



Performance In The Text Mallarme

**Frank Northen Magill, Laurence W.
Mazzeno**



Performance In The Text Mallarme:

Performance in the Texts of Mallarmé Mary Lewis Shaw, 1993-03-01 Performance in the Texts of Mallarmé offers a new theory of performance in the poetic and critical texts of Stéphane Mallarmé 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 Mallarmé 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 Mallarmé's major poetic texts *Herodiade* *L'après-midi d'un faune* *Ignorance* and *Un coup de dés* revealing the consistent formal expression of his original conception of literature's relationship to the performing arts Shaw then discusses Mallarmé'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 Mallarmé's corpus Shaw offers *Le Livre* as a prototype of avant garde performance drawing important parallels between Mallarmé's literary experimentation and crucial developments in twentieth century arts

Stage Fright Martin Puchner, 2002-08-31 An exploration of the conflict between avant garde theatre and modernism It shows that modernism's ambivalence about the theatre was shared by playwrights and directors and thus was a productive force responsible for some great achievements in dramatic literature and theatre

Embodied Texts Mary Fleischer, 2007 Embodied Texts Symbolist Playwright-Dancer Collaborations explores the dynamic relationship between Symbolist theatre and early modern dance across Europe from the 1890s through the 1930s Gabriele D'Annunzio's projects with Ida Rubinstein Hugo von Hofmannsthal's pantomimes for Grete Wiesenthal W.B. Yeats's work with Michio Ito and Ninette de Valois and Paul Claudel's collaborations with Jean Bérthelin and the Ballets Russes are studied in depth to shed new light on an evolving dance theatre form within Symbolist culture Buoyed by the era's heightened interest in the expressive qualities of the body these playwrights were highly invested in the authority of language yet were drawn to the capacity of dance to evoke spiritual or psychological states which words could not completely capture In its belief of fundamental correspondences among the arts Symbolism

encouraged experimentation across disciplines and this study traces interconnections among many of its significant figures including Max Reinhardt Claude Debussy Gertrud Eysoldt Edward Gordon Craig Bronislava Nijinska Isadora Duncan Jacques Dalcroze Darius Milhaud Vsevolod Meyerhold Mariano Fortuny Terence Gray George Antheil Eleonora Duse and Michel Fokine

Bodies of the Text Ellen W. Goellner, Jacqueline Shea Murphy, 1995 Dance and literary studies have traditionally been at odds dancers and dance critics have understood academic analysis to be overly invested in the mind at the expense of body signification literary critics and theorists have seen dance studies as anti-theoretical even anti-intellectual Bodies of the Text is the first book-length study of the interconnections between the two arts and the body of writing about them The

essays by scholar critics of dance and literature explore dances actual and fictional to offer powerful new insights into issues of gender race ethnicity popular culture feminist aesthetics historical embodiment identity politics and narrativity The general introduction traces the genealogy of dance studies in the academy to suggest why critical and theoretical attention to dance and dance's challenges to writing is both compelling and overdue A milestone in interdisciplinary studies Bodies of the Text opens both its fields to new inquiry new theoretical precision and to new readers and writers

Mallarmé Wagner: Music and Poetic Language Heath Lees, 2017-07-05 This book challenges and replaces the existing view of Mallarmé's mission to repossess music on behalf of poetic language Traditionally this view focused on only the last fifteen years of the poet's life and sprang from a belief in Mallarmé's sudden awakening to music during an all-Wagner concert in Paris in 1885 Professor Heath Lees shows that Mallarmé's early knowledge and experience of music was much greater than commentators have realized and that the French poet actually began his writing career with the explicit aim of making music's performance language of effect the ground of his poetic expression Integral to the argument is Mallarmé's reaction to the work and ideas of Richard Wagner whose impact on France came in two waves the first broke during the tempestuous 1860s days of the Paris Tannhäuser while the second arrived in the mid 1880s and gave birth to the Revue Wagnérienne In refuting the critical literature that focuses on only the second of these waves Lees shows that Mallarmé exhibited a highly informed Wagnerian background during the first wave and that his grasp of the composer's gestural motives and flexible musical prose led him towards a new kind of self-expressive gestural rhythm that aimed musically to reinvent poetic language In support of this the book examines closely what Wagner really said in the prose works that were becoming known in Paris by the 1860s in particular Wagner's important French text the *Lettre sur la musique* It also re-examines Baudelaire's classic Wagner brochure and reveals its author's surprisingly firm grasp of Wagner's musico-poetic fusion In musically informed commentary Professor Lees surveys the four decades of success and failure that resulted from Mallarmé's repeated attempts to draw out the musical gestures and resonances of words alone In the process he throws new light on many of Mallarmé's best-known texts hitherto judged difficult by those who have failed to

A Mazing of the Text Margaret M. Bolovan, 1999 Poetry that employs images and structures of the labyrinth simultaneously involves the poet's contemplative wanderings or deeper descents into self while searching for meaning As a mythic symbol the labyrinth also extends outside of any individual work necessitating intertextual analysis in the quest to unravel the labyrinthine threads left in the mille longs d'tours of French poetic discourse A Mazing of the Text explores the multifaceted nature of the labyrinth as manifest in selected French texts from the sixteenth to the twentieth century Works by Joachim Du Bellay Théophile de Viau Saint-Amant Thomas Corneille Jean Racine Stéphane Mallarmé and Marguerite Yourcenar are examined in light of the metaphorical reflective capacity and the pluridimensional quality of mythic signification

Mallarmé's Sunset Barnaby Norman, 2017-07-05 The writings of the great Symbolist poet Stéphane Mallarmé 1842-1898 were to become uniquely influential in twentieth-century literary

criticism For critics and philosophers such as Maurice Blanchot and Jacques Derrida Mallarmé's name came to represent a rupture in literary history and an opening of literature onto a radically new kind of writing Through close readings of key works Norman retraces Mallarmé's trajectory as a poet showing in particular how he positioned his work in relation to Hegel's Aesthetics Analysing the motif of the sunset Norman argues that Mallarmé situated his work at the conclusion of the history of art in Hegelian terms and it is this that made him so interesting for Blanchot and Derrida Their readings born of their wish to subvert Hegel's totalizing impulse give rise to an entirely new view of works now almost universally seen as masterpieces

Symbolist Theater Frantisek Deak, 1993 Frantisek Deak's Symbolist Theater is a welcome and fundamental contribution to the re-evaluation of European avant-garde theatre Deak's analysis of symbolist theatre rebuts earlier approaches which concluded as Haskell Block did in the 1969 Reader's Encyclopedia of World Drama that attempts to stage symbolist plays were doomed to failure because of an inherent opposition between symbolist premises and the demands of sustained theatrical elaboration These earlier critiques analyzed symbolist theatre from the viewpoint of literary criticism but Deak's book employs different methods by taking as a premise that theater exists in performance 7 Symbolist Theater leans conceptually on Czech structuralists and Russian formalists as it makes theater criticism based on the reconstruction of the semantic gesture of the production criticism which takes the text into consideration as one aspect of the structure 10 and sees the symbolist theatre project as an effort to re-define the signifying process in general 132 Despite its title however Symbolist Theater is not an analysis of the whole symbolist theatre movement but instead a focus on French symbolist theatre alone **TDR.**, 2006 Body Ascendant Harold B. Segel, 1998 The revival of the Olympic Games in 1896 was just one result of the unparalleled interest in physical culture that consumed Europe and America in the late 19th and early 20th centuries Author Harold Segel shows that this obsession with physical culture resonated widely through the modernist movement and he traces its profound influence on the arts in the early 20th century Illustrated L'Esprit Créateur, 2000

Performance in the Texts of Mallarmé Mary Lewis Shaw, 1992-09-15 Performance in the Texts of Mallarmé offers a new theory of performance in the poetic and critical texts of Stéphane Mallarmé 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 Mallarmé 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 Mallarmé's major poetic texts *Herodiade* *L'Après-midi d'un faune* *Igitur* and *Un coup de dés* revealing the consistent formal expression of his original conception of literature's relationship to the performing arts Shaw then discusses Mallarmé'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

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Solo Vocal Settings of Texts by Stéphane Mallarmé (1842-1898) Suzanne Roy, 1979

Masterplots Frank Northen Magill, Laurence W. Mazzeno, 1996 Entries are arranged alphabetically by title with the type of work author type and time of plot locale first publication date and principal characters listed A plot synopsis is followed by a critical essay and a brief bibliography Each entry is three to four pages in length The four indexes included are by chronological date by geographic locale by title and by author The title *Masterplots* does not convey the depth of information contained in the 12 volumes The titles treated range chronologically from antiquity to the early 1990s with the major emphasis on literature of the nineteenth and twentieth centuries While the majority of the entries are British European and United States fiction the work also encompasses drama works or collections of poetry and nonfiction Am Ref Books Annu 1997

French Studies, 1947

+ QUE 20 ANS APRÈS Generali Foundation, 2015-04-03 Auderer Klaus Baumgarten Lothar Broodthaers Marcel Caramelle Ernst Cha Theresa Hak Kyung Dakic Danica Downs brough Peter Dujourie Lili Dunst Heinrich Farocki Harun Fisher Morgan Fliri Michael Fritscher Susanna Gabellone Giuseppe Ganahl Rainer Graham Rodney Grossarth Ulrike Jacob Luis Janssens Ann Veronica Kasten Barbara Koester Joachim Kozłowski Jarosław Litschauer Maria Theresia Mallarmé Stéphane Maloberti Marcello Melitopoulos Angela Lazzarato Maurizio Morton Ree Murphy John Van Oldenborgh Wendelien Oorebeek Willem Oppermann Anna Poledna Mathias Pandian Karthik Purnhölzl Florian Scherbel Klaus Steiger Dominik Steinbrecher Erik Van Der Straeten Andrea Strau Josef Torfs Ana Tscherkassky Peter Tuerlinckx Joelle Voerman Rob Wallace Ian Willats Stephen Zobernig Heimo

Nineteenth Century Theatre, 1992

Mallarmé's "divine Transposition" Peter Dayan, 1986 Mallarmé's reputation as a seminal thinker has steadily grown yet his literary theory has received little attention and the great theoretical articles of his later years have never been properly studied This book represents the first attempt to examine the later Mallarmé's extraordinary and systematic literary idealism through a careful scrutiny of his work Dayan makes selective use of the textual approaches of certain post structuralist theorists especially Derrida pointing out the many similarities between their positions and Mallarmé's but also noting the vital differences These differences Dayan argues help to explain not only Mallarmé's continuing elusiveness but also the failure of modern literary theory to face the question that Mallarmé always considered central What is good poetry

Derrida Christopher Norris, 1987 Jacques Derrida is undoubtedly the single most influential figure in current Anglo American literary theory Yet many scholars and students not to mention general readers would be hard put to give an account of Derrida's own writings

Yearbook of Comparative and General Literature, 1993

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