

# REPETITION and SEMIOTICS



Ernesto Méndez-Linares

# Repetition And Semiotics Interpreting Prose Poems

**Joyce O. Lowrie**



## **Repetition And Semiotics Interpreting Prose Poems:**

*Repetition and Semiotics* Stamos Metzidakis, 1986      *Repetition and Semiotics* Stamos Metzidakis, 1982      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      **Repetition and Semiotics** Stamos Metzidakis, 1982      *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      **Understanding French Poetry** Stamos Metzidakis, 2001      Difference Unbound Stamos Metzidakis, 2012-01-01 This is the first book to examine the precise relationship between pluralism and the production of Western literature and criticism from the eighteenth century to the present It underscores the historical rather than exclusively epistemological reasons behind what is here called the rise of literary pluralism This rise entails on the one hand the modern day phenomenon of an ever increasing number of readings of both canonical and contemporary works of verbal art and on the other our ever growing body of literature written with an eye towards different types of characters situations forms and styles Reviewing a wide range of authors and thinkers from German French and English Romantics to Anglo American and European poststructuralist theorists it shows how and why the current literary emphasis on difference derives from an unquestioned allegiance to the notion of cultural pluralism While never denying the value of the latter it seeks instead to analyze the oftentimes unquestioned implications of this historically situated belief within the specific realm of literary studies      **Verbal/Visual Crossings 1880-1890** Theo D'haen, 2023-12-18      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 **"Say It Again, Sam"** Grenville JR Kent,2012-04-26

This book offers a synchronic exegesis of Saul's night visit to the witch of En Dor 1 Sam 28 3 25 focussing on the web of repetitions of visual elements of symbols of sounds of entire scenes and of keywords Kent shows how an artistry of repetition and non repetition helps to build characterization plot and structure as well as prophetic fulfilments foreshadowing and inter textual warnings In his argument Kent draws on theory from the study of narrative film and other areas of criticism to devise new tools for the practice of biblical exegesis With new techniques new questions arise that promise to keep the Hebrew Bible at the centre of contemporary theological study *Kinetic Cultures* Rachana

Vajjhala,2023-12-05 Belle poque Paris adored dance Whether at the music hall or in more refined theaters audiences flocked to see the spectacles offered to them by the likes of Isadora Duncan Diaghilev's flashy company and an embarrassment of Salome's After languishing in the shadow of opera for much of the nineteenth century ballet found itself part of this lively kinetic constellation In *Kinetic Cultures* Rachana Vajjhala argues that far from being mere delectation ballet was implicated in the larger republican project of national rehabilitation through a rehabilitation of its citizens By tracing the various gestural complexes of the period bodybuilding routines appropriate physical comportment for women choreographic vocabularies and more Vajjhala presents a new way of understanding histories of dance and music one that she locates in gesture and movement **Re-citing Marlowe** Clare Harraway,2017-11-22

This title was first published in 2000 Re-citing the available information on Christopher Marlowe this study seeks to illuminate the preoccupations and pitfalls of previous accounts of the dramatist's canon in an effort to discover or to elaborate new areas of investigation Each chapter considers one of Marlowe's dramatic works in relation to a different critical approach or issue suggested by scholarship's prior treatment of the play The book consequently operates on two levels it is a review of a canon which has suffered theoretical neglect and a blueprint for a more critically sophisticated approach to English literature **Marcel Proust in the Light of**

**William James** Marilyn M. Sachs,2013-11-29 For a century now scholars have searched for the source of Marcel Proust's startlingly innovative novel *la recherche du temps perdu* Some have pointed to Henri Bergson Sigmund Freud or Paul Sollier Others have referenced the novels of Henry James But no one has focused on the more significant influence of the writings of Henry's older brother the psychologist and Harvard professor William James A close comparison reveals the degree to which Proust's novel stems from James's psychological and philosophical theories William James was a prominent member of the scientific medical and philosophical communities in Proust's Paris and was close friends with two men well known to Proust His works were translated into French and reviewed in French journals and newspapers This book discloses how Proust likely became familiar with William James and illustrates how James's writings were key to Proust's ability to craft the book

he had been trying to write extending even to his use of similar language and imagery and a narrative schema that arguably mimics James's descriptions of consciousness perception and memory Proust's hero assiduously explores the vague uncertain relational aspects of experience the trials and comforts of habit the salvational potential of memory the moral aspects of personal history teeming with impression and desire these are the truths of human psychology and behavior theorized by William James and made fictional flesh in Proust's rendition of lived experience Georges Rodenbach Philip Mosley, 1996 His pervasive interest in Bruges suffuses his work with the quiet spiritual atmosphere of the dead city a theme frequently evoked by writers of the fin de siècle

**Andreas Capellanus on Love?** K. Andersen-Wyman, 2007-06-25 Andersen Wyman's book undoes most scholarly uses and understandings of *De amore* by Andreas Capellanus By offering a reading promoted by the text itself Andersen Wyman shows how Andreas undermines the narrative foundations of sacred and secular institutions and renders their power absurd

**Sightings** Joyce O. Lowrie, 2008-01-01 Mirrors are mesmerizing The rhetorical figure that represents a mirror is called a chiasmus a pattern derived from the Greek letter X Chi This pattern applies to sentences such as one does not live to eat one eats to live It is found in myths plays poems biblical songs short stories novels epics Numerous studies have dealt with repetition difference and Narcissism in the fields of literature music and art But mirror structures per se have not received systematic notice This book analyses mirror imagery scenes and characters in French prose texts in chronological order from the 17th to the 20th centuries It does so in light of literal metaphoric and rhetorical structures Works analysed in the traditional French canon written by such writers as Laclos Lafayette and Balzac are extended by studies of texts composed by Barbey d'Aurevilly Georges Rodenbach Jean Lorrain and Pieyre de Mandiargues This work appeals to readers interested in linguistics French history psychology art and material culture It invites analyses of historical and ideological contexts rhetorical strategies symmetry and asymmetry Ovid's Narcissus and Alice in Wonderland are paradigms for the study of micro and macro structures Analyses of mirrors as cultural artefacts are significant to Lowrie's sight seeing

**Such Rare Citings** Nikki Santilli, 2002 This volume is the first full length account of the British prose poem its history and status as a genre This book not only aims to place British prose poetry within the larger literary framework but also contributes to the discussion of what constitutes the genre while posing the question is there a discernible British style Extending from the Romantic period to the twentieth century *Such Rare Citings* offers analyses of prose poems by writers from Coleridge to Samuel Beckett Samuel Beckett, Repetition and Modern Music John McGrath, 2017-11-13 Music abounds in twentieth century Irish literature Whether it be the thought tormented music of Joyce's *The Dead* the folk tunes and opera that resound throughout *Ulysses* or the four part threnody in Beckett's *Watt* it is clear that the influence of music on the written word in Ireland is deeply significant Samuel Beckett arguably went further than any other writer in the incorporation of musical ideas into his work Musical quotations inhabit his texts and structural devices such as the da capo are metaphorically employed Perhaps most striking is the erosion of explicit

meaning in Beckett's later prose brought about through an extensive use of repetition influenced by his reading of Schopenhauer's philosophy of music. Exploring this notion of semantic fluidity, John McGrath discusses the ways in which Beckett utilised extreme repetition to create texts that operate and are received more like music. Beckett's writing has attracted the attention of numerous contemporary composers and an investigation into how this Beckettian musicalized fiction has been retranslated into contemporary music forms the second half of the book. Close analyses of the Beckett inspired music of experimental composer Morton Feldman and the structured improvisations of avantjazz guitarist Scott Fields illustrate the cross genre appeal of Beckett to musicians but also demonstrate how repetition operates in diverse ways. Through the examination of the pivotal role of repetition in both music and literature of the twentieth century and beyond, John McGrath's book is a significant contribution to the field of Word and Music Studies.

**Victorian Poetry Now** Valentine Cunningham, 2011-06-03 This book is the definitive guide to Victorian poetry which its author approaches in the light of modern critical concerns and contemporary contexts. Valentine Cunningham exhibits encyclopedic knowledge of the poetry produced in this period and offers dazzling close readings of a number of well known poems. Draws on the work of major Victorian poets and their works as well as many of the less well known poets and poems. Reads poems and poets in the light of both Victorian and modern critical concerns. Places poetry in its personal, aesthetic, historical and ideological context. Organized in terms of the Victorian anxieties of self, body and melancholy. Argues that rhyming repetition is the major formal feature of Victorian poetry. Highlights the Victorian obsession with small subjects in small poems. Shows how Victorian poetry attempts to engage with the modern subject and how its modernity segues into modernism and postmodernism.

**Invisible Fences** Steven Monte, 2000-01-01 For all its recent popularity among poets and critics, prose poetry continues to raise more questions than it answers. How have prose poems been identified as such and why have similar works been excluded from the genre? What happens when we read a work as a prose poem? How have prose genres such as the novel affected prose poetry and modern poetry in general? In *Invisible Fences*, Steven Monte places prose poetry in historical and theoretical perspective by comparing its development in the French and American literary traditions. In spite of its apparent formal freedom, prose poetry is constrained by specific historical circumstances and is constantly engaged in border disputes with neighboring prose and poetic genres. Monte illuminates these constraints through an examination of works that have influenced the development of the prose poem as well as through a discussion of genre theory and detailed readings of poems ranging from Charles Baudelaire's *La Solitude* to John Ashbery's *The System*. Monte explores the ways in which literary historical narratives affect interpretation, why, for example, prose poetry tends to be seen as a revolutionary genre and how this perspective influences readings of individual works. The American poets he discusses include Ralph Waldo Emerson, William Carlos Williams, T. S. Eliot, Gertrude Stein, and Ashbery; the French poets range from Baudelaire, Arthur Rimbaud, and Stéphane Mallarmé to Max Jacob. In exploring prose poetry as a genre, *Invisible Fences* offers new perspectives not only on modern

poetry but also on genre itself challenging current theories of genre with a test case that asks for yet eludes definition

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