



GRAAT On-Line issue #12 June 2012

Over-the-Top and Hitting Rock Bottom: The Art of Being Dandysgusting in *Brüno*

Eddy Chevalier
Université Paris 11

Et voilà qui semblera étrange : l'épreuve des masques est une épreuve de la vérité (Starobinski 63).

Brüno – Sacha Baron Cohen's onscreen persona in the infamous eponymous movie – describes himself as the biggest Austrian superstar since Hitler and the biggest gay movie star since Schwarzenegger. Obscenity reigns supreme in this ridiculously outrageous motion picture one critic called “a puerile, penis-fixated freak-fest” (Dhaliwal). Some scenes are indeed utterly repulsive yet undoubtedly hilarious; the ones featuring the peculiar contraptions Brüno and his boyfriend – a Pygmy flight attendant called Diesel – use to spice up their sex life are staggeringly rude for instance. He also performs fellatio on the ghost of a dead pop singer, which is brutally incorrect. *Brüno* is therefore a slap in the face of public taste. It hinges on provocation and outrage, always glamorizing deviance in a topsy-turvy world where male genitalia and anal sex are paramount. In *Brüno*, bad taste is a weapon of mass subversion: taboos are toyed with and aphorisms such as “autism is in” are taken in stride. Threatening the social order for a living, Brüno could therefore be seen as a “folk devil” (Cohen). His (fashion) *faux pas* are scandalous for they undermine the core values of America. But there is more

to *Brüno* than sheer provocation: getting kidnapped to achieve stardom and adopting an African baby to be on the covers of magazines, he is the perfect embodiment of tabloid culture. Could *Brüno* be a scathing attack on the falsehood of Hollywood? The irreverent movie and its dandysgusting protagonist – for, to some extent, *Brüno* can be seen as a bastardized dandy – could then help us understand America’s tawdry celebrity culture. It is therefore an exercise in offensiveness, an exploration of over-the-topness. One critic even wrote that “[t]he crown of the reigning king of bad taste must pass from John Waters to Sacha Baron Cohen” (Mowe). Yet, inferring that Larry Charles’ movie is bad because it is bad taste would be misleading. For bad taste, being the quality of any object or idea that does not fall within the normal social standards, can be a political tool. Bad taste is much more than the contrary of good taste and should be appreciated for what it is, not what it is not. Only then can we begin to fathom the paradoxical possibility of a poetics of bad taste. In this light, *Brüno* is an outrageous eye-opener.

Being dandysgusting

Because Brüno places particular appearance upon his physical appearance and clearly indulges in a cult of self, the word dandy comes to mind but everything he says and does contradicts this idea. What is a dandy? The question is trickier than it seems for Barbey d’Aurevilly notes in *Du dandysme et de Georges Brummel* (1843) that there is no such thing as a code of dandyism for he explains that if there were, anybody could be a dandy : “Autrement, il y aurait une législation du Dandysme et il n’y en a pas” (qtd. in Kempf 22). At first sight, Brüno does not seem to have the makings of a dandy. Whereas the dandy loathes mediocrity, disgusted with ennui, Brüno is just disgusting. He is not sublime, one of the goals a dandy must strive to achieve according to Baudelaire, but his ignorance is. Besides, there is a difference between dandyism and mere eccentricity and although there is something almost metaphysical about dandyism, Brüno just gets physical, whether it is with his supple lover, his masochistic assistant or the ghost of a dead pop singer. However, Brüno is definitely dandyish for he is a misfit, just like

dandies. Besides, Kempf's definition of dandies: "Ces gens-là simulent, se moquent, inquiètent" (35) suits him well. Indeed, because Brūno is louche, he is repeatedly made fun of or worse. When in Israel, which he believes is located in "The Middle Earth," he becomes the target of a manhunt. He can therefore be seen as a mock dandy and turns the tables on what makes dandies so peculiar. There seems to be some sort of link between felines and the catlike dignity of a dandy. Delacroix, for instance, had chosen the tiger as his totemic animal (Kempf 46). R. Kempf also notes that dandies are characterized by their animal magnetism. Brūno, however, stands out by his animal prints and his wildness stems from his whole life being run by animal instincts. But he is also akin to dandies because they were stars *avant la lettre*. In her insightful essay *Rising Star: Dandysm, Gender, and Performance in the Fin de Siècle*, Rhonda Garelick explains that we can trace the American contemporary concept of celebrity back to dandyism. She therefore endeavors to delve into the Frenchness of America, as it were, writing that "[l]ong before the pop-music star and the motion-picture idol, the dandy had made an art form of commodifying personality." She then adds that

The media cult personality is the mass-oriented charismatic figure whose photograph graces supermarket check-out lines, whose likeness is rendered in doll form for children, and whose image appears and reappears on television and movie screens. This is a personality that encompasses its own mechanically reproduced versions, and eventually seems indistinguishable from them. Overcited but still relevant examples of this phenomenon include John F. Kennedy, Marilyn Monroe, Jackie Onassis (the connection among these three only intensifies their iconicity), Michael Jackson, Madonna, and Arnold Schwarzenegger. But strangely, although such mass-produced icons are now considered Americana-creations of industrial Hollywood - the media cult personality finds its roots in French (and to a certain extent British) cultural and literary history. (3)

Actually, dandies are among the earliest celebrities¹. Here is what Balzac wrote in *Traité de la vie élégante* (1830) : “En se faisant dandy, un homme devient un meuble de boudoir, un mannequin extrêmement ingénieux qui peut se poser sur un cheval ou sur un canapé, qui mord ou tète habilement le bout d’une canne, mais un être pensant ?... jamais !” (20). This is exactly what happens in *Brüno*. The following shot shows Brüno surrounded by mannequins looking exactly like him on the set of his hit TV show; he has literally been commodified.



Fig. 1 The commodified dandy

Rhonda Garelick also comments on Balzac's sentence:

As a self-created “*meuble de boudoir*” or “*mannequin ingénieux*,” the dandy exemplifies the leisured antithesis of the inanimate, mechanical worker, and yet somehow resembles the hapless “man-instrument.” Neither exhibits full humanness; both must remain at some level impervious to their surroundings; neither should think. Ideally an automaton, an unthinking

mannequin, Balzac's dandy aspires to the condition of the robotic, while insistently rejecting the baseness of industrialized society. What he seems to want is a mechanical coolness minus the mechanical dullness and repetitiveness of assembly-line machinery. (19)

Brüno seems to aspire the “mechanical coolness” *plus* “the mechanical dullness and repetitiveness of assembly-line machinery.” *Brüno* takes dandyism to its extreme: commodification is not simply a sign of dehumanization, it becomes the epitome of kitsch. Indeed, “the whole concept of kitsch clearly centers around such questions as imitation, forgery, counterfeit, and what we may call the aesthetics of deception and self-deception” (Calinescu 229). This is in keeping with the gist of the movie, which is self-creation. Besides, “[k]itsch may be conveniently defined as a specifically aesthetic form of lying. As such, it obviously has a lot to do with the modern illusion that beauty may be bought and sold” (Calinescu 229), another idea pervading the movie. For Brüno, a self-made man in more ways than one, everything that glitters is gold. Dandyism becomes kitsch in this surrealistic, postmodern freak show of a movie. His TV show, and the whole movie for that matter, is a capitulation to consumerism. Brüno seems to have been made in “The Factory:” he is a warholian dandy. The very notions of stereotype and *cliché*, at the core of the movie's ideology, vouch for it: they both come from technical words in printer's jargon. Brüno is Andy Warhol's dream come true: he has become a machine. He perfectly embodies the idea that “[i]n a mass age we must expect our dandies to be mass-produced” (Walden 47). *Brüno* therefore advocates a new breed of dandyism, just like Hadaly in Wilde's *Salome* (1891): “Hadaly is the logical descendant of the dandy, once the dandy has passed through the looking-glass of mechanical culture and commodity fetishism” (Garelick 98). Ellen Moers wrote that “Dickens had suggested a dandyism of failure; Barbey had expounded a dandyism of dissatisfaction; Baudelaire finally posited a dandyism of despair” (283). We could say that Brüno flaunts a dandyism of outrageous kitschness. No need to be a “*Kitsch-Mensch*”² to see that Brüno is an apostle of bad taste. Indeed, he seems to relish in doing what is not done. He is a

disgusting icon, a kitsch idol, which brings us back to Balzac's definition. "Idols or effigies are familiar background images in the literature of dandyism, since dandies themselves aspire to a condition of impassivity that resembles a statue's calm. (Balzac's *meuble de boudoir* is a kind of idol)" (Garelick 41). This is why the word "dandysgusting" was coined; a portmanteau word proves handy because Brüno, just like a portmanteau word, is a hybrid entity. First, there is a stark contrast between the rude, crass person he is and the public persona he thinks he is: an ultimate fashion icon. He is also a gender-bender, blurring the limits of masculinity and femininity and queering America's pitch.

Through a glass, queerly

It is only fair to use a portmanteau word to describe Brüno's behavior for everything is topsy-turvy in *Brüno*. Portmanteau were coined for the first time by Lewis Carroll in *Jabberwocky*, the famous poem of nonsense verse featured as a part of his novel *Through the Looking-Glass, and What Alice Found There* (1872). The first verse is actually written – and printed – in reversed form and Alice realizes that it is a "Looking-glass book" and that if she holds it up to a glass, "the words will all go the right way again" (154). Similarly, *Brüno* is a Looking-glass movie: the main character is the mirrored image of a gay man, a reflected duplication that appears identical yet in reverse. Brüno himself is fond of mirrors; he is so self-centered and so obsessed with his own image that he simply could not live without them. But there is more than this outlandish form of narcissism in *Brüno* for the whole movie is based on smoke and mirrors. Mirrors reflect Brüno's image, much to its delight, but the movie is also self-reflective because it is deeply ironic. The movie, in fact, is like a portmanteau word for it is twofold. Sacha Baron Cohen plays a character; he is a man behind a mask, a mere persona. What's more, the movie is a mockumentary in which facts and fiction collide. The mix of the scripted and the unscripted is actually so subtle that the audience is ultimately beguiled. Besides, Brüno uses many a double-entendre. A double entendre can be understood in either of two ways. Often the first meaning is straightforward, while the second

meaning is less so: often risqué, inappropriate, or ironic. One of the many examples from the movie is when an officer tells a newly-enlisted Brüno: “your finger is still in my alley!” Brüno is doing pushups in a dormitory under his supervision and the officer yells at him because he is not careful enough. Brüno cannot help answer “not yet,” which clearly conveys an indelicate meaning. A double-entendre is more than merely suggestive, it is also highly subversive because it can be used to express potentially offensive opinions without the risks of explicitly doing so. The movie is scathingly satirical and when Brüno holds up a mirror to America, it can but writhe at the ugly truth:

Brüno is already taking some heavy hits from various communities claiming the flick enforces stereotypes, especially of the gay community. Yes, the character Brüno is in “gay face” if you will, but when going beyond the surface, the movie is magnifying these atrocious generalizations to show the audience how foolish they truly are.... Brüno is clearly turning the mirror on us and saying, “Now, do you see how stupid these stereotypes are? Do you see how ignorant it makes us as human beings look?” (Caine)

The butt of *Brüno's* satire

Satire is undoubtedly manifold but it “ultimately judges, it asserts that some person, group, or attitude is not what it should be” (Test 5). Besides, violence seems to be the common denominator to the various forms of satire : “[h]owever restrained, muted, or disguised a playful judgment may be, whatever form it takes, such an act undermines, threatens, and perhaps violates the target, making the act an attack”(Test 5). The movie clearly uses the weapon of wit and validates Northrop Frye’s much-quoted definition that satire is “militant irony” (223). What is the butt of *Brüno's* satire then? Most certainly Andy Warhol’s “fifteen minutes of fame.” Here is what one astute critic wrote:

Baron Cohen reserves his most brutal satire for the use of accessory children. Returning from safari, Brüno unpacks his souvenirs before an incredulous crowd surrounding the airport baggage carousel; the trinkets include a six-month-old African adoptee. Naturally, he uses the baby to get himself on a Springer-type TV show, infuriating a mainly African-American audience by explaining that little O.J. is his “dick magnet.” Others may be appalled when Brüno haughtily auditions a series of avid stage parents, getting them to agree to allow their babies to act on a set lit by phosphorus, work with “antiquated machinery,” dress up as Nazis, dramatize the crucifixion of Christ, and, if necessary, submit to liposuction. Outrage is entertainment! Baron Cohen has predicated *Brüno* on the idea that Americans will do almost anything to achieve their 15 minutes of fame? (Hoberman)

In this shockingly uproarious critique of show business, the Hollywood *cliché* of the happy ending is also ridiculed, as well as the sacrosanct star-studded song made for charities with *Ich bin Brüno dove of peace*. An over-the-top caricature of tinsel town, the movie lambasts celebrity culture. The term caricature is derived from the Italian *caricare*, to charge or load and *Brüno's* big load – pun intended – is fueled by irony. The *OED* defines irony as “the dissimulation of ignorance practiced by Socrates as a means of confuting an adversary;” irony is truth in disguise. Just like the Greek philosopher, Brüno pretends to know less than his respondent, when actually he knows more. Everything in *Brüno* is ironic, from Sacha Baron Cohen’s secret identity to the star cameos in the ending credits.. In *L'Ostensoir des Ironies* (1899) Alcanter de Brahm invented the *point d'ironie*, a reverse question mark as a sign of irony. This is quite paradoxical for indicating a speech is ironic is the contrary of irony: irony should beguile the speaker unbeknownst to him or her. This *point d'ironie* is therefore infamous but the umlaut in *Brüno* could be considered as one of its avatars, even more so as the *point d'ironie* was dubbed “*petit point flagellateur*.” The diacritic sign pervades the whole

movie and there is even an umlaut on the u of Universal.



Fig. 2 Üiversal

The umlaut indicates a change in a vowel sound caused by partial assimilation especially to a vowel or semivowel occurring in the following syllable. This is also called a vowel mutation. The umlaut is therefore a queer sign for it alters the normal sound of a vowel. Brüno is also queer for he exhibits a complete lack of conformity to middle-class norms. Sacha Baron Cohen could therefore be seen as a moralist, his movie owing to Molière's *Les Précieuses ridicules* (1659) and, even more so, to Montesquieu's *Les Lettres persannes* (1721). The clever device of the "regard étranger," that feigned naiveté that ultimately reveals the truth, is at the core of the movie for *Brüno* is ultimately a reflection on otherness. What Paul Valéry wrote about *Les Lettres persanes* sheds light on this idea:

Entrer chez les gens pour déconcerter leurs idées, leur faire la surprise d'être surpris de ce qu'ils font, de ce qu'ils pensent, et qu'ils n'ont jamais conçu différent, c'est, au moyen de l'ingénuité feinte ou réelle, donner à

ressentir toute la relativité d'une civilisation, d'une confiance habituelle dans l'Ordre établi... C'est aussi prophétiser le retour à quelque désordre ; et même faire un peu plus que le prédire. (68-69)

This is exactly what is at stake in *Brüno*. Not only does he, as an Austrian immigrant, cross a cultural divide, he also breaks down the gender divide. Indeed, irony can be compared to the “paroles hermaphrodites” the cross-dressers exchange in Théophile Gautier’s *Mademoiselle de Maupin* (1836) (Schoentjes 127). In *Gender on the Divide: The Dandy in Modernist Literature*, Jessica Feldman analyzes the dandy as a figure of modernity and delves into his femininity:

He is the figure who practices, an even impersonates, the fascinating acts of self-creation and presentation. He is the figure of paradox created by many societies in order to express whatever it is that the culture feels it must, but cannot, synthesize. This dandy is neither spirit nor flesh, nature nor artifice, ethical nor aesthetic, active nor passive, male nor female. He is the figure who casts into doubt, even while he underscores, the very binary oppositions by which his culture lives”. (4)

Brüno is not just effeminate: as a gender bender, he is trickster-like. Jung famously pointed out that the trickster, known for his pranks, had to do with a reversal of values, as seen during carnival for instance:

Anyone who belongs to a sphere of culture that seeks the perfect state somewhere in the past must feel very *queerly* indeed when confronted by the figure of the trickster. He is a forerunner of the saviour, and, like him, God, man, and animal at once. He is both subhuman and superhuman, a bestial and divine being, whose chief and most alarming characteristic is his unconsciousness. Because he is deserted by his (evidently human) companions, which seems to indicate that he has fallen below their level of

consciousness. He is so unconscious of himself that his body is not a unity, and his two hands fight each other. He takes his anus off and entrusts it with a special task. Even his sex is optional despite its phallic qualities: he can turn himself into a woman and bear children. (169) [emphasis mine]



Fig. 3 The Trickster

Brüno is truly outrageous because he is grotesque: he embodies what David Danow, elaborating on Bakhtine's theories, has called "the spirit of carnival," that is the "'revolt' and 'reversal' of what we implicitly understand as fixed, traditional, or conventional values" (4). Brüno is the ultimate boundary-pusher. Bakhtin was interested in borders and wrote there was "an element of carnival play with death and the boundaries of life and death" (qtd. in Danow 24). When Brüno performs fellatio on the ghost of a dead pop singer, he does more than just goof around: he toys with our fear of the nether world and makes Eros and Thanatos collide. In short, Brüno's *raison d'être* is his scandalousness.

“Mein Camp”

The famous cage fight scene at the end of the movie can be considered as a lesson in scandal. Much to the dismay of the macho crowd of a stadium in Little Rock, Arkansas, the cage fight actually turns into a catfight between Brüno – who now goes by the name of Straight Dave – and his ex-assistant. They soon rip each others' clothes off and kiss. The jeering crowd boos and decides to throw plastic cups at them, screaming “Get out of my town, you’re sick! » and chanting « Fuck that shit! ». The big finale of the movie literally stages a moral panic. A moral panic is triggered by an issue that appears to threaten the social order and is characterized by these separate elements:

(i) *Concern* (rather than fear) about the potential or imagined threat; (ii) *Hostility* – moral outrage towards the actors (folk devils) who embody the problem...; (iii) *Consensus* – a widespread argument (not necessarily total) that the threat exists, is serious and that ‘something should be done’. The majority of elite and influential groups, especially the mass media, should share this consensus. (iv) *Disproportionality*: an exaggeration of the number or strength of the cases, in terms of the damage caused, moral offensiveness, potential risk if ignored. Public concern is not directly proportionate to objective harm. (v) *Volatility* – the panic erupts and dissipates suddenly and without warning”. (Cohen xxii)

In that scene, Brüno perpetrates an ethical aggression; he keeps assaulting the moral order of society. Everything he does has to do with deviance, marginality but also contagion, impurity and danger. Here is what Mary Douglas wrote in *Purity and Danger: an Analysis of Concept of Pollution and Taboo*:

For I believe that ideas about separating, purifying, demarcating and punishing transgressions have their main function to impose function on an inherently untidy experience. It is only by exaggerating the difference

between within and without, about and below, male and female, with and against, that a semblance of order is created. (5)

An over-the-top gender bender who keeps hitting rock bottom, *Brüno* never fails to violate America's sacrosanct Puritanism. But there is more: the "moral disturbance"³ *Brüno* stages in Arkansas magnifies the vices of redneck America in a very peculiar manner. Indeed, when *Brüno* and Lutz are locked in a lovely embrace, Celine Dion's *My heart will go on* starts playing in the background; if *Brüno* is a comedy of manners, it is definitely a campy one. "Mein Camp," the witty title Anthony Lane gave to his review for *The New Yorker*, says it all: *Brüno* is a campy movie because of its bad taste, ironic value and shocking excess. Susan Sontag wrote in her seminal *Notes on Camp* (1964) that "[t]he essence of Camp is its love of the unnatural: of artifice and exaggeration" (275). Camp derives from the French slang term *se camper*, meaning "to pose in an exaggerated fashion." No one could doubt that it is a key word as far as *Brüno* is concerned. What is quite surprising is that Sontag admits to being repulsed by camp:

I am strongly drawn to Camp, and almost as strongly offended by it. That is why I want to talk about it, and why I can. For no one who wholeheartedly shares in a given sensibility can analyze it; he can only, whatever his intention, exhibit it. To name a sensibility, to draw its contours and to recount its history, requires a deep sympathy modified by revulsion. (276)

Brüno is camp is because its spirit of extravagance makes it an awfully good movie, the "ultimate Camp statement" being "it's good because it's awful" according to Sontag (292). However if she points out that "[t]he peculiar relation between Camp taste and homosexuality has to be explained" (290), she is said to have unqueered camp: "Sontag's appropriation of camp banished the queer from discourse, substituting instead an unqueer bourgeois subject under the banner of pop" (Meyer 10). One might say then that *Brüno* is an enactment of queer camp, an in-yer-face "production of queer social

visibility" (Meyer 11). Besides, being dandygusting involves, just like camp, a new, more complex relation to "the serious" (288). Camp, defined by Sontag as "the modern dandyism" (288), "offer[s] for art (and life) a different - a supplementary - set of standards (286), leading to the discovery of "the good taste of bad taste" (291). If "Camp is a vision of the world" (Sontag 279), Brüno's campy vision is literally blurry: it blurs the boundaries between high and low and between satire and sincerity. Vulgarity becomes a vantage point: "Sacha Baron Cohen's *Brüno* restores bad taste to its rightful place in a world impervious to outrage. Or maybe it exposes the fake outrage of a world that ignores the things by which it *should* be outraged" (Hamrah). Bad taste, in *Brüno*, is a social, cultural and anthropological commentary.

Conclusion

Of course, those who fail to see the movie is a satire can argue that "*Brüno* feels hopelessly complicit in the prejudices that it presumes to deride" (Lane). But *Brüno* is neither a contribution to the 'It Gets Better' Project nor an ABC afterschool special. It is an artifact, the flamboyant portrait of a postmodern dandy. Brüno's binge-eating episode makes it clear that the movie is but satirical: *satura* meant full plate in Latin. *Brüno* gives its viewer a full place of wickedness. Its taboo-breaking audacity is remarkable and owes to many geniuses of the so-called "high culture" for the movie is almost swiftian at times. It invites the viewer to be a cultural scavenger considering trash as food for thought. Yes, Brüno can be a role model: just like him, we should cross the borders of taste and undertake to bridge the gap between trash culture and the great tradition showing they are somehow similar. Indeed, cultural power depends on drawing the line between high and low. *Brüno* helps us challenge the cultural function of canons, following in the footsteps of Andrew Ross and Richard Simon, among others. This is quite hard to do for all of us who were taught that trash is worthless, as opposed to the classics which never fail to enlighten us. Such bias should be overcome by debunking the myth of mass entertainment as mindless escapism and by treating

infamous movies such as *Brüno* with dignity.

WORKS CITED

- Balzac, Honoré de. *Traité de la vie élégante*. In *Œuvres complètes*. 152-85. Paris: Louis Conard, 1938.
- Barbey d'Aurevilly, Jules. *Du Dandysme et de George Brummel*. In *Œuvres romanesques complètes*, 2: 667-733. Paris: Gallimard, 1966.
- Baudelaire, Charles. *Le Peintre de la vie moderne*. In *Œuvres complètes*, 1152-92. Edited by Claude Pichois. Paris: Gallimard, 1961.
- Brahm, Alcanter de [Marcel Bernhardt]. *L'Ostensoir des ironies: Essai de métacritique*. Paris: Bibliothèque d'art "De la critique," 1899-1900. 3 vol.
- Calinescu, Matei. *Five Faces of Modernity: Modernism, Avant-garde, Decadence, Kitsch, Postmodernism*. Durham, NC: Duke University Press, 2003 [1977].
- Cane, Clay. "Movie Review: Brüno." Monday, July 6, 2009. <http://blogs.bet.com/entertainment/whattheflick/movie-review-bruno/?_r=true>
- Carroll, Lewis. *Through the Looking-Glass*. In Gardner, Martin. *The Annotated Alice: The Definitive Edition*. New York, NY: W.W. Norton and Company, 2000.
- Cohen, Stanley. *Folk Devils and Moral Panics*. Third edition. St Albans: Paladin, 2005 [1973].
- Douglas, Mary. *Purity and Danger: An Analysis of Concept of Pollution and Taboo*. Oxon: Routledge, 2005 [1966].
- Dhaliwal, Nirpal. "Brüno is a product of Sacha Baron Cohen's bourgeois sexual neuroses." Thursday 9 July 2009. <<http://www.guardian.co.uk/film/filmblog/2009/jul/09/Brüno-sacha-baron-cohen>>
- Danow, David. *The Spirit of Carnival: Magical Realism and the grotesque*. Lexington,

- Kentucky: The University Press of Kentucky, 2004 [1995].
- Feldmann, Jessica. *Gender on the Divide: The Dandy in Modernist Literature*. Ithaca, NY: Cornell University Press, 1993.
- Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton, Oxford: Princeton University Press, 1953.
- Garelick, Rhonda K. *Rising Star: Dandyism, Gender, and Performance in the Fin de Siècle*. Princeton, NJ: Princeton University Press, 1998.
- Hamrah, A.S. "Sacha Baron Cohen's Brüno restores bad taste to its rightful place." July 8, 2009. <<http://thephoenix.com/Boston/movies/86144-bruno/>>.
- Hoberman, J. "Sacha Baron Cohen in Queerface for Brüno, Mumblecore Boys in Bed for Humpday." Wednesday, July 8, 2009. <<http://www.villagevoice.com/2009-07-08/film/sacha-baron-cohen-in-queerface-for-bruno-mumblecore-boys-in-bed-for-humpday/>>
- Jung, Carl. *Four Archetypes: mother, rebirth, spirit, trickster*. Oxon: Routledge, 2006 [1953].
- Kempf, Roger. *Dandies: Baudelaire et Cie*. Paris: Seuil, 1977.
- Lane, Anthony. "Mein Camp." July 20, 2009. <http://www.newyorker.com/arts/critics/cinema/2009/07/20/090720crici_cinema_lane#ixzz18KMrZP00>.
- Moers, Ellen. *The Dandy: Brummel to Beerbohm*. London: Secker & Warburg, 1960.
- Mayer, Moe. "Reclaiming the Discourse of Camp." In *The Politics and Poetics of Camp*. Edited by Moe Meyer, 1-22. London and New Yorkshire: Routledge, 1994.
- Mowe, Richard. "Brüno: Letting It All Hang Out." Wednesday, July 8, 2009. <http://www.cascadiaweekly.com/cw/?/content/articles/letting_it_all_hang_out/>.
- Schoentjes, Pierre. *Poétique de l'ironie*. Paris: Seuil, 2001.
- Sontag, Susan. *Notes on Camp*. In *Against Interpretation and Other Essays*. London: Penguin, 2009 [1966].
- Starobinski, Jean. *Montesquieu par lui-même*. Paris: Seuil, 1953.

Test, George A. *Satire: spirit and art*. Gainesville, FL: University Presses of Florida, 1991.

Valéry, Paul. *Variété II*. Paris: Gallimard, 1930.

Walden, George. *Who's a dandy?* London: Gibson Square Books, 2002.

NOTES

¹ See also Hawkins, Stan. *The British Pop Dandy: Masculinity, Popular Music and Culture*. Surrey: Ashgate, 2009.

² For a definition of the “Kitsch-Men” (the lover of all things kitsch), see Hermann Broch, “Einige Bemerkungen zum Problem des Kitsches,” in *Dichten und Erkennen*, vol. 1, p. 295, Zurich, 1955.

³ See Adut, Ari. *On Scandal: Moral Disturbances in Society, Politics, and Art*. New York: Cambridge University Press, 2008.

© 2012 Eddy Chevalier & GRAAT