

Landrogyn Decadent Myth Figure

Fantasmes French Edition

States of Decadence French Decadence in a Global Context The Sense of Decadence in
Nineteenth-Century France Parody & Decadence Byron and Italy Current
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Andreevič Bugaenko Hans Vandevoorde Pierre Klossowski Davina Lee Eisenberg John
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states of decadence is a two volume anthology that focuses on the literary and
cultural phenomenon of decadence particular attention is given to literature from the
end of the 1800s the fin de siècle however the essays presented here are not
restricted to this historical period but draw lines both back in time and forward to our
day to illuminate the contradictory multiplicity inherent in decadence furthermore

the essays go beyond literary studies drawing on a number of the tropes and themes of decadence manifested in the arts and culture such as in music opera film history and even jewelry design

decadence is seldom looked at in the context of colonialism and yet its heyday in the 1880s and 1890s is directly contemporary with the expansion of france's modern colonial empire ever a slippery signifier decadence figures alternately as pro colonial anticolonial and apolitical this edited volume gives a sense of the sheer range and diversity of intersections between colonialism and decadence from anticolonial anarchist writers to colonial discourse from nineteenth century women writers to our contemporary michel houellebecq different chapters explore these intersections in the cultural imagination of dance the novel travel writing historiographical theory and literary networks decadence is often seen as an essentially metropolitan urban movement but this study identifies key spaces elsewhere from fin de siècle saigon to india in the heyday of french colonialism from byzantium to ancient persia although the colonies were held up by some as an antidote to the threat of french decline other writings reveal anxiety that the antidote might itself be a form of poison colonial contact might exacerbate degeneration whether through cultural mixing or through the violence of colonial aggression itself a profound anxiety about french identity and france's so called mission civilisatrice is played out through the imagery the style and the pose of decadence

it was the best oftimes it was the worst oftimes the famous opening sentence of charles dickens tale of two cities can serve as a motto to characterize the mixture of optimism and pessimism with which a large number of nineteenth century intellectuals viewed the condition of their age it is nowadays hardly necessary to accentuate the optimistic elements in the nineteenth century view of history many recent historians have sharply contrasted the complacency and the great expectations of the past century with the fears and anxieties rampant in our own age it is often too readily assumed that a hundred years ago all leading thinkers as well as the educated public were addicted to the cult of progress and ignored or minimized those trends of their times that paved the way for the catastrophes of the twentieth century in the nineteenth century the intoxicating triumphs of modern science undeniably induced the general public to believe that progress was not an accident but a necessity and that evil and immorality would gradually disappear yet fears misgivings and anxieties were not as exceptional in the nineteenth century as is often imagined such feelings were not restricted to a few dissenting philosophers and poets like schopenhauer kierkegaard dostoevsky baudelaire and nietzsche

laforgue's collection of stories the *moralités légendaires* freely modernizes established stories of literary tradition according to the stereotypical preoccupations of 1880s decadence in this first complete study of the *moralités légendaires* in any language laforgue's stories emerge as examples of parody in its most creative form among the most original prose creations of the late 19th century

philosophers have long distinguished between appearance and reality and the opposition between a supposedly deceptive surface and a more profound truth is deeply rooted in western culture at a time of obsession with self representation when politics is enmeshed with spectacle and social and economic forces are intensely aestheticized philosophy remains moored in traditional dichotomies being versus appearing interiority versus exteriority authenticity versus alienation might there be more to appearance than meets the eye in this strikingly original book barbara carnevali offers a philosophical examination of the roles that appearances play in social life while western metaphysics and morals have predominantly disdained appearances and expelled them from their domain carnevali invites us to look at society ancient to contemporary as an aesthetic phenomenon the ways in which we appear in public and the impressions we make in terms of images sounds smells and sensations are discerned by other people's senses and assessed according to their taste this helps shape our ways of being and the world around us carnevali shows that an understanding of appearances is necessary to grasp the dynamics of interaction recognition and power in which we live and to avoid being dominated by them anchored in philosophy and traversing sociology art history literature and popular culture social appearances develops new theoretical and conceptual tools for today's most urgent critical tasks

contains three essays by pierre klossowski and one by maurice blanchot on klossowski's work

this study examines the figure of the dandy in barbey d'aurevilly's short story *le bonheur dans le crime* one of 6 *diaboliques* 1874 in an attempt to bridge a gap in aurevillian criticism this short story is a piece of dandy writing in that it takes up several significant issues barbey had raised in his essay on dandyism of 1845 *du dandysme et de george brummell* dress sexuality and the notion of the mask the author demonstrates how these features are not only apparent in the representation of the protagonists but are present in the story's themes and narrative processes as well

excerpts from criticism of the works of novelists poets playwrights and other creative writers 1900 1960

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