

RAYMOND QUENEAU'S

# *Chêne et Chien*



A TRANSLATION WITH COMMENTARY

*Madeleine Velguth*

P E T E R L A N G

# Raymond Queneaus Chene Et Chien A Translation With Commentary

**Clemens Wendtner**



## **Raymond Queneaus Chene Et Chien A Translation With Commentary:**

**Raymond Queneau's Chêne Et Chien** Raymond Queneau, Madeleine Velguth, 1995 The French writer Raymond Queneau 1903 1976 is coming to be recognized as one of the major voices in 20th century literature Although twelve of his novels have been translated Chêne et Chien considered by specialists to be the keystone of his oeuvre has not until now been available in English Labeled a novel in verse by Queneau this autobiographical poem recounts the poet's childhood portions of that childhood revisited through psychoanalysis and finally his joy at finding himself whole The translator's introduction situates the work in Queneau's life and oeuvre addresses the problem of poetry as autobiography examines the structure of the poem itself and discusses the difficulties of translating Queneau's many moods and rich wordplay into English verse Explanatory notes complete the volume

**Raymond Queneau's Dubliners** James Patrick Gosling, 2019-09-12 This work is a broad ranging exploration of two comic erotic and well nigh feminist novels written by Raymond Queneau *On est toujours trop bon avec les femmes* 1947 and *Journal intime* 1950 Both are set in Ireland were initially published by Éditions du Scorpion under the pseudonym Sally Mara and then later published together by Gallimard as *Les œuvres complètes de Sally Mara* 1962 The book examines Queneau's life when he wrote these texts the pervasive Joycean influences his surreal version of the 1916 Dublin Uprising versus the real event his remarkably accurate Dublin city and his use of the Irish language The seven core chapters are explorations of prominent aspects of these works and most involve the solution of puzzles by means of investigations of contexts contemporary events and a wide variety of sources In conclusion the book makes a convincing case for the literary and entertainment value of *Les œuvres complètes de Sally Mara* as a long planned and subtly integrated work

The French Writers' War, 1940-1953 Gisèle Sapiro, 2014-04-23 The French Writers War 1940 1953 is a remarkably thorough account of French writers and literary institutions from the beginning of the German Occupation through France's passage of amnesty laws in the early 1950s To understand how the Occupation affected French literary production as a whole Gisèle Sapiro uses Pierre Bourdieu's notion of the literary field Sapiro surveyed the career trajectories and literary and political positions of 185 writers She found that writers' stances in relation to the Vichy regime are best explained in terms of institutional and structural factors rather than ideology Examining four major French literary institutions from the conservative French Academy to the Comité national des écrivains a group formed in 1941 to resist the Occupation she chronicles the institutions' histories before turning to the ways that they influenced writers' political positions Sapiro shows how significant institutions and individuals within France's literary field exacerbated their loss of independence or found ways of resisting during the war and Occupation as well as how they were perceived after Liberation

Narratives of the Therapeutic Encounter Susan Bainbrigge, Maren Scheurer, 2020-07-27 This collection of essays explores the ways in which talking therapies have been depicted in twentieth century and contemporary narratives of life writings fiction and poetry in French This vibrant corpus of francophone literary engagements of therapy has so far been widely unexplored but it offers

rich insights into the connections between literature and psychoanalysis As the number of autobiographical and fictional depictions of the therapeutic encounter is still on the rise these creative outputs raise pressing questions why do narratives of the therapeutic encounter continue to fascinate writers and readers What do these works tell us about the particular culture and history in which they are written What do they tell us about therapeutic and other human encounters The volume highlights the important role that the creative arts have played in offering representations and explorations of our minds our relationships and our mental health or more pressingly ill health The volume s focus is not only on the patient s experience as expressed via the creative act and as counterweight to the practitioner s case study but more specifically on the therapeutic encounter specifically the relationship between therapist and patient The contributors here engage with ideas and methodologies within contemporary psychoanalytic thought including but not limited to those of Sigmund Freud Melanie Klein Andr Green Julia Kristeva Jacques Lacan and Donald Winnicott highlighting the dynamic research culture that exists in this field and maintaining a dialogue between the humanities and various therapeutic disciplines Narratives of the Therapeutic Encounter combines the analysis of psychoanalytic and fictional texts to explore the implications that arise from the space between the participants in therapy including creative and aesthetic inspirations therapeutic potentials and ethical dilemmas

**Letters, Numbers, Forms** Raymond Queneau, 2007 The first English translation of essays from one of the twentieth century s most intriguing avant garde writers Compiled from two volumes of Raymond Queneau s essays *B tons chiffres et lettres* and *Le Voyage en Gr ce* these selections find Queneau at his most playful and at his most serious eloquently pleading for a certain classicism even as he reveals the roots of his own wildly original oeuvre Ranging from the funny to the furious they follow Queneau from modernism to postmodernism by way of countless fascinating detours including his thoughts on language literary fashions myth politics poetry and other writers Faulkner Flaubert Hugo and Proust Translator Jordan Stump provides an introduction as well as explanatory notes about key figures and Queneau himself

**Translation and Literature**, 1997

**News of War** Rachel Judith Galvin, 2018 A new work of scholarship that considers several of the most prominent poets writing from the outbreak of the Spanish Civil War to the end of World War II *Translation Review*, 1997

**The Lyric Encyclopedia of Raymond Queneau** Jane Alison Hale, 1989

**The Teaching Poet** Leonardo Cazzadori, 2025-05-26

*Modern French Poets* Jean-François Leroux, 2002 Essays on French poets of the twentieth century discusses collective creations open ended storytelling Cubism surrealism avant garde poetry symbolism as well as reflections on the various creative processes employed by these French poets

**South Atlantic Review**, 1995

**Sally Mara's Intimate Diary** Raymond Queneau, 2023-09-26 Sally Mara s Intimate Diary dating from 1950 is exceptional a salacious black humorous and meaningful story by the influential and erudite French novelist Raymond Queneau When Sally Mara begins her diary in January 1934 she is 17 years old and lives with her mother older brother and younger sister in south central Dublin The everyday language is of course English but she is writing in newly learned French to impress her beloved and just departed

French tutor a professional polyglot linguist To impress him even more she decides to learn Irish in order to write a novel of some kind in Irish However the action throughout is determined by Sally s resolution to overcome her ignorance of the mysteries of sex and reproduction The often sensual and dark humour of Sally Mara s *Journal intime* is founded on language and languages so this translation while prioritizing clarity aims to maintain Frenchness tinged of course with Dublinese Surprisingly for a French author Irish words and phrases occur throughout these are not translated but like some challenging French phrases are supported by footnotes In 1949 when Raymond Queneau wrote *Journal intime* published anonymously under the pseudonym Sally Mara he was as always greatly influenced by James Joyce and fascinated by the limitations of language He was also in need of the ready money provided by *ditions du Scorpion* publishers of erotic and violent pulp fiction and of *Journal intime*

*A Look at the Use of Popular Language in Certain Exemplary Mid-20th Century French and Italian Novels as an Index of the Transition from Modernism to Postmodernism* Anis A. Memon, 2005

**Oulipo**

Warren F. Motte, 1998 The literary group known as Oulipo was founded in Paris in 1960 to pursue writing in a way that contrasts strongly with the Anglo American tradition The examples included in this collection all display some form of literary constraint

Renderings James Sallis, 1995 A man travels alone to an island There he reflects on his life as an artist a writer and on the women he has loved Soon the reader realizes that this man is on the edge of sanity and his review of his life is his attempt to retain what he can of sanity and meaning *Renderings* is a novel written so tightly that no air escapes and no impurity seeps in Harlan Ellison says of the author It is quite possible that speaking of Jim Sallis in the same tone as Poe and Dostoevski is not overblowing on my part His early work indicates a mind and a talent of uncommon dimensions He may well be one of the significant ones New York Newsday Sallis is a rare find a fine prose stylist with an interest in moral struggle and a gift for the lacerating evocation of loss Twentieth Century Fiction Writers James Sallis s extraordinary fiction is distinguished by its honesty and meticulous artistry

*Valery's Graveyard Le Cimetiere Marin, Translated, Described, and Peopled* Hugh P. McGrath, Michael Comenetz, 2011 On the basis of the French text and a translation that is at once accurate and poetical this book provides an introduction to the poem *Le Cimetiere marin* and thereby to the complex intellectual world of Val ry A valuable resource for scholars Val ry s *Graveyard* is accessible to all serious readers As it does not require a knowledge of French the book is suitable for study in any course on modern literature

*The Oulipo and Modern Thought* Dennis Duncan, 2019-07-08 The impact of the Oulipo *Ouvroir de Litterature Potentielle* one of the most important groups of experimental writers of the late twentieth century is still being felt in contemporary literature criticism and theory both in Europe and the US Founded in 1960 and still active today this Parisian literary workshop has featured among its members such notable writers as Italo Calvino Georges Perec and Raymond Queneau all sharing in its light hearted slightly boozy bonhomie the convivial antithesis of the fractious volatile coteries of the early twentieth century avant garde For the last fifty years the Oulipo has undertaken the same simple goal to investigate the potential of constraints in the production of

literature that is formal procedures such as anagrams acrostics lipograms texts which exclude a certain letter and other strange and complex devices Yet far from being mere parlour games these methods have been frequently used as part of a passionate though sometimes satirical involvement with the major intellectual currents of the mid twentieth century Structuralism psychoanalysis Surrealism analytic philosophy all come under discussion in the group s meetings and all find their way in the group s exercises in ways that while often ironic are also highly informed Using meeting minutes correspondence and other material from the Oulipo archive at the Bibliotheque nationale de France The Oulipo and Modern Thought shows how the group have used constrained writing as means of puckish engagement with the debates of their peers and how as the broader intellectual landscape altered so too would the group s conception of what constrained writing can achieve

The Faulkner Journal ,1998      *Diaries Real and Fictional in Twentieth-Century French Writing* Sam Ferguson,2018-03-16 This volume is the first study of the diary in French writing across the twentieth century as a genre which includes both fictional and non fictional works From the 1880s it became apparent to writers in France that their diaries a supposedly private form of writing would probably come to be published strongly affecting the way their readers viewed their other published works and their very persona as an author More than any other Andr Gide embraced the literary potential of the diary the first part of this book follows his experimentation with the diary in the fictional works *Les Cahiers d Andr Walter* 1891 and *Paludes* 1895 in his diary of the composition of his great novel *Le Journal des faux monnayeurs* 1926 and in his monumental *Journal* 1889 1939 1939 The second part follows developments in diary writing after the Second World War inflected by radical changes in attitudes towards the writing subject Raymond Queneau s works published under the pseudonym of Sally Mara 1947 1962 used the diary playfully at a time when the writing subject was condemned by the literary avant garde Roland Barthes s experiments with the diary 1977 1979 took it to the extremes of its formal possibilities at the point of a return of the writing subject Annie Ernaux s published diaries 1993 2011 demonstrate the role of the diary in the modern field of life writing Throughout the century the diary has repeatedly been used to construct an oeuvre and author but also to call these fundamental literary concepts into question

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