

# **UCLA**

## **Paroles gelées**

### **Title**

UCLA French Department Dissertation Abstracts

### **Permalink**

<https://escholarship.org/uc/item/4243d2rz>

### **Journal**

Paroles gelées, 11(1)

### **ISSN**

1094-7264

### **Author**

UCLA French and Francophone Studies Graduate Student Association

### **Publication Date**

1993

### **DOI**

10.5070/PG7111003010

Peer reviewed

## ABSTRACT OF THE DISSERTATION

A Study in Avant-Garde Experimentation  
The Poetic Theory and Praxis of the Futurist, Cubo-Futurist, Dada,  
and Surrealist Groups

Guy Bennet

Doctor of Philosophy in French

University of California, Los Angeles, 1993

Professor Shuhsi Kao, Chair

The poetry of the historical avant-garde is characterized by a penchant for experimentation that transformed virtually all aspects of the poetic text. This brash experimentalism performed a double function, on the one hand representing a sharp and totalizing break with the literary conventions of the past, and, on the other, serving to create a new, distinctly "modern" poetic language. The theoretical foundations of modernist poetics can be found in the futurist, cubo-futurist, dadaist and surrealist manifestoes. These seminal texts are the point of departure of the present study.

This dissertation is divided into two parts. The first part consists of a thorough examination of the respective poetic programs of the aforementioned groups, based on close, textual analyses of key manifestoes and poems. The first chapter focuses on the diverse features of Marinetti's "words-in-freedom," while the second chapter establishes the principles of cubo-futurist poetics, among them, the concepts of the "self-valuable word" and "transrational language." The third chapter is devoted to a discussion of the poetic practice of dadaists Tzara, Ball, Schwitters, et al., and, in the fourth chapter, the central thrust of surrealist poetics is examined in the poetry of Breton.

The second part is a synthetic study of two important tendencies operative in the poetry of the historical avant-garde: the breakdown of conventional language, and the creation of a new, abstract poetic language. The fifth chapter comprises a presentation of the various ways in which grammatical structures and traditional literary techniques are subverted in the poetry of Tzara, Krucenyh, Péret and others. In the sixth chapter, the discussion turns to the exploration of alternative linguistic and alinguistic systems as sources of a "non-objective" poetry. Included is an analysis of the abstract phoneticism of the dada poets, the

transrational language of the cubo-futurists, and the non-verbal poetry of the futurists.

By examining each program individually, and then comparing and contrasting their most salient features, one of the driving forces of the art of the historical avant-garde is revealed, namely, the systematic elaboration of a new, formal language.

## ABSTRACT OF THE DISSERTATION

Poetics of Dance: Narrative Designs from Staël to Maupassant

Sarah Penelope Davies Cordova

Doctor of Philosophy in French

University of California, Los Angeles, 1993

Professor Susan Leigh Foster, Co-chair

Professor Hassan El Nouty, Co-chair

Social dancing plays an essential role in the narratives and poetics of nineteenth-century French authors. An interdisciplinary methodology combining dance and socio-cultural history with textual analysis produces a careful study of context, emplotment and discourse. A chronological approach de-emphasizes canonic concerns and situates dance and literature within their socio-cultural and historical context. Moments in the history of social dance are intercalated with analyses of the novels, novellas and contes by Staël, Krüdener, Balzac, Musset, Flaubert, the Goncourt brothers, Sue and Maupassant.

Within the diegesis of social dancing scenes, embodied characters delineate their social and personal aspirations. Dance foregrounds the relationships among bodies, the subjectivities of different persons, and between any individual body and the individual's subjectivity. In the literature, not only are the dancers predominantly female, but the dancing is gendered as feminine and the balls are written about from the perspective of a male observer.

The establishment of dance as autonomous text allows for an examination of the narratives to test the verisimilitude of the social diegesis and to expose the texts' narrative strategies. Dancing is emplotted at key narrative moments. Initially the dancing is associated with the expression of love or an experience of subjectivity.

With the popularity of the chahut, whose lexicon and syntax parodied ballet and its narratives, spectacularisation transforms the female body into a commodified entity that circulates through a sexual economy. Gradually, the plot resists the incorporation of the description or explanation of the dancing. As the narrator's fascination with the dancing recognizes its potency as mode of semiosis, the actual dancing at the ball scene is elided. Although dancing increasingly conflicts with the plot's unfolding, close readings show dancing to be a privileged trope for the writers' poetics. Mapping the dances' choreography reveals aspects of the narratives' designs, and traces literature's incorporation of its Other—dance.

#### ABSTRACT OF THE DISSERTATION

Power and Secret Societies in Selected Novels of *La Comédie Humaine*  
Jayashree Srinivasan Madapusi

Doctor of Philosophy in French

University of California, Los Angeles, 1993

Professor Andrea Loselle, Co-Chair

Professor Eric L. Gans, Co-Chair

*Histoire impartiale des Jesuites*, published by Balzac in 1824, serves as the starting point for Balzac's concept of what constitutes a secret society and serves as the base for his later work done on secret societies in *La Comédie humaine*. What Balzac saw in the *Compagnie de Jésus* was not just an association, but an entire power structure.

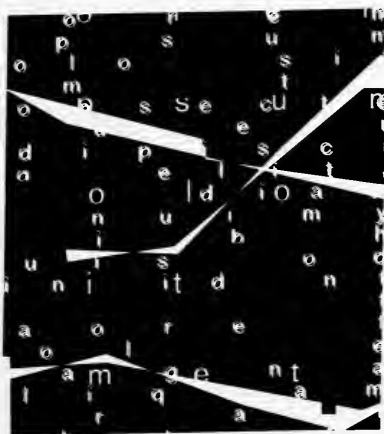
In this study the secret societies of the *Comédie* have been divided into two broad classifications: "violent" and "non-violent," which have been further subdivided into "revolutionary," "Epicurean," "detective," and "reformatory" secret societies.

The principal objective of this study is to examine the influence exercised by the secret associations of the *Comédie* on the society in which they existed, and which in turn influenced them. This study combines two concepts. It coordinates George Simmel's theoretical analysis of secret societies with Michel Foucault's idea of power as the means by which relations of forces are deployed. Through application of the concepts of this sociologist and this philosopher

to the secret societies of the *Comédie*, this study goes on to show how power is held by an elite group and how the retention of this power depends not only on the network of relations between the members of a secret group, but also on the relations between this group and the larger society of which these secret associations are a part.

In any environment one group is bound to be affected and influenced by the other groups, leading to mutual transformations which may be "positive" or "negative." This study points out how the secret societies of the *Comédie* illuminate defects of the larger society in which they exist, and how they demonstrate ways of correcting these defects and of bringing about personal and social transformations within themselves, as well as within the external society. Initially foci of opposition to external society, these secret societies eventually end up coordinating their activities with those of society, bringing about social transformations.

UCLA FRENCH STUDIES



*Ce serait le moment de philosopher et de rechercher si, par hasard, se trouvait ici  
l'endroit où de telles paroles dégèlent.*

XI

PAROLES  
GELÉES

93



# PAROLES GELEES

UCLA French Studies

Volume 11 ❧ 1993



Editors-in-Chief:	Amy F. Pitsker	Antoinette Sol
Co-Editors:	David Eadington Marcella Munson Alicia Tolbert	Laura Leavitt Leakthina Ollier
Consultants:	Kim Carter-Cram Anne Emery Scott Mattoon Diane Prince	Diane Duffrin Heather Howard Joyce Ouchida
Typesetting:	Joyce Ouchida	Amy F. Pitsker
Cover art:	Guy Bennett	

*Paroles Gelées* was established in 1983 by its founding editor, Kathryn Bailey. The journal is managed and edited by the French Graduate Students' Association and published annually under the auspices of the Department of French at UCLA. Funds for this project are generously provided by the UCLA Graduate Students' Association.

Information regarding the submission of articles and subscriptions is available from the journal office:

*Paroles Gelées*  
Department of French  
UCLA  
405 Hilgard Avenue  
Los Angeles, CA 90024-1550  
(310) 825-1145

Subscription price: \$8 for individuals, \$10 for institutions  
\$12 for international subscribers.

Copyright ©1993 by the Regents of the University of California.

# CONTENTS

---

## ARTICLES

Poetry and Music: A Roundtable Discussion with Pierre Boulez .....	1
<i>Introduction by Andrea Loselle</i>	
A la recherche d'une voix féminine: Etude de <i>La Princesse de Montpensier</i> et de <i>La Princesse de Clèves</i> de Madame de Lafayette .....	17
<i>Karin Schiffer</i>	
Mon Semblable, ma mère: Woman, Subjectivity and Escape in <i>Les Fleurs du Mal</i> .....	31
<i>Amy Ransom</i>	
Desiring Venus .....	57
<i>Laura Leavitt</i>	
Recent Publications. ....	73
UCLA Departmental Dissertation Abstracts .....	77
Ordering Information .....	81

