

Françoise
Meltzer

Salome

AND THE
DANCE OF WRITING

Portraits of Mimesis in Literature



Salome And The Dance Of Writing Portraits Of Mimesis In Literature

Linda Hutcheon, Michael Hutcheon



Salome And The Dance Of Writing Portraits Of Mimesis In Literature:

Salome and the Dance of Writing Françoise Meltzer, 1987-03-01 How does literature imagine its own powers of representation Fran oise Meltzer attempts to answer this question by looking at how the portrait the painted portrait framed appears in various literary texts Alien to the verbal system of the text yet mimetic of the gesture of writing the textual portrait becomes a telling measure of literature s views on itself on the politics of representation and on the power of writing Meltzer s readings of textual portraits in the Gospel writers and Huysmans Virgil and Stendhal the Old Testament and Apuleius Hawthorne and Poe Kafka and Rousseau Walter Scott and Mme de Lafayette reveal an interplay of control and subversion writing attempts to veil the visual and to erase the sensual in favor of meaning while portraiture with its claims to bringing the natural object to life resists and eludes such control Meltzer shows how this tension is indicative of a politics of repression and subversion intrinsic to the very act of representation Throughout she raises and illuminates fascinating issues about the relation of flattery to caricature the nature of the uncanny the relation of representation to memory and history the narcissistic character of representation and the interdependency of representation and power Writing thinking speaking dreaming acting the extent to which these are all controlled by representation must Meltzer concludes become consciously unconscious In the textual portrait she locates the moment when this essential process is both revealed and repressed

The Modern Art of Influence and the Spectacle of Oscar Wilde S. Salamensky, 2012-01-02 Salamensky investigates Oscar Wilde his contemporaries and the public frenzy over his work and life as illustrating the crucial importance of performance in the construction of the modern and our own postmodern lives *Visualizing Blackness and the Creation of the African American Literary Tradition* Lena Hill, 2014-02-17 Negative stereotypes of African Americans have long been disseminated through the visual arts This original and incisive study examines how black writers use visual tropes as literary devices to challenge readers conceptions of black identity Lena Hill charts two hundred years of African American literary history from Phillis Wheatley to Ralph Ellison and engages with a variety of canonical and lesser known writers Chapters interweave literary history museum culture and visual analysis of numerous illustrations with close readings of Booker T Washington Gwendolyn Bennett Zora Neale Hurston Melvin Tolson and others Together these sections register the degree to which African American writers rely on vision its modes consequences and insights to demonstrate black intellectual and cultural sophistication Hill s provocative study will interest scholars and students of African American literature and American literature more broadly *The Salome Project* Gail P. Streete, 2018-10-16 We are not even sure of her name it might have been Salome it might have been Herodias like that of her mother She appears very briefly in only two Gospels of the New Testament to dance at the birthday party of her mother s husband Herod the ruler of Galilee We do not even know what kind of dance it was but we are told that it pleased him so much he promised to give her anything she asked for What she asked for was the head of the prophet John the Baptist on a platter Although she disappeared from the pages of the New

Testament Salome and her dance have puzzled intrigued and dominated the imaginations of artists and writers for two millennia Was she just a little girl doing a dance performance to please her stepfather and his guests Was she a nubile teenager bent on seduction Was she a femme fatale who aimed at the death of a man she could not possess The Salome Project is the result of a quest to answer these questions and find the real Salome Visions of Empire in Colonial Spanish American Ekphrastic Writing Kathryn M. Mayers, 2012 The process of shaping and asserting cultural identity in viceregal Spanish America occurred as much through the medium of pictures as through the medium of writing Focused on writing that references visual texts ekphrasis Visions of Empire in Colonial Spanish American Ekphrastic Writing examines the way words about pictures in the writing of three Spanish American Creoles Hernando Domínguez Camargo Juan de Espinosa Medrano and Sor Juana Inés de la Cruz negotiate the challenges that confronted the American born ruling elite in Spanish America during the contentious transitional period between the Conquest and Independence In Spanish America pictures have long served as a crucial medium for cultural communication In vast rural and urban regions where print culture is not deeply rooted and being cultured is not synonymous with being literate visual texts ranging from pre Hispanic pictographic codices to Baroque architectural surfaces to postmodern painted murals have played an essential role in shaping and asserting cultural identity During the viceregal era texts that referenced such visual texts proliferated in Latin America particularly among Creole elites who found themselves trapped in an ambiguous political and social position between Spain and America At the level of content Creole ekphrases bear little obvious connection to categories of social privilege On the level of form however these ekphrases engage conventions of representation that reveal the social contingencies of the poetic gaze They refract the visual object through an ideologically charged language that invokes differentials of race class gender sexuality nationality and position within the colonial power structure Visions of Empire brings recent scholarship on visuality and ekphrasis to bear on twenty first century reexaminations of criollismo to explore how cultural productions of the Spanish American Creole elite exercised relations of power mediated social differences and presented symbolic organizations of social space Focusing on the way Creole adaptations of Gongoran ekphrases placed the Creoles in a position of epistemological economic or moral authority over peninsular Spaniards and Amerindian and casta majorities around them this book illustrates how Creole words about pictures propose alternate visions of empire symbolically reordering Spain's empire in the Americas around the figure of the Creole The Gaze and the Labyrinth Gaetana Marrone, 2021-09-14 In this the first comprehensive book on Liliana Cavani Gaetana Marrone redraws the map of postwar Italian cinema to make room for this extraordinary filmmaker whose representations of transgressive eroticism spiritual questing and psychological extremes test the limits of the medium pushing it into uncharted areas of discovery Cavani's film The Night Porter 1974 created a sensation in the United States and Europe But in many ways her critically renowned endeavors which also include Francesco di Assisi Galileo I cannibali Beyond Good and Evil The Berlin Affair and several operas and documentaries remain

enigmatic to audiences Here Marrone presents Cavani s work as a cinema of ideas showing how it takes pleasure in the telling of a story and ultimately revolts against all binding ideological and commercial codes The author explores the rich visual language in which Cavani expresses thought and the cultural icons that constitute her style and images This approach affords powerful insights into the intricate interlacing of narrated events We also come to understand the importance assigned to the gaze in the genesis of desire and the acquisition of knowledge The films come to life in this book as the classical tragedies Cavani intended where rebels and madmen experience conflict between historical and spiritual reality the present and the past Offering intertextual analyses within such fields as psychology history and cultural studies along with production information gleaned from Cavani s personal archives Marrone boldly advances our understanding of an intriguing important body of cinematic work

Confounding Images Susan S. Williams, 2016-11-11 Susan Williams recovers the literary and cultural significance of early photography in an important rereading of American fiction in the decades preceding the Civil War The rise of photography occurred simultaneously with the rapid expansion of magazine publication in America and Williams analyzes the particular role that periodicals such as Godey s Lady s Book Burton s Gentleman s Magazine and Atkinson s Casket played in defining how photography was received At the center of the book are readings of a stunning array of fiction by forgotten and canonical writers alike including Edgar Allan Poe Louisa May Alcott and Sarah Hale as well as extended interpretations of Nathaniel Hawthorne s House of the Seven Gables and The Marble Faun and Herman Melville s Pierre In a concluding section Williams offers a view of the fictional portrait in the later nineteenth century when the proliferation of illustrated books once again transformed the relation between word and image in American culture

The Public Mirror Larry F. Norman, 2010-08-15 Though much beloved and widely produced Moli re s satirical comedies pose a problem for those reading or staging his works today how can a genre associated with biting caricature and castigation deliver engaging theater Instead of simply dismissing social satire as a foundation for Moli re s theater as many have done Larry F Norman takes seriously Moli re s claim that his satires are first and foremost effective theater Pairing close readings of Moli re s comedies with insightful accounts of French social history and aesthetics Norman shows how Moli re conceived of satire as a public mirror provoking dynamic exchange and conflict with audience members obsessed with their own images Drawing on these tensions Moli re portrays characters satirizing one another on stage with their reactions providing dramatic conflict and propelling comic dialogue By laying bare his society s system of imagining itself Moli re s satires both enthralled and enraged his original audience and provide us with a crucial key to the classical culture of representation

Choreographing Asian America Yutian Wong, 2011-07-21 Poised at the intersection of Asian American studies and dance studies Choreographing Asian America is the first book length examination of the role of Orientalist discourse in shaping Asian Americanist entanglements with U S modern dance history Moving beyond the acknowledgement that modern dance has its roots in Orientalist appropriation Yutian Wong considers the effect that invisible Orientalism has

on the reception of work by Asian American choreographers and the conceptualization of Asian American performance as a category Drawing on ethnographic and choreographic research methods the author follows the work of Club O Noodles a Vietnamese American performance ensemble to understand how Asian American artists respond to competing narratives of representation aesthetics and social activism that often frame the production of Asian American performance *Salomania and the Representation of Race and Gender in Modern Erotic Dance* Cecily Devereux, 2023-04-25 *Salomania and the Representation of Race and Gender in Modern Erotic Dance* situates the 1908 dance craze which The New York Times called *Salomania* as a crucial event and a turning point in the history of the modern business of erotic dance Framing *Salomania* with reference to imperial ideologies of motherhood and race it works toward better understanding the increasing value of the display of the undressed female body in the 19th and early 20th centuries This study turns critical attention to cultures of maternity in the late 19th century primarily with reference to the ways in which women are defined in relation to their genitals as patriarchal property and space and are valued according to reproduction as their primary labour Erotic dance as it takes shape in the modern representation of *Salome* insists both that the mother is and is not visible in the body of the dancer a contradiction this study characterizes as reproductive fetishism Looking at a range of media the study traces the modern figure of *Salome* through visual art writing early psychoanalysis and dance from hootchie kootchie to the performances dancer Maud Allan called mimeo dramatic to mid 20th century North American films such as Billy Wilder's *Sunset Boulevard* and Charles Lamont's *Salome Where She Danced* to the 21st century HBO series *The Sopranos* **Rilke, Modernism and Poetic Tradition** Judith Ryan, 1999 Judith Ryan traces Rilke's development from aestheticism to modernism paying special attention to the way his work engages with other poetry and visual arts Rilke is now the most widely read and influential German language poet and this study is full of new discoveries about his innovative and often profoundly moving poems

On Referring in Literature Anna Whiteside, Michael Issacharoff, 1987 What is the relationship between the real world and fictional constructs How is referential illusion created The purpose of this volume is to show the close links between reference and interpretation It examines types of literary reference showing what it is and how it works **The Faiths of Oscar Wilde** J. Killeen, 2005-10-20 An original and energetic examination of the relationship between theology faith religious history and national politics in the works of Oscar Wilde which focuses in particular on his life long attraction to Catholicism Wilde's Protestant heritage is also scrutinised and its continued influence on him as well as his antagonism towards it is related to the narrative modes he chose and the philosophical positions he adopted *Bodily Charm* Linda Hutcheon, Michael Hutcheon, 2000-01-01 Studies the musical textual dramatic and narrative ways in which opera performers use and give meaning to their physical bodies and analyzes the ways the audience perceives physicality during performances **Sheba's Daughters** Jacqueline de Weever, 2013-05-13 Exploring how the depiction of otherness or alterity during the Middle Ages became problematic in the aesthetics of the Romance epics written during the centuries of the Crusades this

book offers a vital contribution to the growing interest in the way foreign women are presented in the texts of the Latin West and will be of consuming interest to students in women's studies, cultural studies and medieval literature. The texts considered are written in the major European languages of the time and range from the *Song of Songs* through Geoffrey of Vinsauf's *Poetria Nova* to such epics and romances as *Erec et Enide*, *Doon de Maïence*, *Fierabras*, *La Prise d'Orange*, *Ars Versificatoria*, *The Sowdone of Babylone* and *Parzifal*.

Art in the Cinematic Imagination Susan Felleman, 2010-01-01
 Bringing an art historical perspective to the realm of American and European film, *Art in the Cinematic Imagination* examines the ways in which films have used works of art and artists themselves as cinematic and narrative motifs. From the use of portraits in *Vertigo* to the cinematic depiction of women artists in *Artemisia* and *Camille Claudel*, Susan Felleman incorporates feminist and psychoanalytic criticism to reveal individual and collective perspectives on sex, gender, identity, commerce and class. Probing more than twenty films from the postwar era through contemporary times, *Art in the Cinematic Imagination* considers a range of structurally significant art objects, artist characters and art world settings to explore how the medium of film can amplify, reinvent or recontextualize the other visual arts. Fluently speaking across disciplines, Felleman's study brings a broad array of methodologies to bear on questions such as the evolution of the Hollywood Love Goddess and the pairing of the feminine with death on screen. A persuasive approach to an engaging body of films, *Art in the Cinematic Imagination* illuminates a compelling and significant facet of the cinematic experience.

Rising Star Rhonda K. Garelick, 2021-01-12
 Celebrity personalities who reign over much of our cultural landscape owe their fame not to specific deeds but to the ability to project a distinct personal image to create an icon of the self. *Rising Star* is a fascinating look at the roots of this particular form of celebrity. Here Rhonda Garelick locates a prototype of the star personality in the dandies and aesthete literary figures of the nineteenth century, including Beau Brummell, Baudelaire, Mallarmé and Oscar Wilde, and explores their peculiarly charged relationship with women and performance. When fin de siècle aesthetes turned their attention to the new feminized spectacle of mass culture, Garelick argues, they found a disturbing female counterpart to their own highly staged personae. She examines the concept of the broadcasted self-image in literary works as well as in such unwritten cultural texts as the choreography and films of dancer Loie Fuller, the industrialized spectacles of European World Fairs and the cultural performances taking place today in fields ranging from entertainment to the academy. Recent dandy-like figures such as the artist formerly known as Prince, Madonna, Jacques Derrida and Jackie O all share a legacy provided by the encounter between high and early mass culture. Garelick's analysis of this encounter covers a wide range of topics, from the gender complexity of the European male dandy and the mechanization of the female body to Orientalist performance, the origins of cinema and the emergence of crowd theory and mass politics.

The Avant-Garde and the Popular in Modern China Liang Luo, 2014-07-15
 Provides a new perspective on the Chinese avant-garde through the figure of artist and activist Tian Han.

Narrative(s) in Conflict Wolfgang Müller-Funk, Clemens Ruthner, 2017-11-07
Narrative(s) in Conflict presents

the proceedings of an international workshop held at the Trinity Long Room Hub Dublin in 2013 to a wider audience This was a cross disciplinary cooperation between the comparative research network Broken Narratives University of Vienna the research strand Identities in Transformation Trinity College Dublin and the Graduate Center for the Study of Culture at the University of Giessen What has brought this informal network together is its credo that theories of narrative should be regarded as an integral part of cultural analysis Choosing exemplary case studies from early Habsburg days up to the wars and genocides of the 20th century and the post 9 11 War on terror our volume tries to analyze the relation between representation and conflict i e between narrative constructions social historical processes and cultural agon Here it is crucial to state that narratives do not simply and passively mirror conflicts as the conventional realistic paradigm suggests they rather provide a symbolic sense making matrix and even a performative dimension It even can be said that in many cases narratives make conflicts

The Choreography of Modernism in France Julie Townsend, 2017-12-02 Whether in the pages of a trashy novel in the glow of gaslights in a dance hall or on the walls of art galleries the figure of the female dancer haunts nineteenth century French culture Artists and writers of all kinds took on la danseuse as an emblem of their own artistic prowess They represented her alternately as an elusive ideal a saucy prostitute or a dangerous seductress Dancers in turn produced their own images novels and autobiographies thereby contributing to an ongoing cultural debate around performance spectatorship desire and art In this interdisciplinary study of la danseuse Julie Townsend examines the rise and fall of classical ballet the phenomenon of the music hall and the birth of modern dance She highlights moments of representational crisis and emergent aesthetics in her consideration of poetry novels painting early film and women s autobiography

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