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El flaneur walter benjamin resumen

On voit un chiffonnier qui vient, hochant la tête, Butant, et se cognant aux murs comme un poète, Et, sans prendre souci des mouchards, ses sujets, Epanche tout son coeur en glorieux projets. Charles Baudelaire: 'Le Vin de Chiffonniers' ('Ragpicker') Charles Baudelaire The concept of flâneur, the casual wanderer, observor and reporter of street life in the modern city, was first explored, in length, in the works of Baudelaire. Baudelaire's flâneur, an aesthete and dandy, wandered the streets and arcades of 19th-century Paris looking on and listening to the kaleidoscopic expressions of the life of a modern city. The method of flâneur and the meaning of his activities were bound together, one with the other. Indeed, Christopher Butler suggests that flâneur is trying to achieve a transcendent form: the modernity of the city is specifically defined for him by the activities of the flâneur observer, whose purpose is to obtain 'l'éternel du transitoire' ('eternal temporary words') and to see 'poétique dans l'historique'('poetry in history'). Christopher Butler, 'Early Modernism: Literature, Music and Painting in Europe 1900 - 1916' In the twentieth century Walter Benjamin returned to the concept of flâneur in his work, The Arcades Project. This heavy, but unfinished study used Baudelaire's flâneur as a starting point for exploring the impact of modern city life on the human psychology. Anne Friedberg emphasized the centrality of the influence of Baudelaire's work on Benjamin's poetry collection: Baudelaire, Les fleurs du mal (Flowers of Evil), which was the cornerstone of Benjamin's great work on modernity, an unfinished study of the Parisian domes. For Benjamin, the poems capture the ambulatory look that flâneur directed about Paris. Anne Friedberg, 'Les Flâneurs du Mal(!): Cinema and post-modern conditions' That the arcades of Paris had their long heyday past were of no interest to Benjamin; in fact, it is an important aspect of his world view that all manifestations of the next civilization are temporary phenomena. As a consequence of this view, Benjamin sees modernity as fleeting too. Kirsten Seale describes Benjamin's approach as follows: The movement of flâneur creates an outdated one: he travels urban spaces, modern spaces, but forever looks to the past. He returned to his memories of the city and denied the self-pronounced authority of any technically reproduced image. The photographer's involvement with visual technology is similarly contradictory. The photographer reiterates the trajectory of technological progress through his accumulation with new technologies, but the authority of this trajectory is challenged by the product of photography: photos, material memory only understood by looking away from the future, by reading reeds. Kirsten Seale, 'Eye-swiping London: Iain Sinclair, Photography and Flâneur' Walter Benjamin Project Arcades is, above all, the history of a city - Paris, the capital of the 19th century, has a street system that is a vascular network of imagination. Peter Buse, Ken Hirschkop, Scott McCracken and Bernard Taithe, 'Benjamin's Arcades: An Unguided Tour' In Project Arcades, Benjamin offers two additional concepts to explain the human reaction to modern city life. Erlebnis can be characterized as shockingly caused by the bombardment of the overwhelming sense of life in a modern city, somewhat like the subjective alienation experienced by a worker bound to his labor regime. Erfahrung is a more positive response and refers to the mobility, wandering or flying of the flâneur; the unmediated experience of the wealth of attractions, sounds and smells the city has to offer. Benjamin was interested in the justification between these two concepts and cited Baudelaire's poetry as a successful means of turning erlebnis into erfahrung. As Benjamin wrote in his illuminations section titled On Some Motifs in Baudelaire: The greater the share of shock factors in specific impressions, the more constant consciousness was warned as a screen against stimuli; the more efficiently it does so, the less impressive the input experience (Erfahrung), tends to remain in the realm of a certain hour in a person's life (Erlebnis). Walter Benjamin, 'Illuminations' For Benjamin, the city's environment, especially the arcades of Paris, provides the means to provoke lost memories of the last time: it's the city's material culture, rather than the mentality, that provides collective spaces that share where consciousness and unconsciousness , past and present, responsive. Susan Buck-Morss, 'The Flâneur, sandwichman and the Whore: The Politics of Loitering' Not all critics accept the authenticity of Benjamin's analysis. Martina Lauster, for example, felt that Benjamin's flâneur device gave too much importance to only one aspect of Baudelaire's work and ignored the significance of other 19th-century writers like Poe. She suggested that Benjamin's idea of flâneur was not only of limited value to the understanding of the 20th-century urban experience, but could also be seen positively to hinder it. This negative impact, she argues, comes from Benjamin's misguided application of the modern aesthetic concept of self-loss. As a result, instead of informing urban modernism about itself, Benjamin's work only served to obscure it. However, Lauster does not accept the importance of Project Arcades in assembling excerpts from 19th century sources dealing with of newity – especially the arcades and department stores, panoramic photos, exhibitions, fashion, and gaslight. In accepting the importance of these observations, Lauster seemed to acknowledge the connection of their origins – the audience strolling collected spiritual notes made on leisurely city walks and pronounced them into written form; in other words, flâneur: In short, they are like observations of a flaneur, viewers have pleasure in abandoning themselves into the artificial world of high capital civilization. One can describe this figure as the viewer through which Benjamin formulat his own theoretical assumptions regarding modernity, converging in a marxist critist fetishizing goods. Martina Lauster, 'Walter Benjamin's Myth of the Flâneur' What we can be clear about is that Benjamin not only writes about flâneur but, in The Arcades Project, he writes as a flâneur. As noted earlier, he metaphorically practiced his writing into ragpicking, unearthing 'rags, rejections' from his extensive readings, cutting and pasting from all the way of the sources, into this text, his most famous work. The origins of the Arcades Project lie in the written case of Benjamin's research; a method of repeating the Baudelaire ragpicker and which he refers to when he writes that: poets find social rejection on their streets and take their heroic theme from this very rejection. This means that a common kind is, as it were, overlapping their illustrious type. Ragpicker or poet - the concerns deny both. Walter Benjamin, 'Charles Baudelaire: A Lyric Poet in the Age of High Capitalism' Ragpicker is the periodical motif in Benjamin's writing and provides a useful metaphor for his writing methods. Benjamin focuses on the margins of modern city, scavenging between texts and oral history that have been ignored or neglected. Ragpicking literature revives removed texts, forming them into new texts. Benjamin was interested not only in what was, but in what was and what could be. He is looking for where the fantasy city meets the material. Paris - Passage de Choiseul In his exploration of 'fantasy cities', Benjamin points special importance to the threshold. The ancient peoples had access to many rituals of passage, transition points and cause to be jolted from one state of consciousness to another; from reason to myth. Modern people have grown poorer in this matter, but Benjamin sees the perambulations of the flâneur as a contemporary equivalent; The practice of flânerie, in other words, can facilitate a way through significant psychological and mental thresholds. In the same issue, Benjamin also mentions the power of advertising and its amount of daydreaming; the ability to link goods with the human imagination. Therefore, when entering the world created by advertising, one crosses a threshold, thus achieving a form of transcendentality: Modern idle people try a kind of transcendent part - imitating the gods - temporarily transcending the shock experience of modernity. Peter Buse, Ken Hirschkop, Scott McCracken and Bernard Taithe, 'Benjamin's Arcades: An Unguided Tour' In Project Arcades and exploring the domes of Paris, Benjamin writes about the reflective exterior space inside the buildings and vice versa. He therefore believed in the importance of the dome; he believed they were able to gather all kinds of consumer goods in a mixed and exterior interior environment. As a result, Benjamin would love to ask questions such as whether the tables outside a café in an arcade are indoors or outdoors. He is interested in space, given that flâneur experiences the street as an interior. This interior combines all eras, all parts of the world and all the phenomena of contemporary society. The flâneur, Benjamin argues, can be intoxicated by a view, which stimulates his very being and results in a physical internalisation of the physical world of goods. Cafes, cinemas and shops in which one is invited to browse, such as bookstores, all have in common that they can be seen as an extension of the street. Benjamin enjoyed such ambiguous. He welcomed the development of new 'dream spaces', such as parks, wax museums, and department stores and viewed them all as products of a new cultural goods and beckoning places. Taking the concept of 'dream space' one step further, Benjamin argues that gambling has an important psychological role in this new culture of goods. On the one another it is clearly a career of near-sightedness and self-destruction. But on the other, it makes promises and predictions of a utopous dream with many options and possibilities, and a pregnant aura with the concept of superstition and fate. Leeds - County Arcade For Benjamin, flâneur is the main tool for explaining modern culture. He was the observer, witness, trolley of the market obsessed with goods. He synchronizes himself with the shocking experiences of modern life. However, he did not challenge that system. The point of the flâneur, argues Benjamin, is to lead us towards an 'awakening' – the moment at which the past and present recognize each other; to erfahrung. His tool for achieving this is einföhlung - sympathy: Sympathy for goods is basically sympathetic to the exchange value itself. Flâneur is the virtuoso of this sympathy. Walter Benjamin, 'The Arcades Project' As noted earlier, Benjamin believes that one of the main tasks of his writing is to rescue the cultural heritage of the past to understand the present; not just Cultural treasures of the past, but the detritus and other removed objects: Benjamin the surreal collects together the images of the city that flâneur presents to him, leaving with a vast array of past objects, buildings and spaces that he then tries to reassemble into illuminated order. Deborah Parsons, 'Streetwalking the Metropolis: Women, Cities and Moderns' Thus, we create a history that is not just that of the winner. He argued that flâneur was an important motif for modern urban writing. Benjamin's work is peopled by two types of flâneur - the 40-year-old wanderer of arcades and his wandering partner, the rag-picker. They are used, asserts Deborah Parsons, as the means for her speculation about urban modernity: Both are metaphorically registered cities as a written, read, rewritten and reread. Flâneur walked through the city, listening to its story. The rag-picker too moves through the urban landscape, but as a scavenger, collects, rereads and rew writes down its history. Deborah Parsons, 'Streetwalking the Metropolis: Women, the City and Modernity' Flânerie is not without its ideology opponents: the dictatorship specifically opposes any expression of loitering or idleness, viewing it as an expression of subversion; Hitler, for example, banned both prostitutes and street wanderers. The loiterer refuses to process you social control of the modern industry: Boredom in the production process originates at its rate up (through machines). The flaneur with his ostentatious composure opposes the production process. Walter Benjamin, 'The Arcades Project' Flâneurs skips peak hours; instead of rushing somewhere, they go around. It is their presence that 'is a testament against the division of labour'. They demonstrate the daydreamer's resistance to the rise of industry and commerce. The original expression of flânerie is concise, simultaneously with the time when arcades place at the peak of fashion. Benjamin is, however, not interested in nostalgia for the past, but with the development of the important knowledge necessary for a revolutionary break from the most recent configuration of history. He claims the past is illuminated only when 'lit by the present', and the conversation is true: Every present is defined by the images [of the past] synchronized with it (i.e. p. 458) The map of Paris, 1900 By describing the flâneur's vision of the city as phantasmagoric, Benjamin seems to show that it is a dream-like vision theatrical entertainment. He also reminds us of Marx's metaphorical description of goods as having the power of a religious fetish; an object that owes its magical status to the imaginable power of the human brain that grants magical powers it, at the same time reverently revered, as an object of autonomy. Phantasmagoric experience, therefore, is created by man, but has the appearance of seemingly having a life of its own. This, suggests Benjamin, exactly the same as Marx's theory of goods came to get the appearance of an independent life of his own as a result of the nature of the social relationships that produced it. But the flâneur's approach is not overly political. While Engels, in The Condition of the Working Class in England in 1844, maps manchester streets by street, hovel by hovel, with forensic detail, Baudelaire peregrinations around Paris are conducted in a much more abstract, poetic way. Flâneur exists in that space between physics and fantasy. However, as Guy Debord suggests in the post-war era, some of the flâneur's methodothes can be very political. The defining characteristics of flâneur are evident not in expression, but desirable. Flâneur is undirected and motiveless, in that his motivation is simply the desire to roam. The flâneur can be said to represent both debility and poverty. And while The Paris of Baudelaire was destroyed in the mid-19th century by Haussmann's major urban innovation program, it was still Paris, more than any other city, that involved flânerie. The role of the flâneur, one might argue, is symbolic. Wandering physics is parallel in intellectual exploration and, it can be said, the spirit of flâneur is present in the intellectual curiosity of bohemian; bohemian-flâneur leverages comparative wealth to explore different ideas and lifestyles. In twentieth century Paris, the bars and cafes of the Left Bank were the obsession of bohemians and flâneurs. It is, therefore, clear that Baudelaire established a tradition that moved through modern homes first, to surrealists and on to situationists. As part of the later movement, Guy Debord developed concepts of dérive and 'spectacle'. A dérive (in English 'drift') is the means by which 'psychological-geographical' is achieved. A drift is an un planned walk, usually through a city or marginal area, and a geographical psychology involving walker creates a mental map of that city: depends on walker 'seeing' and is drawn into events, situations and images of an abandoned to attract complete surprise. Chris Jenks (editor), 'Visual Culture' Contemporary British writers, such as Iain Sinclair, used this method to write about London. Sinclair continued the tradition of flâneur and wrote about his dérives throughout the East End and elsewhere in a style that owed much to the influence of Benjamin and the French situationists. Walk him map out what he refers to as a 'school map', a process that situationists use from psychogeography. At London Orbital, Sinclair introduced the concept of 'eye swipe' - scanning urban landscapes for creative material. The term shows the avaricious scan of the flâneur eye, scooping up material for later sessioning. Sinclair's passing suggests that the flâneur may have survived beyond the death-knell that Benjamin heard for its athletes. Flâneur has clearly adapted to conditions in the modern city, and absorbed the development in visual technology. Sinclair, in the tradition of the Baudelairean flâneur, has edized into his new methods of collecting and cataloguing information from the daily. Such projects can, in fact, be easier than previous generations of flaneur; Modern subjects are comfortable with the presence and use of photographic equipment. The camera is no longer exotic; it belongs to the familiar field. Guy Debord, seeking to gather Marxism, psychology and analyze the impact of rapid technological progress, all interspersed with Benjamin's ideas, describes the process as about: This society that eliminates geographical distances reproduces internal distances as spectacular separation. Guy Debord, 'Society of Spectacle' But while flâneur Benjamin, the idle wanderer of arcades or ragpicker combed the city's liminal space, may have disappeared, Susan Buck-Morss insists that the spirit of flâneur lives on: If the flaneur has disappeared as a particular figure, it is because of the perceptive attitude that he expresses saturated existence , in particular, the society of mass consumption (and as its origin The same can be argued for all historical figures of Benjamin. In the goods society, we are all prostitutes, selling ourselves to strangers; We're all collectors of everything. 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