knowledge of French literature of the first half of the twentieth century and to interdisciplinary studies It is of interest not only to specialists in French literature but also to art historians literary historians and those interested in comparative aesthetics

*Downcast Eyes* Martin Jay, 1993-10-01 Long considered the noblest of the senses vision has increasingly come under critical scrutiny by a wide range of thinkers who question its dominance in Western culture These critics of vision especially prominent in twentieth century France have challenged its allegedly superior capacity to provide access to the world They have also criticized its supposed complicity with political and social oppression through the promulgation of spectacle and surveillance Martin Jay turns to this discourse

surrounding vision and explores its often contradictory implications in the work of such influential figures as Jean Paul Sartre Maurice Merleau Ponty Michel Foucault Jacques Lacan Louis Althusser Guy Debord Luce Irigaray Emmanuel Levinas and Jacques Derrida Jay begins with a discussion of the theory of vision from Plato to Descartes then considers its role in the French Enlightenment before turning to its status in the culture of modernity From consideration of French Impressionism to analysis of Georges Bataille and the Surrealists Roland Barthes s writings on photography and the film theory of Christian Metz Jay provides lucid and fair minded accounts of thinkers and ideas widely known for their difficulty His book examines the myriad links between the interrogation of vision and the pervasive antihumanist antimodernist and counter enlightenment tenor of much recent French thought Refusing however to defend the dominant visual order he calls instead for a plurality of scopic regimes Certain to generate controversy and discussion throughout the humanities and social sciences Downcast Eyes will consolidate Jay s reputation as one of today s premier cultural and intellectual historians

**Encyclopedia of Literary Translation Into English: A-L** O. Classe, 2000

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