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Abstract
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SPECIAL ISSUE ON
CONTEMPORARY FRENCH POETRY

GUEST EDITOR
Richard Stamelman

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Abstract. Dramatic self-projection and the use of recurrent or occasional personae are features manifest in André Frénaud’s poetry. One also notes a tendency to multiply unique phenomena. Furthermore, the medium of his poetry displays huge variety in form and tone. This study reviews a selection of these interacting characteristics and investigates their relationship to the poet, who represents the unity beneath the diversity, but whose self proves versatile in its exploration of world, word and identity through the revealing ventriloquy of plural voices. (RL)

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they can mediate the encounter of self and other. The human word signifies itself through the substance of the world and the communion of beings. At the intersection of natural reality—the center of the real for Jourdan—and of language are found the garden, the earth, places of an ephemeral, haiku-like presence where the natural opens itself to the human. (RS)

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'tensions' emerge as characteristically significant: the telluric and the cosmic; entropy and reintegration; body, mind and soul; passingness and search; language as problem and resolution; minimality and maximality; violence and love. In each poet high intensity is matched with wisdom and serenity, problematic though they may be. The poetic project of these women may be "fragmented" or more "coherent"; always it is marked by a profundity of perception and sentiment. (MB)