winstonai

AI detection report

Assessment Report - 30 Sep, 2025
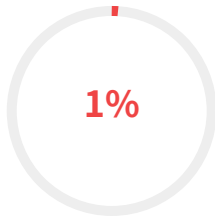
Human score	**Plagiarism**	**Readability score**
1%	?	46

Report Details

Title: Untitled

Author: Anonymous

Language: English

Words: 1084

Assessment

Winston has detected the text as 1% human. The content closely aligns with patterns typical of AI-generated text. We are highly confident that this material was produced using an AI language model.

No plagiarism results available. Document was not scanned for plagiarism.

This text has a **readability score of 46/100** and has a **U.S. school College level**, which means it is difficult to read.

AI prediction map

According to Moréas, 'symbolist poets were turning away from external reality and towards the Idea concealed behind concrete phenomena'. Critically assess the statement with reference to Baudelaire, Mallarme and Verlaine (two poems of each author).

Turning from Reality to the Idea? Symbolist Poets and Moréas' Claim In his Symbolist Manifesto of 1886, Jean Moréas sought to define a movement distinct from both the naturalists' obsession with surface reality and the Parnassians' emphasis on formal polish. Symbolism, he declared, was a poetry of evocation, suggestion, and Idea: "The goal of poetry is not to describe external reality but to clothe the Idea in a perceptible form." Symbolist poets, in his view, turned away from the material world toward the hidden truths it concealed. While compelling, this statement risks oversimplifying a complex and varied movement. Examining the work of three central figures—Charles Baudelaire, Stéphane Mallarmé, and Paul Verlaine—demonstrates both the accuracy and the limitations of Moréas' claim. Each poet grapples differently with the relationship between external reality and inner Idea: Baudelaire transforms vivid sensory detail into symbolic allegory, Mallarmé dissolves the material world into abstraction, and Verlaine infuses external landscapes with emotional music.

Baudelaire: The Sensuous Gateway to the Idea Although Baudelaire predates the formal birth of Symbolism, his work is crucial to its foundations. His poems often treat the sensory world not as an end in itself but as a coded system pointing toward higher truths. At the same time, his poetry never entirely abandons the material: the concrete, sometimes sordid details of modern life remain indispensable.

In "Correspondances" from Les Fleurs du mal, Baudelaire sets out a poetic manifesto that seems almost tailor-made for Moréas' Symbolist framework. The poem presents nature as "une forêt de symboles / Qui l'observent avec des regards familiers"[1] ("a forest of symbols / that regard him with familiar eyes"). Sights, sounds, and scents intermingle, producing synaesthetic correspondences: "Les parfums, les couleurs et les sons se répondent,Comme de longs échos qui de loin se confondent."[2]("Perfumes, colors, and sounds answer one another,Like long echoes that mingle from afar.") This is precisely Moréas' Idea—behind the sensory world lies a hidden harmony, a metaphysical structure to which poetry grants access.

The same dynamic appears in "L'Albatros." The poem begins with a realistic scene: "Souvent, pour s'amuser, les hommes d'équipagePrennent des albatros, vastes oiseaux des mers."[3]("Often, to amuse themselves, the crewCatch albatrosses, vast birds of the seas.") The clumsy bird, mocked on the ship's deck—"Ses grandes ailes blanches l'empêchent de marcher"[4] ("His great white wings prevent him from walking")—becomes a symbol of the poet, majestic in flight but awkward in earthly life: "Ses ailes de géant l'empêchent de marcher.'[5]("His giant wings hinder him from walking.") Here, the "Idea" of poetic alienation is inseparable from a vivid physical image.

Mallarmé: The Pursuit of Pure Idea If Baudelaire uses reality as a gateway, Mallarmé often seeks to transcend it entirely. Of the three poets, he comes closest to Moréas' formulation. Mallarmé's poems are famously opaque, prioritizing suggestion and musicality over straightforward description.

"Brise marine" opens with the famous lament: "La chair est triste, hélas! et j'ai lu tous les livres."[6]("The flesh is sad, alas! and I have read all the books.") The speaker yearns to flee: "Fuir! là-bas fuir! Je sens que des oiseaux sont ivresD'être parmi l'écume inconnue et les cieux!"[7]("To flee! far away to flee! I feel that birds are drunkTo be amidst unknown foam and skies!") The sea voyage is never concretely realized: ships, sails, and oceans remain metaphors for the Idea of escape, not descriptions of reality.

Similarly, "L'Après-midi d'un faune" dissolves concrete events into suggestion. The faun recalls: "Ces nymphes, je les veux perpétuer."[8]("These nymphs, I would perpetuate them.") Yet he immediately doubts: "Ai-je aimé un rêve?"[9] ("Have I loved a dream?") The poem leaves us suspended between dream and reality; the external is effaced, leaving only the Idea of longing and imagination.

Verlaine: Music and Mood Verlaine's contribution to Symbolism is subtler. His famous dictum—"De la musique avant toute chose"[10] ("Music before all else")—shows his orientation: evocation through sound and rhythm.

In "Clair de lune" from Fêtes galantes, the poet writes: "Votre âme est un paysage choisiQue vont charmant masques et bergamasques."[11]("Your soul is a chosen landscapeWhere charming masks and bergamasks pass.") The poem ends with melancholy: "Et leur chanson se mêle au clair de lune,Au calme clair de lune triste et beau."[12]("And their song mingles with the moonlight,The calm moonlight, sad and beautiful.") Here, the external world is dissolved into atmosphere: the "Idea" is not the moon itself but the mood it awakens.

In "Chanson d'automne," the mood is sorrow: "Les sanglots longsDes violonsDe l'automneBlessent mon cœurD'une langueurMonotone."[13]("The long sobsOf the violinsOf autumnWound my heartWith a languorMonotonous.") Nature is transmuted into rhythm and music, evoking the "Idea" of grief.

Critical Assessment Placed side by side, these three poets complicate Moréas' sweeping statement.

Baudelaire: Uses the material world as a symbolic gateway; Moréas' claim fits only partially.

Mallarmé: Most fully exemplifies the turn toward Idea, making reality vanish into abstraction.

Verlaine: Evokes mood through musical language, aligning with Moréas though without metaphysical ambitions.

Symbolism emerges less as a rejection of reality than a reconfiguration of it. Baudelaire makes reality symbolic; Verlaine makes it musical; Mallarmé makes it vanish into pure Idea.

Conclusion Jean Moréas' claim illuminates a central ambition of Symbolism but risks flattening its diversity. For Baudelaire, reality is indispensable; for Mallarmé, it is a veil to be transcended; for Verlaine, it is dissolved into

music. The richness of Symbolist poetry lies not in abandoning external reality but in transforming it into a gateway to inner truth, atmosphere, or dream.

References Charles Baudelaire, Les Fleurs du mal, ed. Claude Pichois (Paris: Gallimard, Bibliothèque de la Pléiade, 1975), p. 22.

Ibid., p. 23. Baudelaire, Les Fleurs du mal, p. 5. Ibid., p. 6. Ibid. Stéphane Mallarmé, Poésies, ed. Bertrand Marchal (Paris: Gallimard, Poésie, 1998), p. 42. Ibid. Mallarmé, Poésies, p. 70.

Ibid., p. 72. Paul Verlaine, Romances sans paroles, ed. Jacques Borel (Paris: Gallimard, Poésie, 1999), p. 11.

Paul Verlaine, Fêtes galantes, ed. Yves-Alain Favre (Paris: GF Flammarion, 1993), p. 35.

Ibid. Verlaine, Romances sans paroles, p. 15. English translations are the author's unless otherwise noted.

gowinston.ai