

RESPONSE PAPER SAMPLE

Charles Baudelaire - Correspondence

Charles Baudelaire is one of the most famous French, but also world poets, the most significant in that he paved the foundation for modernism with his symbolic songs. Baudelaire was not only a poet, but also a very passionate art critic and essayist, and his legacy was also the first translations of Edgar Allan Poe's work. Nevertheless, his greatest and most important achievement was poetry, and from it his first collection of songs "Flowers of Evil" ("Les Fleurs de mal"), published in 1857. Baudelaire was previously known in artistic circles, but more as a critic, bohemian and expansive, and a poet who had friends with many famous writers of that time, including Balzac. Baudelaire then dealt primarily with criticism, and published his first work, a review of the "Salon of 1845". He wrote the second "Salon" the following year and thus became a respected critic of Romanticism. He then published the novel "La Fanfario". Some poems published in the "Flower of Evil" were published earlier, and in many cases the poet has been working since the beginning of his creation. The collection was created over ten years and is divided thematically into four parts. The first is entitled "Spleen and Ideal", and contains songs that depict the boredom and agony of life, and the poet expresses their dissatisfaction. The second part, "Paris Pictures", shows events from Paris's life, but most often those of the folks at the bottom of the social ladder, to which Baudelaire himself belonged. The third part of the collection, called "Vino", has the main theme of alcoholism, drug abuse, physical satisfaction and other low passions of failed lives. Songs were poet's way of proving revolt to society and life. The last part of the collection is called "Death", with the main theme of transience and finality. After the collection of "Flowers of Evil" was published, she did not squeeze out a large crowd, but what was remarkable for her was the influence she left on many other artists. This impact was huge and unexpected; poets simply admired Baudelaire's expression and the freshness of his approach to the lyric idea. Even the very themes of these songs were once scandalous, because they were mainly about sex and death. In addition, the songs were about the weight of life, the loss of innocence, sadness, corruption, love, and even lesbian love. The collection was

invoked or masterpiece of poetry, full of passion and brilliant expressions, or proclaimed immoral, incomprehensible, and therefore chaotic. Following these criticisms, Baudelaire wrote to his mother in writing, from which he always sought approval and necessary help, but rarely received them, he wrote that he considered that literature must be created independently of morality. He only wants style and beauty in his works, but the title itself tells us that we can expect from the collection both thunder and cold. Baudelaire lived his life on the verge of existence, in the desperate drift of homelessness and hunger, torn between the bohemian and the insanity it brings; therefore, it is the rampage for one's own life, and no one wants it, neither does the mother want to save, feel in the collection. The collection was expressing and provoking rage. After publishing, Baudelaire was punished with a journalist for violating public morality, and the collection was censored and released without any controversial poems. In France, some songs from the collection were defended even a hundred years after they were printed. Many attempted to contradict Baudelaire's credibility as a poet and general writer, a writer and an artist. Nevertheless, he always believed that his poems would find their place in literature and did not make a mistake.

The poem "Correspondence" contains all the features of Baudelaire's poetry, which will later be celebrated as a poet and poet's novelist. The penny features unconventional symbolism, amazingly imaginative images, original stylistic solutions, and the idea of a new idea. The main motifs in the poem are natural motifs, so we can call the song a landscape, even though it is much more than that. The main idea of the poem is a picture of the harmony in nature, the interconnection of all its elements, even man, even though it is in many respects a natural disadvantage. This is precisely the title of the song, which in the French translation may also mean "harmony," "reciprocity," "consent," or "concordance," not just "correspondence." Already the first verse of the first volume expresses the idea of the song that the poet will explain through the rest of the song. The idea tells the verse "Nature is a temple...". Along with the motives of the woods, the motley of the man stands, but it seems to be in the man in opposition to natural motives. He goes through the "symbols" and can only talk about it. The man is "down" in relation to the forest, which has "pillars", powerful and durable, and makes them everything in nature, from plants to animals.

The second verse continues to glorify nature. In addition to "Who Dresses Long ..." once again emphasizes the unity of nature that is "dark and deep", and "tremendously that night and as light". This contradiction shows the comprehensiveness of nature, its size extending through the darkness and through the light, and it seizes both. Synesthesia is achieved in this verse, because the poet combines the colors, the smells and the sounds that "talk of water" among themselves. The third verse begins with a scent of fragrance, and through the stylized figure, "Some fragrances make the boys cooler," the synesthesia continues "green co Fields, mild to both", and then they are turned into antithetic because they are contrasted with their other side: "- other corrupt, victorious, hard". The same thought goes on in the last verse, the verse "in its endless widening of its own". This metaphor is bound to "like amber, musk, incense...". These are all well-known, easily recognizable fragrances that reveal the "beauty of the tongue". The last verse in poetry is a new synesthesia, the smell of "the love we hear and the spirit". This song is written in the form of a sonnet. It consists of two squares and two squares, although in the poem there is a twin, and not fourteen, which is characteristic of the sonnet. The song has rhymes and it is merely worn, making the song sound in a rhythm.

This is a program poem by Charles Baudelaire who reads the poetics of symbolism, and with careful reading reveals the essence of this literary movement. The song is transcribed as a bond or harmony, written in the form of a sonnet, and the basic motive is nature and hidden meaning in it, and what the poet feels. Nature is a temple, and weird words symbolize the ambiguity, the puzzle that needs to be devised with knowledge or imagination. All that surrounds us are symbols, and the poet represents a striking picture of the forest through which man moves. In this forest (symbols) there is a sense of smell, sound, light and color. All this inspires the reader to think about what surrounds us all and what we all feel with our senses. A mixture of scents, colors and sounds makes nature persistent and invites a man to perceive in these endless relationships, which make unity and what a puzzle. Synesthesia and analogy require that the riddles are found in nature, and the deepest connection between the phenomena can make the reader create the images that are most appropriate at that moment. This huge combination of symbols sometimes confuses, sometimes delighted, but always complements the spirituality of every being.