

## **Benjamin Fondane A Poet In Exile The Literature And Poetry Of Exile Vol 1**

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### **Benjamin Fondane A Poet In**

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B Fundoianu / Benjamin Fondane, the Jewish Romanian poet turned French philosopher, is this year's focus of the Romanian programme at the London Book Fair. With a poetic reputation well ...

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a study tracing 'interventionism' in antifascist theory and practice from Benjamin and Brecht's "eingreifendes Denken" (interventionist thinking) to Critical Theory and Antifa. Kathy Mezei is ...

## **Institute for the Humanities**

a study tracing 'interventionism' in antifascist theory and practice from Benjamin and Brecht's "eingreifendes Denken" (interventionist thinking) to Critical Theory and Antifa. Kathy Mezei is ...

This is the first book length study of one of Romania's greatest poets. Benjamin Fondane was a close friend of Lev Cheslov, a profound critic of contemporary European thought, and a thoughtful critic of the role of the Jew in Western civilization. In Fondane's work we confront the moral fiber of our age.

Benjamin Fondane was that rarest of poets- an experimental formalist with a powerfully lyric poetic style; a near-surrealist who embraced and produced his own version of existential philosophy; a Romanian poet who wrote in French; a self-consciously Jewish poet of diaspora and loss, whose last manuscripts made it out of Drancy just before his deportation to Auschwitz-Birkenau in 1945, where he was murdered, yet whose poetry speaks of a plenitude, an overflowing. After Fondane's death, the poetry might have been forgotten had not writers like E. M. Cioran kept the memory of the work alive, and in France today, Fondane's poetry is again widely available. This first American collection of Fondane's poetry includes his surrealist "Cine-poems," philosophical meditations, and poems that, in their secular/mystical Judaism, confront the calamity-and imaginative triumph-of European Jewry. Poems included in this collection are translated by Mitch Abidor, Marianne Bailey, E.M.

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Cioran, Joseph Donahue, Eric Freedman, Henry King, Andrew Rubens, Nathaniel Rudavsky-Brody, and Leonard Schwartz

Benjamin Fondane: A Poet-Philosopher Caught Between the Sunday of History and the Existential Monday examines the life and work of Benjamin Fondane, a poet and a literary critic, a philosopher and a playwright, who wrote film scripts and worked as a director on the stage as well as in films. In addition, Fondane was active in two cultures, the Romanian and the French. His existential philosophy is highly relevant to the domain of contemporary Jewish thought, and his literary activities are linked to the twentieth-century European avant-garde. This book discusses all of these topics and provides background for the Romanian and French cultural scene of the period as well as locating the writer within the context of the dramatic events of the twentieth century.

Benjamin Fondane—who was born and educated in Romania, moved as an adult to Paris, lived for a time in Buenos Aires, where he was close to Victoria Ocampo, Jorge Luis Borges's friend and publisher, and died in Auschwitz—was an artist and thinker who found in every limit, in every border, “a torture and a spur.” Poet, critic, man of the theater, movie director, Fondane was the most daring of the existentialists, a metaphysical anarchist, affirming individual against those great abstractions that limit human freedom—the State, History, the Law, the Idea. *Existential Monday*, the first selection of his philosophical work to appear in English, includes four of Fondane's most thought-provoking and important texts, “Existential Monday and the Sunday of History,” “Preface for the Present Moment,” “Man Before History” (co-translated by Andrew Rubens), and “Boredom.” Here Fondane, until now little-known except to specialists, emerges as one of the enduring French philosophers of the twentieth century.

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From 1923, when he emigrated from Bucharest, to his deportation to Auschwitz-Birkenau in 1944, Benjamin Fondane made a unique and independent-minded contribution to the literary and intellectual life of Paris. One of the most significant pieces in Fondane's body of work is the long poem *Ulysses*, first published in 1933. Fondane considerably revised his text during the dark years of occupied Paris, and it is this second "edition without an end," left unfinished at the time of his deportation, that is translated here. It is a moving testament to the poetic voice and philosophical engagement of this exceptional figure of the Paris avant-garde.

Benjamin Fondane was a poet, literary critic, and philosopher who produced most of his literary works in Paris in the 1930s. He became a disciple of his close friend, the Russian philosopher of existential thought, Lev Shestov. Fondane's fascination with the tragic in his verse can be traced to the belief he shared with Shestov

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that one's spirit is elevated through personal suffering. Fondane also believed in the magic of poetic creativity and its incredible force as it goes beyond logic and beyond the self, and he declined the importance of aesthetics in favor of the tragic verse. Unlike the Surrealists whom he criticized, Fondane's poetics was not in search for answers: He realized that the joy of existence consists in our continual inner search rather than a presumptuous explanation of the meaning of life.

This is the first ever biography of the British poet and translator David Gascoyne (1916-2001) At eighteen Gascoyne drafted the manifesto of the English Surrealist Group; at nineteen he published an authoritative account of the international movement. He translated for Dalí and crossed swords with Breton; the 1936 Surrealist exhibition in London was largely his brainchild. During the war he toured as an actor, embraced religious existentialism and became, in the words of John Lehmann, 'the most important philosophic poet of our time'. After the war he wrote for radio, painted, cooked and went mad. He found unexpected happiness in late middle age, emerging as an elder statesman of British poetry. This pioneering biography describes his creative work and translations, his addictions, his tormented private life and his many friendships in England and in France.

Joseph Acquisto examines literary writers and critical theorists who employ theological frameworks, but who divorce those frameworks from questions of belief and thereby remove the doctrine of salvation from their considerations. Acquisto claims that Baudelaire inaugurates a new kind of amodern modernity by canceling the notion of salvation in his writing while also refusing to embrace any of its secular equivalents, such as historical progress or redemption through art. Through a series of "interhistorical" readings that put Baudelaire into dialogue with literary and critical writers from the last 150 years, Acquisto highlights the way both

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literary and critical approaches attempt to articulate a third option between theism and atheism that also steers clear of political utopianism and Nietzschean estheticism. In the concluding section, Acquisto expands metaphysical and esthetic concerns to account also for the ethics inherent in the refusal of the logic of salvation, an ethics which emerges from, rather seeking to redeem or cancel, a certain kind of nihilism. -- from back cover.

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