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Squartamenti letterari: Parigi, la jouissance e la mannaia del macellaio-prete

Abstract – The following is not exactly an analysis of a theme, an author or an individual work. It is rather a series of reflections on the formation of ideas, the transformations of art and the individual attitudes that lie at the heart of the creative process. It begins with considerations of a geographical and sociocultural nature: in the twentieth century, Paris continues to exert an extraordinary appeal on writers, artists and intellectuals for its great cultural ferment. In a historical context that is increasingly suffocated by ideologies and phantoms of the past, being in Paris means experimenting the idea of a different, iconoclastic, libertarian style of life, far away from the prevailing views of conventional codes. In this Parisian atmosphere, Emil Cioran conceives the work of art as a dismemberment, as something that must cause injury and convey a sense of danger. The transformations of art and literature are precisely this exploration of danger. Such a continual and painful questioning implies an extreme effort of “digging”, which conceals no other hope than the persistence of a euphoria for language and the jouissance of those who are on the side of artistic invention.

Keywords: Paris, literature, dismemberment, creativity, jouissance.