

LOST beyond Telling

REPRESENTATIONS
OF DEATH
AND ABSENCE
IN MODERN
FRENCH POETRY

Richard
Stamelman



Lost Beyond Telling Representations Of Death And Absence In Modern French Poetry

Virginia E. Swain



Lost Beyond Telling Representations Of Death And Absence In Modern French Poetry:

Lost Beyond Telling Richard Howard Stamelman,1990 In seeking to give voice to absent things or lost experiences Richard Stamelman says modern poetry attempts to give absence a shape Loss in his view is both the cause and the subject of the modern poem Fittingly in *Lost beyond Telling* he formulates and develops what he calls a poetics of loss with which he frames his treatment of modern French poetry **Twentieth-Century French Poetry** Hugues Azérad,Peter

Collier,2010-05-20 Modern French poetry is unique in the boldness and creativity of its experiments in form and genre from classical verse to vers libre from calligrammes to prose poems and po sie sonore This anthology includes 32 poems by French and francophone poets each followed by an accessibly written detailed commentary The different approaches adopted in the close readings by specialists in their field reflect the major trends in current literary criticism and theory A foreword by one of France s foremost poets Yves Bonnefoy a general introduction and an afterword provide a helpful theoretical framework for the study of modern poetry An extensive bibliography concise biographies of the poets and a glossary of literary terms are included Students of French and of comparative literature will gain a deeper understanding of the development of French verse and of the artistic movements especially in the visual arts which have shaped twentieth century French poetry

Translation, Poetics, and the Stage Romy Heylen,2014-08-13 This book establishes an analytical model for the description of existing translations in their historical context within a framework suggested by systemic concepts of literature It argues against mainstream 20th century translation theory and by proposing a socio cultural model of translation takes into account how a translation functions in the receiving culture The case studies of successive translations of Hamlet in France from the eighteenth century neoclassical version of Jean Francois Ducis to the 20th century Lacanian post structuralist stage production of Daniel Mesguich show the translator at work Each chapter focuses on a different aspect of the changing theatrical and literary norms to which translators through the ages have been bound by the expectations both of their audiences and the literary establishment *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 *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 The English Poetic Epitaph Joshua Scodel, 1991 Readers interested in English literary history cultural poetics comparative literature the history of attitudes toward death and the relationship between literature and the visual arts will find *The English Poetic Epitaph* fascinating reading **Francophone Cultures and Geographies of Identity** Zsuzsanna Fagyal, H Adlai Murdoch, 2014-07-03 This collection of original essays challenges French centered conceptions of francophonie as the shaping force of the production and study of the French language literature culture film and art both inside and outside mainland France The traditional view of francophone cultural productions as offshoots of their hexagonal avatar is replaced by a pluricentric conception that reads interrelated aspects of francophonie as products of specific contexts conditions and local ecologies that emerged from post colonial encounters with France and other colonizing powers The twenty one papers grouped into six thematic parts focus on distinctive literary linguistic musical cinematographic and visual forms of expression in geographical areas long defined as the peripheries of the French speaking world the Caribbean the Indian Ocean the Maghreb sub Saharan Africa Quebec and hexagonal cities with a preponderance of immigrant populations These contested sites of French collective identity offer a rich formulation of distinctly local francophone identities that do not fit in with concepts of linguistic and ethnic exclusiveness but are consistent with a pluralistic demographic shift and the true face of Frenchness that is indeed plural *Contemporary French Poetics* Michael Bishop, Christopher Elson, 2002 This book finds its origin partly in the International Colloquium on French and Francophone Literature in the 1990's at Dalhousie University September 1998 number of the papers since reworked take their place here

alongside other studies subsequently invited They form a broad and varying set of cogent and pertinent appraisals of very recent French and francophone poetic practice and its shifting becoming conceptual underpinnings *Literary Remains* Eileen J. Cheng, 2013-04-30 Lu Xun 1881-1936 arguably twentieth century China's greatest writer is commonly cast in the mold of a radical iconoclast who vehemently rejected traditional culture The contradictions and ambivalence so central to his writings however are often overlooked Challenging conventional depictions Eileen J Cheng's innovative readings capture Lu Xun's disenchantment with modernity and his transformative engagements with traditional literary conventions in his modern experimental works Lurking behind the ambiguity at the heart of his writings are larger questions on the effects of cultural exchange accommodation and transformation that Lu Xun grappled with as a writer How can a culture estranged from its vanishing traditions come to terms with its past How can a culture severed from its roots and alienated from the foreign conventions it appropriates conceptualize its own present and future *Literary Remains* shows how Lu Xun's own literary encounter with the modern involved a sustained engagement with the past His creative writings which imitate adapt and parody traditional literary conventions represent and mirror the trauma of cultural disintegration in content and in form His contradictory uncertain and at times bizarrely incoherent narratives refuse to conform to conventional modes of meaning making or teleological notions of history opening up imaginative possibilities for comprehending the past and present without necessarily reifying them Behind Lu Xun's refusal to mourn that is his insistence on keeping the past and the dead alive in writing lies an ethical claim to recover the redemptive meaning of loss Like a solitary wanderer keeping vigil at the site of destruction he sifts through the debris composing epitaphs to mark both the presence and absence of that which has gone before and will soon come to pass For in the rubble of what remains he recovered precious gems of illumination through which to assess critique and transform the moment of the present *Literary Remains* shows how Lu Xun's literary enterprise is driven by a radical hope that in spite of the destruction he witnessed and the limits of representation his writings like the texts that inspired his own might somehow capture glimmers of the past and the present and illuminate a future yet to unfold *Literary Remains* will appeal to a wide audience of students and scholars interested in Lu Xun modern China cultural studies and world literature André du Bouchet Emma Wagstaff, 2020-08-03 In *André du Bouchet Poetic Forms of Attention* Emma Wagstaff provides the first book length study in English of this major poet of the second half of the twentieth century She shows how Du Bouchet's rigorous and innovative creative and critical writing advances our understanding of attention Du Bouchet is known as a post war poet of the natural world and the space of the page Far from just a solitary writer however he engaged with others through his work as editor critic and translator and his involvement in the protests of May 1968 Emma Wagstaff shows how his writing demonstrates nuanced attention to language time nature and art and incites a slow response on the part of the reader Mourning and Metabolization Rael Meyerowitz, 2022-11-30 By bringing together perspectives from psychoanalysis and literary studies and considering the reciprocal relation between ideas about mourning and our

internal worlds this book provides a guide to thinking theoretically about loss and how we deal with it Rael Meyerowitz conceptualizes the work of psychic internalization required by loss in terms of bodily digestion and metabolism In this way successful mourning can be likened to the proper processing of physical sustenance while failed mourning is akin to indigestion as expressed in various forms of melancholia mania depression and anxiety Borrowing from the methodology of literary criticism the book conducts a detailed treatment of these themes by drawing on a series of psychoanalytic works including those of Freud Ferenczi Karl Abraham Klein Loewald Torok Nicolas Abraham and Green while paying close critical attention to a selection of literary works such as those by William Faulkner Wallace Stevens and Sylvia Plath Aimed at clinicians as well as readers with a more academic interest in psychoanalytic theory and language the close reading format offered by this book will also enable students in psychoanalytic and psychotherapy courses to engage deeply with some central texts and key concepts in psychoanalysis

Figuring the East Marie-Paule Ha, 2000-01-01 Examines the ambiguous constructions of the Orient in the works of four major twentieth century French writers

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 *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

The Imperative to Write Jeff Fort, 2014-03-03 Is writing haunted by a categorical imperative Does the Kantian sublime continue to shape the writer's vocation even for twentieth century authors

What precise shape form or figure does this residue of sublimity take in the fictions that follow from it and that leave it in ruins This book explores these questions through readings of three authors who bear witness to an ambiguous exigency writing as a demanding and exclusive task at odds with life but also a mere compulsion a drive without end or reason even a kind of torture If Kafka Blanchot and Beckett mimic a sublime vocation in their extreme devotion to writing they do so in full awareness that the trajectory it dictates leads not to metaphysical redemption but rather downward into the uncanny element of fiction As this book argues the sublime has always been a deeply melancholy affair even in its classical Kantian form but it is in the attenuated speech of narrative voices progressively stripped of their resources and rewards that the true nature of this melancholy is revealed

Uncountable David Nirenberg, Ricardo L. Nirenberg, 2024-05-31 Ranging from math to literature to philosophy *Uncountable* explains how numbers triumphed as the basis of knowledge and compromise our sense of humanity Our knowledge of mathematics has structured much of what we think we know about ourselves as individuals and communities shaping our psychologies sociologies and economies In pursuit of a more predictable and more controllable cosmos we have extended mathematical insights and methods to more and more aspects of the world Today those powers are greater than ever as computation is applied to virtually every aspect of human activity Yet in the process are we losing sight of the human When we apply mathematics so broadly what do we gain and what do we lose and at what risk to humanity These are the questions that David and Ricardo L Nirenberg ask in *Uncountable* a provocative account of how numerical relations became the cornerstone of human claims to knowledge truth and certainty There is a limit to these number based claims they argue which they set out to explore The Nirenbergs father and son bring together their backgrounds in math history literature religion and philosophy interweaving scientific experiments with readings of poems setting crises in mathematics alongside world wars and putting medieval Muslim and Buddhist philosophers in conversation with Einstein Schrödinger and other giants of modern physics The result is a powerful lesson in what counts as knowledge and its deepest implications for how we live our lives A fascinating series of sophisticated and insightful reflections on the many ways the appraisal of numbers has shaped culture and civilization

Choice [The Melancholy Art](#) Michael Ann Holly, 2013-02-24 Why the art historian's craft is a uniquely melancholy art Melancholy is not only about sadness despair and loss As Renaissance artists and philosophers acknowledged long ago it can engender a certain kind of creativity born from a deep awareness of the mutability of life and the inevitable cycle of birth and death Drawing on psychoanalysis philosophy and the intellectual history of the history of art *The Melancholy Art* explores the unique connections between melancholy and the art historian's craft Though the objects art historians study are materially present in our world the worlds from which they come are forever lost to time In this eloquent and inspiring book Michael Ann Holly traces how this disjunction courses through the history of art and shows how it can give rise to melancholic sentiments in historians who write about art She confronts pivotal and vexing questions in her discipline Why do art historians write in the first place What kinds of psychic

exchanges occur between art objects and those who write about them What institutional and personal needs does art history serve What is lost in historical writing about art The Melancholy Art looks at how melancholy suffuses the work of some of the twentieth century s most powerful and poetic writers on the history of art including Alois Riegl Franz Wickhoff Adrian Stokes Michael Baxandall Meyer Schapiro and Jacques Derrida A disarmingly personal meditation by one of our most distinguished art historians this book explains why to write about art is to share in a kind of intertwined pleasure and loss that is the very essence of melancholy

Trauma at Home Judith Greenberg,2003-01-01 A collection of essays edited by the novelist and short story writer takes on the questions of trauma and loss in works by Elizabeth Baer Jill Bennett Peter Brooks Toni Morrison Geoffrey Hartmann Claire Kahane James Berger and others Original Social Science **The Lure and the Truth of Painting** Yves Bonnefoy,1995-11 Always fascinated in his poetry by the nature of color and light and the power of the image Bonnefoy continues to pursue these themes in his discussion of the lure and truth of representation He sees the painter as a poet whose language is visual and he seeks to find out what visual artists can teach those who work with words

Inside the Spiral Suzaan Boettger,2023-04-11 An expansive and revelatory study of Robert Smithson s life and the hidden influences on his iconic creations This first biography of the major American artist Robert Smithson famous as the creator of the Spiral Jetty deepens understanding of his art by addressing the potent forces in his life that were shrouded by his success including his suppressed early history as a painter his affiliation with Christianity astrology and alchemy and his sexual fluidity Integrating extensive investigation and acuity Suzaan Boettger uncovers Smithson s story and with it symbolic meanings across the span of his painted and drawn images sculptures essays and earthworks up to the Spiral Jetty and beyond to the circumstances leading to what became his final work Amarillo Ramp While Smithson is widely known for his monumental earthwork at the edge of the Great Salt Lake Inside the Spiral delves into the arc of his artistic production recognizing it as a response to his family s history of loss which prompted his birth and shaped his strange intelligence Smithson configured his personal conflicts within painterly depictions of Christ s passion the rhetoric of science fiction imagery from occult systems and the impersonal posture of conceptual sculpture Aiming to achieve renown he veiled his personal passions and transmuted his professional persona becoming an acclaimed innovator and fierce voice in the New York art scene Featuring copious illustrations never before published of early work that eluded Smithson s destruction as well as photographs of Smithson and his wife the noted sculptor Nancy Holt and recollections from nearly all those who knew him throughout his life Inside the Spiral offers unprecedented insight into the hidden impulses of one of modern art s most enigmatic figures With great sensitivity to the experiences of loss and existential strife that defined his distinct artistic language this biographical analysis provides an expanded view of Smithson s iconic art pilgrimage site and the experiences and works that brought him to its peculiar blood red water **Rediscovering Aesthetics** Francis Halsall,Julia Alejandra Jansen,Tony O'Connor,2009 Rediscovering Aesthetics brings together prominent international voices from art history

philosophy and artistic practice who reflect on current notions functions and applications of aesthetics in their distinctive fields

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