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Rimbaud Lenfant:

Infant Tongues Elizabeth Goodenough, Mark A. Heberle, Naomi B. Sokoloff, 1994 Using various critical approaches and disciplines 20 contributors examine the representation of children in literature from the Renaissance to the present The essays cover problems in imitation of speech and dialect uses of narrative voice creative development of child writers and shifting cultural conceptions of childhood illustrating the way children's voices have often been mediated modified or appropriated by adult writers Book News Inc

Rimbaud's Theatre of the Self James R. Lawler, 1992 In a new interpretation of a poet who has swayed the course of modern poetry in France and elsewhere James Lawler focuses on what he demonstrates is the crux of Rimbaud's imagination the masks and adopted personas with which he regularly tested his identity and his art A drama emerges in Lawler's urbane and resourceful reading The thinking feeling acting Drunken Boat is an early theatrical projection of the poet's self the Inventor the Memorialist and the Ingenu assume distinct roles in his later verse It is however in *Illuminations* and *Une Saison en enfer* that Rimbaud enacts most powerfully his grandiose dreams Here the poet becomes Self Creator Self Critic Self Ironist he takes the parts of Floodmaker Oriental Storyteller Dreamer Lover and he recounts his descent into Hell in the guise of a Confessor In delineating and exploring the poet's theatre of the self Lawler shows us the tragic lucidity and the dramatic coherence of Rimbaud's work

Rimbaud's Impressionist Poetics Aimée Israel-Pelletier, 2012-10-15 In the mid nineteenth century Arthur Rimbaud the volatile genius of French poetry invented a language that captured the energy and visual complexity of the modern world This book explores some of the technical aspects of this language in relation to the new techniques brought forth by the Impressionist painters such as Monet Morisot and Pissarro

Surrealism and the literary imagination Mary Ann Caws, 2016-07-11 No detailed description available for Surrealism and the literary imagination

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Symbolism Charles Chadwick, 2017-07-06 Cover Half Title Page Title Page Copyright Page Original Title Page Original Copyright Page Dedication Page Contents General Editor's Preface 1 The Theory of Symbolism 2 Baudelaire's Correspondances 3 Verlaine's Melodies 4 Rimbaud the Voyant 5 Mallarmé and the Infinite 6 Valéry's Return to Reality 7 The Repercussions of Symbolism Select Bibliography Index

Simone Weil Thomas R. Nevin, 2000-11-09 Over fifty years after her death Simone Weil 1909 1943 remains one of the most searching religious inquirers and political thinkers of the twentieth century Albert Camus said she had a madness for truth She rejected her Jewishness and developed a strong interest in Catholicism although she never joined the Catholic church Both an activist and a scholar she constantly spoke out against injustice and aligned herself with workers with the colonial poor in France and with the oppressed everywhere She came to believe that suffering itself could be a way to unity with God and her death at thirty four has been recorded as

suicide by starvation This extraordinary study is primarily a topography of Weil's mind but Thomas Nevin is persuaded that her thought is inextricably bound to her life and dramatic times Thus he not only addresses her thoughts and her prejudices but examines her reasons for entertaining them and gives them a historical focus He claims that to Weil's generation the Spanish War the Popular Front the ascendancy of Hitlerism and the Vichy years were not mere backdrops but definitive events Nevin explores in detail not only matters of continuing interest such as Weil's leftist politics and her attempt to embrace Christianity but also hitherto unexamined aspects of her life and work which permit a deeper understanding of her her writings on science her work as a poet and dramatist and her selective friendships The thread uniting these topics is her struggle to maintain her independence as a free thinker while resisting community such as Judaism could have offered her Her intellectual struggles eloquently reveal the desperate isolation of Jews torn between the lure of assimilation and the tormented dignity of their communal history Nevin's massive research draws on the full range of essays notebooks and fragments from the Simone Weil archives in Paris many of which have never been translated or published Originally published in 1991 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

Paul Valéry's *Album des Vers Anciens* Suzanne Nash, 2014-07-14 Questioning the view that the work is not representative of the poet's mature accomplishment Suzanne Nash argues that the revisionary process involved in its creation led Valéry to reflect on problems fundamental to poetic production and thus provided inspiration for all his later poetry Originally published in 1983 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 *Eros et Priapus* Ingrid de Smet, Philip Ford, 1997 Les humanistes et les poètes de la Renaissance s'approprient le discours rotique de l'Antiquité pour le transformer en une rotologie littéraire et artistique Issus d'un colloque Cambridge 1995 ces essais cherchent relancer le débat sur le traitement de l'rotisme de ses images et de ses lieux communs de l'admiration quasi platonicienne l'obscurité *Disavowal: The Metaphysics of Escape* Jake Nabsny, 2019-12-04 Self Ego Subject these are the terms that philosophers have used to define that indelible mark of an individual At the same time however a counter current runs through the history of philosophy and culture that challenges the primordially and privilege of the purportedly self identical Subject This collection of texts from 2012 2018 traces the history of disavowal a line of escape from subjectivity Breaking free of the binary logic of affirmation negation these essays contend that a third possibility exists in the realm of human action disavowal Disavowal is a sly

sidestepping of boolean responses an absolute negation that nevertheless posits an alternative course of action. Positing that a refusal to participate in the current global capitalist order need not be a refusal of the world as such, this collection engages in topics from Cartesian subjectivity to Sia's live performance of *Chandelier*; these essays provide a timely meditation on an urgent question and illuminate a path forward. *Bulletin* Western Reserve University, 1900 **Verlaine** A.E.

Carter, 1969-12-15 The contradictions of Verlaine's nature are mirrored in his verse which is alternately mystic, sensuous, exquisite and prosaic. He had extraordinary lyric powers; he was a master of eerie harmonies such as few other poets have achieved and in *Sagesse* he produced religious verse which challenges comparison with the very best of its kind. Yet here and there can be found a curious weakening in the texture of thought and inspiration; he turns and twists, takes flight, seeks reassurance in platitude and convention, marriage, dogmatic theology, reactionary political creeds. He is even capable of lamenting as Rimbaud shows him in *Une Saison en Enfer* the emotional and poetic experiments which give his work its supreme value. It is almost as though he were afraid of his own talent. The explanation as far as there is, one lies in a combination of personality and circumstance. This biography attempts to explore the parallels Verlaine's own term between his life and his poetry. Nearly everything he produced, whether good or bad, was a reflection of some crisis of thought or feeling. No one demonstrates better than Verlaine the antinomies between the artist and his work, between the man and the genius, and in every case we are obliged to admit that the one explains the other. Without the weakness and the squalor we might indeed have had a rational human being and a good husband for Mathilde Maut, but we should have had no poet or no poet like Paul Verlaine. Professor Carter concentrates on the combination of Verlaine's personality and experiences that produced some of the most brilliant poetry in the French language. The result is one of the best critical biographies of Verlaine published to date. Selected Works on China Various Authors, Let me state at the outset that I know no Chinese. My duty in Mrs Ayscough's and my joint collaboration has been to turn her literal translations into poems as near to the spirit of the originals as it was in my power to do. It has been a long and arduous task, but one which has amply repaid every hour spent upon it. To be suddenly introduced to a new and magnificent literature not through the medium of the usual, more or less accurate translation but directly as one might burrow it out for one's self with the aid of a dictionary is an exciting and inspiring thing. The method we adopted made this possible as I shall attempt to show. The study of Chinese is so difficult that it is a life work in itself, so is the study of poetry. A sinologue has no time to learn how to write poetry; a poet has no time to learn how to read Chinese. Since neither of us pretended to any knowledge of the other's craft, our association has been a continually augmenting pleasure. I was lucky indeed to approach Chinese poetry through such a medium. The translations I had previously read had given me nothing. Mrs Ayscough has been to me the pathway to a new world. No one could be a more sympathetic go-between for a poet and his translator, and Mrs Ayscough was well fitted for her task. She was born in Shanghai. Her father, who was engaged in business, there was a Canadian and her mother an American. She lived in China

until she was eleven when her parents returned to America in order that their children might finish their education in this country It was then that I met her so that our friendship is no new thing but has persisted in spite of distance for more than thirty years to ripen in the end into a partnership which is its culmination Returning to China in her early twenties she became engaged to an Englishman connected with a large British importing house in Shanghai and on her marriage which took place almost immediately went back to China where she has lived ever since A diligent student of Chinese life and manners she soon took up the difficult study of literary Chinese and also accepted the position of honorary librarian of the library of the North China Branch of the Royal Asiatic Society Of late years she has delivered a number of lectures on Chinese subjects in China Japan America and Canada and has also found time to write various pamphlets on Chinese literature and customs In the Autumn of 1917 Mrs Ayscough arrived in America on one of her periodic visits to this country She brought with her a large collection of Chinese paintings for exhibition and among these paintings were a number of examples of the Written Pictures Of these she had made some rough translations which she intended to use to illustrate her lectures She brought them to me with a request that I put them into poetic shape I was fascinated by the poems and as we talked them over we realized that here was a field in which we should like to work When she returned to China it was agreed that we should make a volume of translations from the classic Chinese writers Such translations were in the line of her usual work and I was anxious to read the Chinese poets as nearly in the original as it was possible for me to do At first we hardly considered publication Mrs Ayscough lives in Shanghai and I in Boston and the war time mails were anything but expeditious but an enthusiastic publisher kept constantly before us our ultimate if remote goal Four years have passed and after many unavoidable delays the book is finished We have not done it all by correspondence Mrs Ayscough has come back to America several times during its preparation but whether together or apart the plan on which we have worked has always been the same Very early in our studies we realized that the component parts of the Chinese written character counted for more in the composition of poetry than has generally been recognized that the poet chose one character rather than another which meant practically the same thing because of the descriptive allusion in the make up of that particular character that the poem was enriched precisely through this undercurrent of meaning in the structure of its characters But not always and here was the difficulty Usually the character must be taken merely as the word it had been created to mean It was a nice distinction when to allow one self the use of these character undercurrents and when to leave them out of count entirely But I would not have my readers suppose that I have changed or exaggerated the Chinese text Such has not been the case The analysis of characters has been employed very rarely and only when the text seemed to lean on the allusion for an added vividness or zest In only one case in the book have I permitted myself to use an adjective not inherent in the character with which I was dealing and in that case the connotation was in the word itself being descriptive of an architectural structure for which we have no equivalent except in the Written Pictures where as Mrs Ayscough has stated in her Introduction we

allowed ourselves a somewhat freer treatment It has been necessary of course to acquire some knowledge of the laws of Chinese versification But equally of course these rules could only serve to bring me into closer relations with the poems and the technical limits of the various forms It was totally impossible to follow either the rhythms or the rhyme schemes of the originals All that could be done was to let the English words fall into their natural rhythm and not attempt to handicap the exact word by introducing rhyme at all This is the method I followed in my translations of French poems in my book *Six French Poets* I hold that it is more important to reproduce the perfume of a poem than its metrical form and no translation can possibly reproduce both

Modern Language Teaching ,1912 **Intolerance** Lise Noël,1994-04-21 Since the sixteenth century intolerance has been defined primarily as the undue condemnation of an opinion or behaviour Liberation movements of the 1960s extended the notion of intolerance to the dimension of identity the oppression of another human being on the basis of what that person is No l argues that comparative analysis of the relationships of domination must therefore focus on all six parameters She analyses these parameters from the perspective of discourse the social production of meaning and finds that the discourse of intolerance validates the most brutal forms of oppression intolerance is the theory and domination and oppression are the practice She finds common patterns from one parameter to another and also from one country to another including Canada the United States Great Britain and France No l attempts to demystify the dominant discourse and to pick apart the logic of the dynamics which intolerance engenders She reveals the shared and distinguishing features of dominated groups examines the nature of relations between dominated groups and the Left and challenges the validity of using concepts such as difference to defend the rights of the oppressed Awarded the Governor General s Award for Non Fiction French in 1989 *Intolerance* serves as both a practical guide and a theoretical work for activists and those who help define the discourse

Genius Envy Adrianna M. Paliyenko,2017-01-03 In *Genius Envy* Adrianna M Paliyenko uncovers a forgotten history the multiplicity and diversity of nineteenth century French women s poetic voices Conservative critics of the time attributed the phenomenon of genius to masculinity and dismissed the work of female authors as feminine literature Despite the efforts of leading thinkers critics and literary historians to erase women from the pages of literary history Paliyenko shows how these female poets invigorated the debate about the origins of genius and garnered considerable recognition in their time for their creativity and bold aesthetic ideas This fresh account of French women poets contributions to literature probes the history of their critical reception The result is an encounter with the texts of celebrated writers such as Marceline Desbordes Valmore Ana s S galas Malvina Blanchecotte Louisa Siefert and Louise Ackermann Glimpses at the different stages of each poet s career show that these women explicitly challenged the notion of genius as gender specific thus advocating for their rightful place in the canon A prodigious contribution to studies of nineteenth century French poetry Paliyenko s book reexamines the reception of poetry by women within and beyond its original context This balanced and comprehensive treatment of their work uncovers the multiple ways in which women poets sought to define their place in

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