

NARRATIVE AS PERFORMANCE

THE BAUDELAIREAN
EXPERIMENT



★ **RIE MACLEAN**

Narrative As Performance The Baudelairean Experiment

Emily Salines



Narrative As Performance The Baudelairean Experiment:

Narrative as Performance Marie Maclean, 1988-01-01 **Narrative and Identity** Jens Brockmeier, Donal Carbaugh, 2001-07-09 How does narrative give shape and meaning to human life And what special role do narratives play in identifying one as a person in the world This book explores these questions from the vantage points of various human and cultural sciences with special attention to the importance of narrative as expression of embodied experience mode of communication and form for understanding the world and ultimately ourselves Presenting a variety of perspectives from narrative psychology and literary criticism to discourse communication and cultural theory these studies examine the intricacies of narrative identity construction With contributions from some of the leading scholars in the field the book highlights the cultural field in which narratives shape forms of life Using verbal and pictorial linguistic and performative oral and written natural and literary autobiographical texts the studies demonstrate how the construction of selves memories and life worlds are interwoven in one narrative fabric

Reading Baudelaire's Le Spleen de Paris and the Nineteenth-Century Prose Poem Seth Whidden, 2022 A study of Charles Baudelaire's *Le Spleen de Paris* 1859 that explores how the practice of reading prose poems might be different from reading poetry in verse It illustrates how Baudelaire wrote texts that he considered poems and how this form shows aspects of his poetic modernity

Narrative Exchanges (Routledge Revivals) Ian Reid, 2014-08-13 First published in 1992 *Narrative Exchanges* shows how a general model of communicative exchanges can be refined to deal with the complexities of narrative fiction Going beyond the two way structure of reciprocity it gives particular attention to the processes of framing substitution and dispossession by which written texts generate meaning The title provides an innovative way of combining narrative and exchange theory bringing the two areas of thought into a mutually critical relationship Using a wide variety of narrative texts literary and non literary canonical and non canonical authors discussed include Flaubert Achebe Mansfield Boccaccio Duras Daudet Moorhouse DeLillo and Wordsworth Drawing on perspectives from anthropology linguistics and education and combining accessible readings with theoretical debate Ian Reid makes a significant contribution to the debate about narrative theory

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 Po me du hashisch* and the *Petits Po mes 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

Narrative Ethics Adam Zachary Newton, 2009-06-30 The ethics of literature formalists have insisted resides in the moral quality of a character a story perhaps the relation between author and reader But in the wake of deconstruction and various forms of criticism focusing on difference the ethical question has been freshly negotiated by literary studies and to this approach Adam Newton brings a startling new thrust His book makes a compelling case for understanding narrative as ethics Assuming an intrinsic and necessary connection between the two Newton explores the ethical consequences of telling stories and fictionalizing character and the reciprocal claims binding teller listener witness and reader in the process He treats these relations as defining properties of prose fiction of particular import in nineteenth and twentieth century texts Newton's fresh and nuanced readings cover a wide range of authors and periods from Charles Dickens to Kazuo Ishiguro and Julian Barnes from Herman Melville to Richard Wright from Joseph Conrad and Henry James to Sherwood Anderson and Stephen Crane An original work of theory as well as a deft critical performance Narrative Ethics also stakes a claim for itself as moral inquiry To that end Newton braids together the ethical philosophical projects of Emmanuel Levinas Stanley Cavell and Mikhail Bakhtin as a kind of chorus for his textual analyses an elegant bridge between philosophy's ear and literary criticism's voice His work will generate enormous interest among scholars and students of English and American literature as well as specialists in narrative and literary theory hermeneutics and contemporary philosophy

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Reading
Narrative Ethics is a powerful experience for it engages not just the intellect but the emotions and dare I say the spirit It stands apart from recent books on ethics in literature by virtue of its severe insistence on its allegiance to an alternative ethical tradition This alternative way of thinking and living has its roots in the work of the Jewish philosopher Emmanuel Levinas and finds support in the writings of Mikhail Bakhtin and Stanley Cavell

Stories
Newton asserts are not ethical because of their morals or because of their normative logic They are ethical because of the

work they perform in the social world of binding teller listener witness and reader to one another This is a work of passion integrity commitment and mission Jay Clayton Vanderbilt University Newton probes with admirable subtlety the key question what do we gain and what dangers do we run when we fully enter the life of an other through that other s story We have here a rare combination of deep and learned critical acumen with passionate love for literature and sensitivity to its nuances Wayne C Booth University of Chicago Adam Zachary Newton writes with illuminating passion Drawing on writers as diverse as Conrad and Henry James Melville and Sherwood Anderson Bakhtin and Levinas he asks what it is to turn one s life into a story for another and what it is to respond to or avoid the claim of another person s narration He has written a wonderful important book Martha Nussbaum University of Chicago Keats, Narrative and Audience Andrew Bennett,1994-03-24 Andrew Bennett s original study of Keats focuses on questions of narrative and audience as a means to offer new readings of the major poems It discusses ways in which reading is figured in Keats s poetry and suggests that such figures of reading have themselves determined certain modes of response to Keats s texts Together with important new readings of Keats s poetry the study presents a significant rethinking of the relationship between Romantic poetry and its audience Developing recent discussions in literary theory concerning narrative readers and reading the nature of the audience for poetry and the Romantic invention of posterity Bennett elaborates a sophisticated and historically specific reconceptualization of Romantic writing Telling Performances Brian Nelson,Anne Freadman,Philip Anderson,2001 These essays engage with narratives and narrative issues in particular on the issue of performance in and of narrative with the telling of performance and the performance of telling and the way stories perform gender and identity They focus on narrative as such on narrative genres and on particular narratives but they all seek to inform thinking on narrative *Narrative Dimensions of Philosophy* S. Marsen,2006-10-10 That knowledge about the world and self is imparted through narrative is widely accepted the techniques used to construct this knowledge have received less attention This book uses a semiotic methodology to analyze works by Merleau Ponty Kierkegaard and Austin and explore how conceptualizations of reality are formed through narrative strategy Approaches to Teaching Baudelaire's Prose Poems Cheryl Krueger,2017-06-01 Offers pedagogical techniques for teaching Baudelaire s prose poems in the college classroom including considerations of translation decadence gender narrative voice genre style modernity urbanism allegory Romanticism violence and Walter Benjamin Includes information on editions reference works biographies and online resources Gives syllabus suggestions for undergraduate and graduate courses *Characterization in the Gospels* David Rhoads,Kari Syreeni,1999-01-01 This volume examines characterization in the four Gospels and in the Sayings Gospel Q Peter in Matthew Lazarus in John and Jesus as Son of Man in Q are examples of the characters studied The general approach is narrative critical At the same time each contribution takes special effort to widen the scope beyond the narrated world to include the text s ideological and real life setting as well as its effective history New ways of doing narrative criticism are thus proposed The concluding essay by David Rhoads delineates the development

and envisions the future of narrative criticism in Gospel studies

Baudelaire and Intertextuality Margery A.

Evans,1993-01-07 This 1993 reading of Baudelaire's *Le Spleen de Paris* is a response to Baudelaire's own challenge to read his text as one in which everything is head and tail alternately and reciprocally Margery Evans proposes that *Le Spleen de Paris* serves to question the conventions of prose forms such as the unitary narrator the extended plot and the artifice of beginnings and endings She shows how Baudelaire's text probes the relationship between individuality and conformity to pre-existing codes both in literature and in the world and how the giant metropolis provides a symbol of that drama Dr Evans explores the interconnections between the prose poems which make up *Le Spleen de Paris* and their intertextual relations with other mostly prose works and argues that this anomalous hybrid work raises far-reaching questions of relevance to narratology and to literary theory as a whole

Our Very Own Adventure Carolyn Lee,2011-02-15

Our Very Own Adventure demonstrates the main convention of the short story specifically the heightened reader response that Carolyn Lee terms narratorial presence The intensity of the short story encourages readers to appropriate the fictive world as rendered through one or more represented subjectivities in the narrative Lee argues that this narratorial presence is the enabling effect of the tale's telling Each chapter examines a group of stories by authors such as William Faulkner James Joyce Charlotte Perkins Gilman Ray Bradbury and Alice Munro that share basic similarities but where the narratorial presence differs due to differing techniques *Our Very Own Adventure* reveals just how a story yields its meanings to a reader

Speech Communication Gerald M. Phillips,Julia T. Wood,1990

The essays and their authors are Speech Communication after 75 Years Issues and Prospects by Dennis S Gouran Constituted by Agency The Discourse and Practice of Rhetorical Criticism by Sonja Foss Contemporary Developments in Rhetorical Criticism A Consideration of the Effects of Rhetoric by Richard A Cherwitz and John Theobald Osborne Tradition and Resurgence in Public Address Studies by Robert S Iltis and Stephen H Browne Communication Competence by Rebecca B Rubin Interpersonal Communication Research What Should We Know by Dean E Hewes Michael E Roloff Sally Planalp and David R Seibold Research in Interpretation and Performance Studies Trends Issues and Priorities by Mary S Strine Beverly Long and Mary Frances Hopkins Communication Technology and Society by Stuart J Kaplan Legal Constraints on Communication by Peter E Kane A Cultural Inquiry Concerning the Ontological and Epistemic Dimensions of Self Other and Context in Communication Scholarship by H Lloyd Goodall Jr Health Communication and Interpersonal Competence by Gary Kreps and Jim Query Jr and What Doth the Future Hold by Carroll C Arnold

Theory and the Novel Jeffrey Williams,1998-12-03

Narrative features such as frames digressions or authorial intrusions have traditionally been viewed as distractions from or anomalies in the narrative proper In *Theory and the Novel* Jeffrey Williams exposes these elements as more than simple disruptions analysing them as registers of narrative reflexivity that is moments that represent and advertise the functioning of narrative itself Williams argues that narrative encodes and advertises its own functioning and modal form He takes a range of novels from the English canon *Tristram Shandy* Joseph

Andrews The Turn of the Screw Wuthering Heights Lord Jim and Heart of Darkness are amongst the novels examined and shows how narrative technique is never beyond or outside plot He poses a series of theoretical questions such as about reflexivity imitation and fictionality to offer a striking and original contribution to readings of the English novel as well as to discussions of theory in general **Vision and Narrative in Achilles Tatius' Leucippe and Clitophon** Helen

Morales,2004-12-16 Achilles Tatius Leucippe and Clitophon long regarded as the most controversial of the ancient Greek novels is an outrageous tale of love and loss of Phoenicians and philosophers virginity tests and snuff murders This book the first published monograph on Achilles Tatius is a study of Leucippe and Clitophon in its literary and visual contexts It presents fresh insights into the work s narrative complexities and interpretative difficulties It is particularly concerned with the novel s obsessions with the eye with theories descriptions and metaphors of the visual It advances a reading that gives full play to the narrative s digressions ekphrasis sententia blason and spectacle and discusses the politics of digressivity This book is written to be accessible to non specialists and all Greek is translated or paraphrased It aims to contribute to a cultural history of viewing and to feminist literary criticism as well as to the study of the ancient novel **Power to Hurt**

William Frank Monroe,1998 William Monroe addresses what William J Bennett ignores in The Book of Virtues How do readers use literature as equipment for living Tackling modernism and postmodernism Monroe outlines virtue criticism an alternative to current theory Focusing on works by T S Eliot Vladimir Nabokov and Donald Barthelme he demonstrates that these alienistic texts are not just filled with belligerence but are also endowed with virtues such as trust and the promise of solidarity with the reader By considering these vital texts as responses to personal situations and institutional practices Monroe brings literature back to the common reader and shows how it offers functional responses to the dysfunctional situations of modern life Readers interested in literary criticism American culture and the relationship between ethics and literature will be fascinated by virtue criticism and this fresh look at the virtues and vices of alienation Chosen as a Choice Magazine s Outstanding Academic Book for 1999 *New York-Paris* Laure Katsaros,2012-10-15 A comparison of the mid 19th century city in the poetry of Walt Whitman and Charles Baudelaire and their responses to the inescapable push of modernization

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

An Atmospherics of the City Ross Chambers, 2015-04-01 What happens to poetic beauty when history turns the poet from one who contemplates natural beauty and the sublime to one who attempts to reconcile the practice of art with the hustle and noise of the city *An Atmospherics of the City* traces Charles Baudelaire's evolution from a writer who practices a form of fetishizing aesthetics in which poetry works to beautify the ordinary to one who perceives background noise and disorder the city's version of a transcendent atmosphere as evidence of the malign work of a transcendent god of time history and ultimate destruction Analyzing this shift particularly as evidenced in *Tableaux parisiens* and *Le Spleen de Paris* Ross Chambers shows how Baudelaire's disenchantment with the politics of his day and the coincident rise of overpopulation poverty and Haussmann's modernization of Paris influenced the poet's work to conceive a poetry of allegory one with the power to alert and disalienate its otherwise inattentive reader whose senses have long been dulled by the din of his environment Providing a completely new and original understanding of both Baudelaire's ethics and his aesthetics Chambers reveals how the shift from themes of the supernatural in Baudelaire to ones of alienation allowed a new way for him to articulate and for his fellow Parisians to comprehend the rapidly changing conditions of the city and in the process to invent a modern beauty from the realm of suffering and the abject as they embodied forms of urban experience

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