



LOUIS ARAGON

TREATISE ON STYLE

Translated and with an introduction by
ALAN MARSH



Treatise On Style French Modernist Library

Renä Daumal



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Treatise on Style Aragon, 1991-01-01 Surprising juxtapositions like goats spread across pianos and fearful optical illusions like eyeballs being sliced characterized the surrealist movement in the arts in 1928 when Louis Aragon published *Trait du Style* in Paris Aragon had become ever more contemptuous of vogues and pretensions In the name of surrealism he produced the first significant critique of it Instead of merely upsetting old relationships and skewering sensibilities *Trait du Style* was meant to shock with a capital S and it did Only now has it been completely translated into English Although time has attenuated the scandalous nature of Aragon's language his criticism has lost none of its edge in this translation by Alyson Waters From the beginning which describes a postcard showing a little boy on a potty as representative of French humor and the French spirit to the end an attack in scatological language on the French military establishment Aragon zeros in on one target after another Nothing escapes his notice or venom whether it is the masturbatory output of contemporary writers the prostitution of culture or the perversions of government Still *Treatise on Style* is more than a brilliant diatribe directed against what Aragon perceived as the moral political and intellectual failures of his time He proposes surrealism in art as in life as a means to achieve a valid ethical and aesthetic style Surrealism as Aragon defines it here loses some of its mythical and mystical trappings it becomes inspiration with rolled up shirt sleeves He exercises this faculty in his own writing which aims to shake readers out of their complacency by alternating the intensely lyrical with the borderline obscene and juxtaposing the language of the educated elite with that of the street Whether denouncing religious fantacism or dispensing praise Aragon remains true to his idea of the surrealist project to reclassify certain values through the act of writing itself *Treatise on Style* entertains as a portrait of a movement and of a personality who kept moving *Benjamin, Deleuze and the Baroque* Noa Levin, 2025-02-06 For Walter Benjamin and Gilles Deleuze who both authored seminal theoretical works on early cinema and photography the history of modern media begins much earlier in Baroque culture and science Benjamin Deleuze and the Baroque argues that their media theories were informed by their respective readings of the philosophy and mathematics of G W Leibniz and the Baroque can thus be seen as the locus of modern media By critically comparing Benjamin and Deleuze's interpretations of the Baroque Levin demonstrates the extent to which their theories of visual culture are intertwined with critiques of Enlightenment historiography and politics Using a hermeneutic comparative approach this book argues that the juxtaposition of Benjamin's reception of Leibniz with Deleuze's highlights the extent to which both authors theories of image and media were informed by Leibniz's concepts of expression and perspectivism themselves inspired by ground breaking evolutions in optics and perspective Providing close readings of Deleuze's *The Fold* and Benjamin's *Origin of the German Trauerspiel* which remain understudied in the English language it explores how in their dual roles of philosopher and cultural critic the pair may illuminate our own age of multiple crises through the Baroque

The Lost Steps André Breton, 1996-01-01 *The Lost Steps* *Les Pas perdus* is André Breton's first collection of critical and

polemical essays Composed between 1917 and 1923 these pieces trace his evolution during the years when he was emerging as a central figure in French and European intellectual life They chronicle his tumultuous passage through the Dada movement proclaim his explosive views on Modernism and its heroes and herald the emergence of Surrealism itself Along the way we are given Breton s serious commentaries on his Modernist predecessors Guillaume Apollinaire and Alfred Jarry followed by his not so serious Dada manifestoes Also included are portraits of Marcel Duchamp Francis Picabia and Breton s mysterious friend Jacques Vaché as well as a crisis by crisis account of his dealing with Dada s leader Tristan Tzara Finally Breton offers a first glimpse of Surrealism the movement that was forever after identified with his name and that stands as a defining force in twentieth century aesthetics Mark Polizzotti editorial director of David R Godine Publisher is the author of *Revolution of the Mind The Life of André Breton* He is also the translator of Jean Echenoz s *Double Jeopardy* Nebraska 1994 and *Cherokee* Nebraska 1994 and of André Breton s *Conversations The Autobiography of Surrealism* Mary Ann Caws is Distinguished Professor of French at Hunter College and at the City University of New York Her most recent work is *Robert Motherwell What Art Holds* She is the translator of André Breton s *Mad Love* Nebraska 1987 and *Communicating Vessels* Nebraska 1990 *Paragraph* ,1992 **Aminadab** Maurice Blanchot,2002-01-01 Thomas enters a boarding house but can t seem to leave *French Studies* ,1947 **Why I Have Not Written Any of My Books** Marcel Benabou,1998-03-01 Marcel Benabou is quick to acknowledge that his own difficulty in writing has plenty of company Words stick and syntax is stubborn meaning slips and synonyms cluster A blank page taunts and a full one accuses Benabou knows the heroic joy of depriving critics of victims the kindness of sparing publishers decisions and the public charity of leaving more room in bookstore displays *Why I Have Not Written Any of My Books Pourquoi je n ai crit aucun de mes livres* provides both a respectful litany of writers fears and a dismissal of the alibis offered to excuse them *A Library of the World's Best Literature - Ancient and Modern - Vol.XLII (Forty-Five Volumes); Dictionary of Authors (A-J)* Charles Dudley Warner,2008-07-01 Popular American essayist novelist and journalist CHARLES DUDLEY WARNER 1829 1900 was renowned for the warmth and intimacy of his writing which encompassed travelogue biography and autobiography fiction and more and influenced entire generations of his fellow writers Here the prolific writer turned editor for his final grand work a splendid survey of global literature classic and modern and it s not too much to suggest that if his friend and colleague Mark Twain who stole Warner s quip about how everybody complains about the weather but nobody does anything about it had assembled this set it would still be hailed today as one of the great achievements of the book world Volume 42 is Part One of a dictionary of authors from Alexis Aar to Juvenal that serves as a handy condensed reference to the authors quoted in the first 40 volumes as well as a guide to thousands more authors whose works are notable but not featured in this set *You've Always Been Wrong* Renée Daumal,1995-01-01 *You ve Always Been Wrong* is a collection of prose and poetic works by the French writer Renée Daumal 1908 1944 A fitful interloper among the Surrealists Daumal rejected all forms of

dogmatic thought whether religious philosophical aesthetic or political Much like the Surrealists and French theorists of more recent decades Daumal saw in the strict forms and certainties of traditional metaphysics a type of thought that enslaves people even as it pretends to liberate them These cadavers of thought Daumal wrote with youthful bravado must be met with storms of doubt blasphemes and kerosene for the temples Daumal tied Surrealism with mystical traditions A devoted student of Eastern religions philosophy and literature he combined his skepticism about Western metaphysics with a mystic's effort to maintain intense wakefulness to the present moment and to the irreducible particularity of all objects and experience Such wakefulness according to Daumal leads inevitably to an overwhelming and redemptive vision of the absurd Daumal's important place in French culture of the late 1920s and 1930s has been assured by both his writings and his role as cofounder of the avant garde journal *Le Grand Jeu* Written between 1928 and 1930 *You've Always Been Wrong* reveals Daumal's thought as it was coalescing around the rejection of Western metaphysics and the countervailing allure of Eastern mysticism Thomas Vosteen's nuanced translation provides English language readers with a provocative introduction to this iconoclastic author Thomas Vosteen has taught French language and literature for over twenty five years during which time he has also served as a freelance interpreter for the U S Department of State He is currently an assistant professor of French at Eastern Michigan University

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