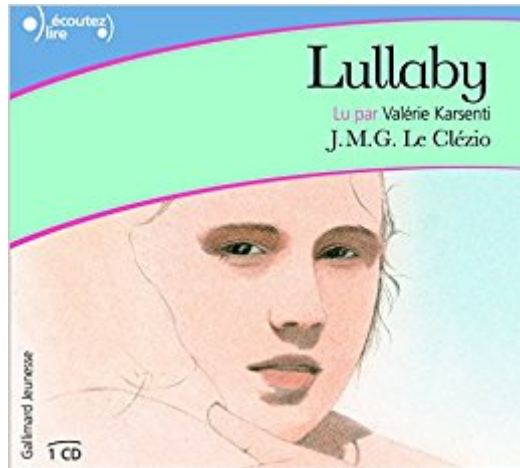




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Lullaby - Audio CD In French (French Edition)



Synopsis

Un matin du mois d'octobre, Lullaby d'Ã©cide de ne plus aller Ã l'Ã©cole. Elle Ã©crit Ã son pÃ`re, glisse dans un sac quelques objets et, empruntant le chemin des contrebandiers, part en direction de la plage. Un petit garÃ§on qui revient de la pÃªche, une jolie maison grecque, mais surtout le soleil et la mer remplissent ses journÃ©es d'ivresse et de libertÃ©. Un jour, pourtant, il faut revenir Ã l'Ã©cole. Qui donc voudra croire Ã son Ã©trange voyage ? Une longue et mystÃ©rieuse nouvelle, extraite de Mondo et autres histoires.

Book Information

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Customer Reviews

Le Clezio has been writing since age seven; his first work was a book about the sea. After majoring in French literature, he became well-known at age 23 with the publication of his first novel, *Le Procès-Verbal* (The Interrogation), which was shortlisted for the Prix Goncourt and for which he was awarded the Prix Renaudot in 1963. Since then he has published about 30 books, including short stories, novels, essays, two translations on the subject of Native American mythology, countless prefaces and reviews as well as a few contributions to collective publications. In addition he is the author of several children's books. From 1963 to 1975 Le Clezio explored themes like insanity, language, writing and devoted himself to formal experimentation in the wake of such contemporaries as Georges Perec or Michel Butor. Le Clezio's public image was that of an innovator and a rebel, drawing praise from Michel Foucault and Gilles Deleuze. In the late 1970s Le Clezio's style underwent a drastic change; he abandoned experimentation, and the mood of his novels became less tormented as he broached themes like childhood, adolescence, and traveling, which attracted a broader, more popular audience. In 1980 Le Clezio was the first winner of the

newly created grand prix Paul Morand, awarded to Desroix by the Académie française. In 1994 a survey conducted by the French literary magazine Lire showed that 13% of the readers considered him to be the greatest living French language writer. He was awarded the Nobel Prize in Literature in 2008. Other French citizens to receive the prize include Gao Xingjian in 2000; he is the first French-language writer to win since Claude Simon in 1985. The Swedish Academy, in announcing the award, called Le Clezio an author of new departures, poetic adventure and sensual ecstasy, explorer of a humanity beyond and below the reigning civilization. --This text refers to an out of print or unavailable edition of this title.

The first time I read this book, I was in High School in Norway. Le Clézio's "Lullaby" was a vital part of the French curriculum, and our French professor had a profound love for Le Clézio that soon rubbed off. What is fascinating about this book, is that it is a lesson of great philosophy by the seashore. The book is down pitch, almost whispering, yet powerful and willing. The story is about a very gifted young girl, Lullaby, who failing to keep her mind on scholastic affairs, drops out and seeks to the seashore. Lullaby is a new kid on the block it seems, at least she does not have many friends, and the sole person she really communicates with is her well aged mathematics professor. The adolescent Lullaby strolls the beaches, cliffs and caves on the outskirts of her home town (this is situated in an unnamed mediterranean environment). Her getting in groove with the ocean and the elements is what gets her going, and finally she can return to the life she once knew as meaningless, only now adding a bit of meaning to it. What really makes this book, is Le Clézio's zen-like depictions of the sea and the elements - what the French often refers to as "le large" - the large. "Lullaby" is a quiet book, a book for people who love the ocean, the blue sky and the everlasting sound of waves rolling.

This book joins in with the solid nordic tell-tale formal tradition, instituted by Swedish writers Ylveka Tjörneberg and Salve Nysse. "Lullaby" is transtextually linked to Hjärdis Fittebergs "Somrar på stagen" (Summers in Florence) and Valse Nyholts often underestimated "Med stussen fasstnad i tråsk-värket" (Men will be men). The author JMG Le Clézio himself has translated the Swedish Nobel prize holder Kåpe Bo Johan Bell, so the link to the Scandinavian tradition should be open and undoubtful to everyone.

Jean-Marie Georges Le Clézio a réussi à créer le voix d'une jeune fille perdue dans ce monde des rapides hommes aveugles. Le Clézio me fait toujours penser aux auteurs suédois comme

ÅfÂ^smer Kapervik, Ylveka TÅfÂ_rkeberg, ÅfÂ...nse Walthin, Djengis SmÅfÂ_rflaten, Rolle VassÅfÂ_ys et Kendo Bell Ivarsson. This is very good!

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