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(France Culture, 2009)* **Comte de Lautréamont - Les chants**~~

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## *lautreamont live ?* **Maldoror Chants Lautreamont Comte Wernham**

Les Chants de Maldoror (The Songs of Maldoror) is a French poetic novel, or a long prose poem. It was written and published between 1868 and 1869 by the Comte de Lautréamont, the nom de plume of the Uruguayan-born French writer Isidore Lucien Ducasse. The work concerns the misanthropic, misotheistic character of Maldoror, a figure of evil who has renounced conventional morality.

## **Les Chants de Maldoror - Wikipedia**

This macabre but beautiful work, Les Chants de Maldoror, has achieved a considerable reputation as one of the earliest and most extraordinary examples of Surrealist writing. The

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macabre but beautiful work, Les Chants de Maldoror, has achieved a considerable reputation as one of the earliest and most extraordinary examples of Surrealist writing. It is a long narrative prose poem which celebrates the principle of Evil in an elaborate style and with a passion akin to religious fanaticism.

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Little is known of the author of Maldoror, Isidore Ducasse, self-styled Comte de Lautreamont, except that he was born in Montevideo, Uruguay, in 1846 and died in Paris at the age of twenty-four. Guy Wernham, perhaps best known for his definitive translation of Maldoror, was associated with the Beat Poets.

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### **Maldoror : Conte de Lautreamont : 9780811200820**

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### **Chants De Maldoror (New Directions Paperbook): Amazon.co ...**

e Comte de Lautréamont (French: [lot?eam??]) was the nom de plume of Isidore Lucien Ducasse (4 April 1846 – 24 November 1870), a French poet born in Uruguay. His only works, Les Chants de Maldoror and Poésies, had a major influence on modern arts and literature, particularly on the

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Surrealists and the Situationists.

## **Comte de Lautréamont - Wikipedia**

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## **Maldoror Chants Lautreamont Comte Wernham Guy**

His only works, Les Chants de Maldoror and Poésies, had a

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major influence on modern literature, particularly on the Surrealists (similarly to Baudelaire and Rimbaud) and the Situationists. Comte de Lautréamont is one of the poètes maudits and a precursor to Surrealism.

### **Comte de Lautréamont (Author of Maldoror and the Complete ...**

Translation of: Les chants de Maldoror. "This edition ... is limited to 1000 copies."--Colophon. Description: 1 online resource (xi, 303 pages) Other Titles: Chants de Maldoror. Responsibility: by Lautreamont ; in a new English translation by Guy Wernham.

### **Maldoror : (Les chants de Maldoror) (eBook, 1943 ...**

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Les Chants de Maldoror: Lettres Et Poesies (Paperback or Softback) by Comte De Lautreamont and a great selection of related books, art and collectibles available now at [AbeBooks.com](http://AbeBooks.com).

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### **Maldoror - (les Chants de Maldoror) - Heartworm Press**

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### **?Maldoror: (Les Chants de Maldoror) on Apple Books**

Translation of: *Les chants de Maldoror*. "This edition ... is limited to 1000 copies."--Colophon. Issued in slip case.

Description: xi, 303 pages ; 26 cm: Other Titles: *Chants de Maldoror*. Responsibility: by Lautreamont ; in a new English translation by Guy Wernham.

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## **Maldoror : (Les chants de Maldoror) (Book, 1943) [WorldCat ...**

This macabre but beautiful work, Les Chants de Maldoror, has achieved a considerable reputation as one of the earliest and most extraordinary examples of Surrealist writing. The macabre but beautiful work, Les Chants de Maldoror, has achieved a considerable reputation as one of the earliest and most extraordinary examples of Surrealist writing. It is a long narrative prose poem which celebrates the principle of Evil in an elaborate style and with a passion akin to religious fanaticism.

## **Maldoror: (Les Chants de Maldoror) | IndieBound.org**

The author became surrealism's archangel: André Breton

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hailed Les Chants de Maldoror's nightmarish, stream-of-consciousness form as an example of automatic writing; artists such as Salvador Dalí and Man Ray (who received a copy from his erudite first wife, the poet Adon Lacroix) illustrated it.

### **Mike Kelley and the Ghost of le Comte de Lautréamont | Frieze**

Comte de Lautréamont has 27 books on Goodreads with 24036 ratings. Comte de Lautréamont's most popular book is Maldoror and the Complete Works.

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Maldoror is a long narrative prose poem which celebrates the principle of Evil in an elaborate style and with a passion akin to religions fanaticism. The French poet-critic Georges Hugnet has written of Lautréamont: "He terrifies, stupefies, strikes dumb. He could look squarely at that which others had merely given a passing glance." When first published in 1868-69, Maldoror went almost unnoticed. But in the 1890s the book was rediscovered and hailed as a work of genius by such eminent writers as Huysmans, Léon Block, Maeterlinck, and Rémy de Gourmont. Later still, Lautréamont was to be canonized as one of their principal "ancestors" by the Paris surrealists. This edition, translated by Guy Wernham, includes also a long introduction to a never-written, or now lost, volume of poetry. Thus, except for a few letters, it gives



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all the surviving literary work of Lautréamont.

'Les Chants de Maldoror' was virtually ignored when first published in 1869, a year before the author's death in Paris in 1870. Decades later the Surrealists discovered the work and hailed Lautr

Includes articles about translations of the works of specific authors and also more general topics pertaining to literary translation.

This book seeks to develop a novel approach to literature

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beyond the conventional divide between realism/formalism and history/aestheticism. It accomplishes this not only through a radical reassessment of the specificity of literature in distinction from one of its others--namely, philosophy--but above all by taking critical issue with the venerable concept of the "text" and its association with the artisanal techniques of weaving and interlacing. This conception of the text as an artisanal fabric is, the author holds, the unreflected presupposition of both realist, or historicist, and reflective, or "deconstructive," criticism. Gasché argues that "the scenes of production" within literary works, created by their authors yet independent of those authors' intentions, stage a work's own production in virtual fashion and thus accomplish for those works a certain ideal ontological status that allows for both

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historical endurance and creative interpretation. In Gasché's construction of these scenes, in which literary works render visible within their own fabric the invisible conditions of their autonomous existence, certain images prevail: the fold, the star, the veil. By showing that these literary images are not simply the opposites of concepts, he not only puts into question the common opposition between literature and philosophy but shows that literary works perform a way of "argumentation" that, in spite of all its difference from philosophical conceptuality, is on a par with it. The argument progresses through close readings of literary works by Lautréamont, Nerval, de l'Isle Adam, Huysman, Flaubert, Artaud, Blanchot, Defoe, and Melville.

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The contributors to this volume use framing and framing theory to engage with key questions in environmental literature, history, politics, film, TV and pedagogy.

Surrealism began as a movement in poetry and visual art, but it turned out to have its widest impact worldwide in fiction—including in major world writers who denied any connection to surrealism at all. At the heart of this book are discoveries Delia Ungureanu has made in the archives of Harvard's Widener and Houghton libraries, where she has found that Jorge Luis Borges and Vladimir Nabokov were greatly indebted to surrealism for the creation of the pivotal characters who brought them world fame: Pierre Menard and Lolita. In *From Paris to TIn: Surrealism as World Literature*,

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Ungureanu explores the networks of transmission and transformation that turned an avant-garde Parisian movement into a global literary phenomenon. From Paris to Tin gives a fresh account of surrealism's surprising success, exploring the process of artistic transfer by which the surrealist object rapidly evolved from a purely poetic conception to a mainstay of surrealist visual art and then a key element in late modernist and postmodern fiction, from Borges and Nabokov to such disparate writers as Gabriel Garcia Marquez, Haruki Murakami, and Orhan Pamuk in the 21st century.

Andre Breton wrote that MALDOROR is "" the,expression of a revelation so complete it seems to,exceed human potential.""  
First published in 1869,MALDOROR is the work of a

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mysterious genius about,whom little is known aside from his birth in,Uruguay, 1846, and his early death in Paris, 1870.,His writings, published under the pseudonym Comte,de Lautreamont, bewildered his contemporaries but,have since taken their place alongside other,French classics of transgression such as Sade,Baudelaire, Rimbaud. A unique translation.

In Narrating the Slave Trade, Theorizing Community, Raphaël Lambert applies contemporary theories of community to works of fiction about the slave trade in order to both shed new light on slave trade studies and rethink the very notion of

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