

The Comical as Textual Practice in *Les Femmes du Mail*

The Comical As Textual Practice In Les Fleurs Du Mal

Terry C. Jones



The Comical As Textual Practice In Les Fleurs Du Mal:

The Comical as Textual Practice in Les Fleurs Du Mal John W. MacInnes, 1988 **The Comical as a Textual Practice in Les Fleurs Du Mal** John William MacInnes, 1983 **The Beauty of Baudelaire** Roger Pearson, 2021 A substantial study of the works of Charles Baudelaire 1821-1867 that provides fresh and detailed readings of his poetry in verse and prose

Baudelaire and Caricature: From the Comic to an Art of Modernity, Baudelaire's essays on caricature offered the first sustained defense of the value of caricature as a serious art worthy of study in its own right. This book argues for the crucial importance of the essays for his conception of modernity so fundamental to the subsequent history of modernism. From the theory of the comic formulated in *De l'essence du rire* to his discussions of Daumier, Goya, Hogarth, Cruikshank, Bruegel, Grandville, Gavarni, Charlet, and many others, Baudelaire develops not only an aesthetic of caricature but also a caricatural aesthetic, dual and contradictory, grotesque, ironic, violent, farcical, fantastic, and fleeting that defines an art of modern life. In particular, Baudelaire's insistence on the dualism and ambiguity of laughter has radical implications for such emblems of modernity as the city and the flâneur who roams the streets. The modern city is the space of the comic, a kind of caricature presenting the flâneur with an image of dualism, one's position as subject and object implicated in the same urban experiences one seems to control. The theory of the comic invests the idea of modernity with reciprocity, one's status as laughter and object of laughter, thus preventing the subjective construction and appropriation of the world that has so often been linked with the project of modernism. Comic art reflects what Walter Benjamin later defined as Baudelairean allegory at once representing and revealing the alienation of modern experience. But Baudelaire also transforms the dualism of the comic into a peculiarly modern unity, the doubling of the comic artist enacted for the benefit of the audience, the self-generating and self-reflexive experience of the flâneur in a communion with the crowd. This study examines his views in the context of the history of comic theory and contemporary accounts of the individual artists. Complete with illustrations of the many works discussed, it illuminates the history and theory of caricature, the comic, and the grotesque and adds to our understanding of modernism in literature and the visual arts. *The Writing of Melancholy* Ross Chambers, 1993-06-15 Sees in the disjunction between the narrative function and the textual function of mid-19th century French literature a reflection of the general malaise that swept the country in the wake of the failed revolution of 1848. Considers the works of Flaubert, Nerval, Baudelaire, Gautier, and Hugo. First published in French in 1987. Annotation copyright by Book News Inc, Portland, OR.

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. **The Comedian as Wallace Stevens** Perry Michael Campbell, 1992 **French Forum**, 1990 *The French Review* James Frederick Mason, Hélène Harvitt, 1989

French Studies, 1947 **Nineteenth-century French Poetry** Michael Bishop, 1993 Perhaps the most difficult task in undertaking a study of nineteenth-century French poetry would be the selection of poets to study who among us would care to choose only one from among Mallarmé, Vigny, Hugo, and literally dozens of others who so thoroughly and powerfully interpreted, shaped, and challenged the art forever more. Author Michael Bishop, charged with that forbidding duty, has concentrated his study on ten central figures of that century: Desbordes Valmore, Lamartine, Vigny, Baudelaire, Hugo, Mallarmé, Verlaine, Rimbaud, Laforgue, and Lautréamont. And while the list of subjects is compact, Bishop's intense critical and personal analysis of these extraordinary giants is astounding. Not only has he delved deeply into the complex structure of each of these ten poetic oeuvres, but in so doing, he has introduced to the discussion a number of those poets seemingly excluded from the book. Indeed, his thoughts on Nerval, Gautier, and others are frequently as perspicacious and comprehensive as those put forth in works devoted solely to those poets. In examining the clearest and most distinct voices of nineteenth-century French poetry, Bishop has shrewdly probed a tradition, come to terms with modern criticisms, imparted truly fresh details of coherence resulting from intimate and informed readings, and joined hands across the ages, all the while preserving and occasionally solidifying the exquisite individual integrity of particular oeuvres. As he canvasses the charm and strength of Desbordes Valmore's unaltered passion, Baudelaire's unsurpassed powers of versification, the stunning descriptive narrative specificity of Hugo's lexicon, or the interplay of fiction and reality in Mallarmé, Bishop constantly reflects the teeming fascinations and élan of the poets themselves. **BOOK JACKET Title Summary** field provided by Blackwell North America Inc. All Rights Reserved **Nineteenth-century French Studies**, 1993 **Style**, 1988 **Subject Guide to Books in Print**, 2001 **Baudelaire, Les Fleurs du Mal** Mario Richter, 2001 Premier essai de lecture intégrale des *Fleurs du mal*. La démarche très analytique de M. Richter tire essentiellement son intérêt de l'interprétation globale qui la sous-tend et lui confère son unité. *The Cumulative Book Index*, 1989 A world list of books in the English language *Reference Guide to World Literature* Tom Pendergast, 2003 Covers writers from the ancient Greeks to 20th-century authors. Includes biographical, bibliographical entries on nearly 500 writers and approximately 550 entries focusing on significant works of world literature. Each author entry provides a detailed overview of the writer's life and works. Work entries cover a particular piece of world literature in detail. **South Atlantic Review**, 1989 **Books in Print Supplement**, 1988 **Whitaker's Book List**, 1989

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