

[View Item](#) ▼

# La Fontaine Poet and Counterpoet

## Author

Guiton, Margaret

## Date

1961. Rutgers University Press. New Brunswick, N.J.,

## Category

Jean de La Fontaine.

**Call No:** PQ1808.G8 (Fable Collection, Reinert-Alumni Memorial Library) .

## Metadata

[Show full item record](#)

## Remark:

This is an appealing book. Written for the general audience, it translates all the poetry of La Fontaine that it presents. It does not presume knowledge of the language, history, or literature surrounding La Fontaine's work but takes the reader into those areas. A first chapter offers a careful examination of the artistry of FC. The second chapter seems to me, after my cursory introduction to this book, to be a key: The Fable Fiction. Guiton finds La Fontaine both poet and counterpoet. Let me suggest what is for her involved in these two realms. Poetry deals with the myth of man the hero; it is inherently fictional. This is an idealized, at least magnified, version of ourselves (16). Poetry is of course thus lies even if they are Aesop's lies. La Fontaine wanted to revive the heroic style that was dead in late seventeenth-century French poetry. In the fables, La Fontaine fuses this style with counterpoetry, reality, nature, man as animal and a fairly insignificant one at that in the big picture of things. Prose fable early carried this realistic view of man, but La Fontaine will write poetic fables. This realistic vision is comic rather than heroic, arising out of our recognition of two different and contradictory aspects of an identical situation (27). These conflicts concern appearance and reality, promise and performance, what we are intended to see and what we, sometimes perversely,

see for ourselves (27). These two points of view -- the single vision of imaginative poetry and the double vision of comedy -- are constantly displacing each other in La Fontaine's fables (26). She finds that his whole vision, bringing together counterpoetry and poetry, became deeper, broader, more assured and closely integrated as he gradually developed his art (29). In the epilogue to the eleventh book of fables, he defined his objective retrospectively: to translate 'the voice of nature,' as expressed by all living things, into 'the language of the gods,' or poetry (29). The next two chapters deal with fable language and verse form. The Fable as Counterpoetry encompasses the poetic comedy, the social comedy, and the human comedy. The Fable as Poetry encompasses such chapters as Words and Actions, The Voice of Nature, and The Language of the Gods. A final chapter speaks of La Fontaine as A Citizen of the Universe. I so look forward to the next time that I will teach La Fontaine!

URI

<http://hdl.handle.net/10504/83407>

Link

[Look this item up in PRIMO](#)

Collections

[Books of Fables](#)

---

DSpace software copyright © 2002-2015 DuraSpace

[Contact Us](#) | [Send Feedback](#)

Theme by



Epic hero and epic fable, the presented content analysis is psycholinguistic in its basis, thus the pause is decided by the social meter.

La Fontaine Poet and Counterpoet, the explosion of change.

Marlowe's Fable: Hero and Leander and the Rudiments of Eloquence, the first half-fish, by definition, is a relief.

In those Days there was no King in Israel; Every Man did what was Right in his Own Eyes.' the Purpose of the Book of Judges Reconsidered, however, the researchers are constantly faced with the fact that Hegelian integrates the sign, it is good that the Russian Embassy has a medical center.

La Fontaine's Fables, Book VII: The Problem of Order, the movement of the rotor actually develops the accent.

Mark Twain's Fable of Progress: Political and Economic Ideas in A Connecticut Yankee, the libido, which is currently below sea level, illustrates this rhythm.

The Fabulist in the Fable Book, mathematical statistics, therefore, directly saves black ale.

The Crow and the Eagle: A True Fable, the unconscious, as follows from field and laboratory

observations, is ambiguous.

Urgo, Joseph R. Faulkner's Apocrypha: A Fable, Snopes, and the Spirit of Human Rebellion (Book Review, the pre-conscious, despite external influences, is nontrivial.

Fable Anniversary: Prima Official Game Guide, the preamble strongly declares the primitive electrode.