

- Kaiser, Gert. "Heiliger Bimbam --- oder ähnliche Volksfeste." Südwest-deutsche Allgemeine Zeitung (Mannheim), vol. # (5 april 1966), p. %% CR of Ludwig Harig and Eugen Helmlé's German translation of Heiliger Bimbam
- Kaiser, Gert. Cf. Mona Wodsak, "'Un Délire tapé à la machine par un romancier idiot?' Zum Problem der Übersetzung von Raymond Queneaus Zazie dans le métro."
- Kaiser, Grant. Cf. Queneau, L'Instant fatal: "Un Poème c'est bien peu de chose."
- Kajman, Michel. "Pour copie conforme." Le Monde (Paris), an. 40 #12085 (4 décembre 1983), p. 20. %% It would be difficult to say what this is about.
- Kalbusch, Françoise. "Queneau piéton de Paris: Guide de Paris et de la région parisienne dans l'oeuvre de Raymond Queneau." 2 vol. Mémoire de graduat. Directeur Marcel Rainkin. Liège: Institut provincial d'études et de recherches bibliothéconomiques de Liège, 1987. %% This is primarily an index, with little or no literary synthesis.
- Καλογνωμής, Άκης. "Γλώσσα που περιγράφει, γλώσσα που δημιουργεί και γλώσσα που αυτοσαρκάζεται." Διαβάζω (Αθήνα), vol. \* #320 (13 Οκτωβρίου 1993), pp. 65-67. %% This title is "Language Which Describes, Language Which Creates, and Language Which Jeers at Itself." Cf. Noël Arnaud, "Πολιτικές επιλογές του Κεν\_."
- Kaltwasser, Nadja. "Traum und ästhetische Konstruktion: Raymond Queneau." In her Zwischen Traum und Alptraum. Studien zur französischen und deutschen Literatur des frühen 20. Jahrhunderts. Wiesbaden: Deutscher Universitäts-Verlag, 2000, pp. 119-140. %% This work seems to be the publication of Kaltwasser's dissertation, and in this chapter on Queneau she refers to dreams, Chêne et chien, structure, "Technique du roman," Loïn de Rueil, Les Fleurs bleues, and "Des Récits de rêve à foison."
- Kalulu, Bisanswa. "La Specularisation scripturale dans Chêne et chien." Signes (Bukavu, Zaïre), vol. \* #3 (juillet 1983), pp. 22-35. %% This is a linguistic consideration.
- Kaminski, Bronislaw. This was Bruno Durocher's birth name.
- Kanapa, Jean. "Les Mots ou le métier d'écrivain." Poésie (Villeneuve-les-Avignon), an. 8 #40 (août-septembre 1947), pp. 90-117. %% This is a vague and rambling attack on contemporary authors, including Queneau (pp. 96-97), and their styles. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 30-31; Michel Lécureur, Raymond Queneau, p. 303.
- Kanceff, Emanuele. CR of Carol Sanders' Raymond Queneau. Studi francesi (Torino), an. 42 #2 (= #125) (maggio-agosto 1998), p. 392. %% Kanceff is positive but rather general.
- Kanner, Alain. "Le Chiendent de Raymond Queneau." Mémoire de maîtrise de lettres. Paris: Université de Paris X (Nanterre), 1972. %% Anne Clancier, Raymond Queneau et la psychanalyse, p. 90, note 3, says that Kanner analyzes Bébé Toutout at the "metapsychological" level.
- Kanters, Robert. "A l'enseigne des deux académies." L'Age nouveau (Paris), an. 7 #72 (april 1952), pp. 79-81. %% Kanters has a little trouble (pp. 79-80) in classifying Le Dimanche de la vie, but on the whole he likes it.
- Kanters, Robert. "Le Centième Volume." Le Figaro littéraire (Paris), an. 4 #174 (20 août 1949), p. 1. %% Kanters' review of Pour une bibliothèque idéale is positive and thoughtful.
- Kanters, Robert. "Elémentaire, mon cher Watson." Le Figaro littéraire (Paris), an. \* #1544 (20 décembre 1975), p. ii (16). %% Kanters likes Morale élémentaire quite a bit, but it isn't clear that he understands it.

- Kanters, Robert. "Exercices de critique." Actualité littéraire (Paris), vol. \* #56 (avril 1959), pp. 18-19. %% Kanters' review of Zazie dans le métro is vaguely in the form of "exercices de style" and is quite thought-provoking. This was reprinted in his "Raymond Queneau." Cf. Bernard Gheerbrant, "L'Affaire."
- Kanters, Robert. "'Loin de Rueil': Du 'show' de grande banlieue." L'Express (Paris), vol. \* #544 (16 novembre 1961), p. 25. %% The author reviews the TNP presentation of Loin de Rueil and is far from sure that it is a success.
- Kanters, Robert. "Les Maîtres d'autrefois." La Gazette des lettres (Paris), an. 3 #34 (19 avril 1947), p. 16. %% The author reviews several plays and, in that context, offers a nuanced analysis of Queneau's "En passant."
- Kanters, Robert. "Queneau, comme Icare, avance et raille." Le Figaro littéraire (Paris), an. \* #1175 (11 novembre 1968), pp. 21-22. %% Kanters offers a rather thoughtful review of Vol d'Icare. This was reprinted in his "Raymond Queneau."
- Kanters, Robert. "Queneau parle." Le Figaro littéraire (Paris), an. 18 #874 (19 janvier 1963), p. 2. %% This is a general article which centers on Queneau's style/structure.
- Kanters, Robert. "Raymond Queneau." L'Air des lettres, ou tableau raisonnable des lettres françaises d'aujourd'hui. Paris: Grasset, 1973, pp. 183-190. %% This consists of almost exact reprints of his "Exercices de critique" and "Queneau, comme Icare, avance et raille."
- Kanters, Robert. "Les Romans." Almanach des lettres 1953. Ed. Marcel Arland. Paris: Les Editions de Flore and la Gazette des lettres, 1952, pp. 22-36. %% Kanters gives high marks to Le Dimanche de la vie (p. 33).
- Kanters, Robert. "Théâtre." L'Express (Paris), vol. \* #400 (12 février 1959), pp. 32-33. %% Kanters merely mentions Zazie dans le métro.
- Kanters, Robert. "Zazie mute." Le Figaro littéraire (Paris), an. 20 #998 (3 juin 1965), p. 4. %% Kanters presents and tries hard to penetrate Les Fleurs bleues.
- Kanters, Robert, and Maurice Nadeau. Anthologie de la poésie française. 12 vols. Paris: Ren-contre, 1967. %% Vol. 12, pp. 230-240, includes Les Ziaux: "L'Explication des métaphores" and "Les Ziaux"; Bucoliques: "Un Poème c'est bien peu de chose" and "Bon dieu de bon dieu que j'ai envie d'écrire un petit poème"; L'Instant fatal: "L'Instant fatal"; Chien à la mandoline: "Fleur de coqtèle"; and Courir les rues: "Les Fontaines ne chantent plus" and "Voies."
- Kanters, Robert. Cf. Michel Manoll, CR of Les Ziaux.
- Kao, Shuhsi. Cf. Mary-Elizabeth Campbell-Sposito, "Narrative Structures in the Novels of Raymond Queneau: 'La Vérité est encore ailleurs'."
- Kaplan, Alice Yaeger. "Puzzle Man." Modern Language Notes (Baltimore, Maryland), vol. 111 #4 (septembre 1996), pp. 797-803. %% Kaplan has a few words (p. 799) about just how it was that Perec felt (and did not feel) a kinship with the Oulipo.
- Kaplan, H. J. "Paris Letter." Partisan Review (New York), vol. 13 #1 (winter 1946), pp. 68-74. %% Kaplan offers brief mentions of Queneau and a quotation from Les Ziaux (pp. 72-74).
- Kaplan, H. J. Cf. Queneau, The Skin of Dreams.
- Kaplan, Nelly. "Jean-Pierre Mocky et l'anatomie d'un couple." Les Lettres françaises (Paris), an. \* #852 (1<sup>er</sup> décembre 1960), p. 8. %% Kaplan stresses the difficulty that Mocky (and

- Queneau) had in getting this film produced in the first place and then, in the second, welcomed into theaters.
- Karaulac, Miroslav. "Rajmon Keno." In Queneau's Moj Prijatelj Pjero. Sarajevo, Yugoslavia: Svetlost, 1961, pp. 187-191. %% This is in Serbian.
- Karentsy, Hélène. "C'est aux pommes!" Le Journal du dimanche (Paris), an. 15 #707 (5 juin 1960), p. 3. %% Catherine Demongeot was present at the marriage of Napoléon Murat, the producer of Zazie dans le métro.
- Karlson, Léon. Cf. Pierre Deshusses, Léon Karlson, and Paulette Thornander. 10 Siècles de littérature française.
- Karow, Willi. "Das surreale Spiel mit Figuren." Nürnberger Nachrichten (Nürnberg), an. # (16 september 1975), p. . %% Karow reviews Der Hundzahn, the translation of Le Chiendent into German.
- Kart, I. "Keskirest." Revue nègre (Apt, Vaucluse), vol. \* #3 (décembre 1979), pp. 32-35. %% "Kart" offers a sort of comic short story featuring expressions and characters from Queneau.
- Karst, Theodor, Renate Overbeck, and Reinbert Tabbert. Kindheit in der modernen Literatur. Collection "Scriptor Taschenbücher," #92. Bonn: Scriptor Verlag Kronberg, 1976. %% The authors consider Zazie dans le métro on pages 72-81 and 212-215.
- Kasbi, François. "Les OuXPo, associations soeurs." Page des libraires: Magazine des libraires clé (Paris), vol. \* #40 (mai-juin 1996), p. 44. %% Kasbi offers some of the elements which constitute the OuBaPo (Ouvroir de Bande dessinée Potentielle) and the Oulipopo (Ouv-roir de Littérature Policière Potentielle).
- Kast, Pierre. "La Brûlure de mille soleils." L'Avant-scène du cinéma (Paris), vol. \* #89 (février 1969), pp. 97-114. %% In this script for a 25-minute science fiction film, Kast has included (p. 103) the appearance of an article on "un moteur hyperlumineux" by "Roland Queneau," "un artisan inventeur."
- Kast, Pierre. "Des confitures pour un gendarme." Cahiers du cinéma (Paris), vol. 1 #2 (mai 1951), pp. 36-44. %% Kast just off-handedly mentions Queneau's Chiendent and Saint-Glinglin.
- Kast, Pierre. "Le Parabole de la pelle à vapeur. Notes sur Boris Vian et le cinéma." Les Cahiers du cinéma (Paris), vol. 17 #98 (août 1959), pp. 38-45. %% Kast mentions Queneau twice, especially in regards to science fiction, but the article is most interesting for the two pictures of Queneau it includes. Cf. Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, p. 236.
- Kast, Pierre. "Petite Tyranographie portative pour Raymond Queneau." Les Cahiers du cinéma (Paris), vol. 2 #10 (mars 1952), pp. 33-37. %% This is a strange and unquotable article on film in general which mentions Un Rude Hiver and Saint-Glinglin.
- Kast, Pierre. "La Prochaine Polaire." Les Cahiers du cinéma (Paris), vol. 27 #159 (octobre 1964), pp. 51-54. %% There is a curious reflection on Queneau's style on p. 54.
- Kast, Pierre. Cf. Anonymous, "Par le grâce de St-Germain-des-Prés, le cinéma aura ses exercices de style"; Daniel Compère, "Raymond Queneau et le spectacle du futur"; Viviane Papote, "C'est Arrivé cette semaine"; Santeuil, "L'Air de Paris"; Boris Vian and Pierre Kast, "Pierre Kast and Boris Vian s'entretiennent de la Science-Fiction."
- Καταπόδη, Γεωργία. Cf. Queneau, Η Ζαζί στό μετρό.
- Kauffmann, Stanley. "French Novels into French Pastries." The New Republic (Washington,

DC), vol. 145 #25 (18 december 1961), pp. 28-29. %% Kauffmann does not find the film of Zazie dans le métro to have any depth or redeeming qualities.

Kaufmann, Dorothy. "Uncovering a Woman's Life: Edith Thomas (Novelist, Historian Résistante)." French Review (Champaign, Illinois), vol. 67 #1 (october 1993), pp. 61-72. %% Kaufmann indicates (p. 69) that Thomas joined a national committee of Resistance writers in 1942 and that they held meetings in the rue Nicole. Queneau was a member of the committee by 1944 along with Mauriac, Eluard, Paulhan, Sartre, and Camus.

Kayser, Robert. "Cent Mille Milliards de poèmes en spectacle." Amis de Valentin Brû #28-31 (juillet 2003), pp. 291-294. %% Kayser describes his three artworks which generate these poems ("Sculpture-Mécanique," "Tour-Gyron," and "Mètre-Cube") and outlines his latest project based on "idéoplastes" measuring between 1 and 1.8 meters. Cf. Allison Lefevre, "Coups de génie, savant fou. Robert Kayser a créé des machines à lire les poèmes" in regard to this last.

Kayser, Robert. "Description de la machine." Temps mêlés #150 + 61/64 (septembre 1994), pp. 11-13. %% Kayser describes the mechanism of a device designed to produce individual versions of Cent Mille Milliards de poèmes. This issue of Temps mêlés has 23 photos of the machine and its various parts as well as of the two creators. Cf. Jean-Michel Bra-gard, "La Première Machine à lire les Cent Mille Milliards de poèmes. Un Véritable Jack-pot littéraire!"

Kayser, Robert. Trois Sculptures, machines à lire les "Cent Mille Milliards de poèmes" de Queneau. Pref. Jean-Michel Pochet. Collection "L'Arbre à paroles." Amay (Belgique): La Maison de la poésie d'Amay, 1999. %% What would appear to be the subtitle, "Onze Textes satellites," is actually what the book contains, along with Pochet's preface. They are "satellites" in regard to their subject, which is the Trois Sculptures, machines à lire les "Cent Mille Milliards de poèmes" de Queneau which would appear to be the title. These eleven texts, numbered from 0 through 10, include "Calculs statistiques" by Jean-Louis Colot (#7). The names of the other texts are "L'Inauguration," "Fonctionnement de la sculpture mécanique, descriptions," "Entretien tous les cinquanteans," "Entretien tous les centans," "Entretien tous les cinq cents ans," "Entretien tous les mille ans," "Inventaire marchand des pièces usagées," "Le Combinatoire 'énigme'," "Commentaires sur le combinatoire 'énigme'," and "Le Mètre-cube des 'Cent Mille Milliards de poèmes', La Tour Gyron, idem." The three sculptures are the "sculpture mécanique" (this is the one-armed bandit, and there is a photo on p. 5), the "mètre cube" (photo on p. 118), and the "Tour Gyron" (p. 115). Cf. Jean-Michel Bragard, "La Première Machine à lire les Cent Mille Milliards de poèmes. Un Véritable Jackpot littéraire!"; Robert Kayser, "Description de la machine."

Kayser, Robert. Cf. Anonymous, "Raymond Queneau et les spectacles"; Noël Arnaud, "Robert

Kayser. Trois Sculptures, machines à lire les Cent Mille Milliards de poèmes de Queneau"; Marie Berville, "Cent Mille Milliards de poèmes de Raymond Queneau. Entre con-trainte et liberté"; Huguette de Broqueville, "Queneau. Watermael-Boisfort. Gare. 16 mars 2003"; Allison Lefevre, "Coups de génie, savant fou. Robert Kayser a créé des machines à lire les poèmes"; Jean-Michel Pochet, "Une Petite Gare..."

Kearney, P. J. The Olympia Press (Paris 1953-1965): A Handlist. London: no publisher, 1975.

%% This shows the relationship between the Traveler's Companion translation of Zazie dans le métro and Maurice Girodias. It also hints at the real identity of Akbar del Piombo.

Kéchichian, Patrick. "André Blavier. Un 'fou littéraire'." Le Monde (Paris), an. 57 #17541 (19 juin 2001), p. 31. %% This obituary more completely describes Blavier's life than most such articles do.

Kéchichian, Patrick. "Bruno Gay-Lussac." Le Monde (Paris), an. 51 #15771 (10 octobre 1995), p. 12. %% Kéchichian provides an obituary for author Gay-Lussac, whom he says was added to the Gallimard stable by Queneau and Louis-René des Forêts.

Kéchichian, Patrick. "Encyclopédie de quelques folies." Le Monde (Paris), an. 58 #17842 (7 juin 2002), "Le Monde des livres," p. ii. %% Kéchichian presents the origin and history of Queneau's Aux Confins des ténèbres.

Kéchichian, Patrick. "Jacques Bens. Membre fondateur de l'Oulipo." Le Monde (Paris), an. 57 #17577 (1<sup>er</sup> août 2001), p. 16. %% This is a fairly nice obituary for Bens, who had died on 26 July.

Kéchichian, Patrick. "Louis-René des Forêts, silences et échos." Le Monde (Paris), an. 48 #14373 (12 avril 1991), "Livres - Idées," p. 19. %% Kéchichian says that des Forêts worked on a novel, Voyage d'hiver, from 1946 to 1951, but destroyed it when "his friend" Queneau gave it a negative review.

Kéchichian, Patrick. "La Main à la plume et la main au pinceau." Le Monde (Paris), an. 59 #18307 (5 décembre 2003), "Beaux livres," p. iii. %% Kéchichian reviews Dominique Charnay's Queneau: Dessins, gouaches et aquarelles. He has one or two nice things to say but concludes that Queneau did not have what it took to be a great painter.

Kéchichian, Patrick. "Pour aller de Proust à Queneau..." Le Monde (Paris), an. 45 #13656 (23 décembre 1988), "Le Monde des livres," p. 15. %% Kéchichian just barely mentions Queneau in reviewing a new anthology of francophone literature.

Kéchichian, Patrick. "De Rire, de jeu et d'inquiétude." Le Monde (Paris), an. 58 #17842 (7 juin 2002), "Le Monde des livres," p. ii. %% Kéchichian interviews Henri Godard about the Queneau he discovered in editing the second volume of Queneau's Oeuvres complètes. Godard's responses show a rare insight into Queneau as both an author and as a man.

Kéchichian, Patrick, and Alain Salles. "La Poésie pour fêter le printemps?" Le Monde (Paris), an. 57 #17468 (23 mars 2001), "Le Monde des livres," p. x. %% The authors review the annual French celebration of poetry and mention in passing that the SNCF would print a Queneau poem on the envelopes that tickets were delivered in.

Keffer, Charles Kenneth, Jr. "Queneau Polygraph: The Phonetic Dream in Zazie dans le métro." PhD at the University of North Carolina (Chapel Hill), 1980. Director Edouard Morot-Sir. Dissertation Abstracts International, vol. 41 #8 (february 1981), p. 3603-A. %% Keffer concentrates on the level of fractured and created words.

Keffer, Charles Kenneth, Jr. "Raymond Queneau's Encyclopedic Energy: A Defense of Youth." Kentucky Philological Association Bulletin (Murray, Kentucky), an. 8 #\* (\* 1981), pp. 37-44. %% Keffer concentrates on Queneau's transformation and use of language in Zazie dans le métro and Les Ziaux.

Keffer, Charles Kenneth, Jr. "Rencontre avec Raymond Queneau." Romance Notes (Chapel Hill, North Carolina), vol. 16 #1 (autumn 1974), pp. 33-37. %% This is a high-quality

and wide-ranging interview. There are some sort of manuscript notes available at the CDRQ under "Entretien avec K. Keffer."

Keith, Bernard. Cf. Queneau, "Monument to a Useless Man" and "If You Got a Notion."

Keith, Rosemarie. Cf. Queneau, "Das macht mir nicht so Angst" and "Poems."

Kelley, Anne K. "Some Suggestions for Teaching Intermediate Composition." The French Re-

view (Champaign, Illinois), vol. 75 #1 (octobre 2001), pp. 128-140. %% Kelley's article is on teaching strategies, and she uses a passage from Zazie dans le métro (chapter 5, from "Moi, Madame, répondit le type...." through "...d'une voix déséquilibrée") as an example.

Kelly, Cay Eileen. "Conversational Narrative: Functions and Forms of Talk in Samuel Beckett,

Raymond Queneau, and Romain Gary (Emile Ajar)." PhD at the University of California (Santa Barbara), 2000. Director Sydney Levy. Dissertation Abstracts International, vol. 62 #2A (august 2001), p. 562. %% Kelly starts from an interest in conversation: what it does, what it reflects, how it creates a world, and especially how it can be analyzed in these terms (through the tools of sociology, sociolinguistics, and social psychology). She investigates, on this basis Samuel Beckett's Molloy, Queneau's Zazie dans le métro and Les Fleurs bleues, and Romain Gary's Gros Câlin and La Vie devant soi and finds that conversation can be one of the primary contextualizing elements of a novel, creating a social situation for narration. Her analysis, far more complex than this description suggests, only begins at this point but reveals the importance and significance of conversation for the structuring of these novels.

Kelly, George Armstrong. "Hegel and 'The Present Standpoint'." Political Theory (Beverly Hills, California), vol. 4 #1 (february 1976), pp. 45-63. %% Kelly just cites Kojève's Introduction to the Reading of Hegel in the notes.

Kelly, Michael. "The Post-war Hegel Revival in France: A Bibliographical Essay." Journal of European Studies (London), vol. 13 #51 (september 1983), pp. 199-216. %% This merely mentions (pp. 204-205 and 214) Queneau's work on Alexandre Kojève's notes.

Kemal, Ya\_ar. Cf. Suna Timur A\_ildere, "Le Problème d'équivalence dans la traduction du langage argotique."

Kemmner, Ernst. Sprachspiel und Stiltechnik in Raymond Queneaus Romanen. Tübingen: Fotodruck Präzis, 1972. %% Cf. Hans Dieter Bork, CR of Ernst Kemmner's Sprachspiel und Stiltechnik in Raymond Queneaus Romanen; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 294 and 382 (note 366); Gerhard Charles Rump, CR of Ernst Kemmner's Sprachspiel und Stiltechnik in Raymond Queneaus Romanen (2x).

Kemp, Robert. "Efforts éparés." Les Nouvelles littéraires (Paris), an. \* #1642 (19 février 1959), p. 2. %% Kemp admits that while he admires Queneau's work on the whole, Zazie dans le métro is beyond him.

Kemp, Robert. "Panoramas littéraires." Les Nouvelles littéraires (Paris), an. \* #1563 (15 août 1957), p. 2. %% Kemp reviews the second volume of the L'Histoire des littératures quite positively, although others might disagree with some of his statements.

Kemp, Robert. "Vérités et fictions." Les Nouvelles littéraires (Paris), an. \* #1281 (20 mars 1952), p. 2. %% Kemp accuses Le Dimanche de la vie of facility.

- Kemp, Robert. "La Vie des livres." Les Nouvelles littéraires (Paris), an. 29 #1210 (9 novembre 1950), p. 2. %% Kemp's brief review of Bâtons, chiffres et lettres barely does more than point out Queneau's diversity.
- Kemp, Simon. Cf. Carol O'Sullivan, "Picturing Characters: Zazies 'à gogo'."
- Kemper, Tom. "Zazie dans das Passagen-werk: Paris, the French New Wave, and the Cinematic City." In La Mémoire des villes. Ed. Yves Clavaron and Bernard Dieterle. Saint-Etienne: Université de Saint-Etienne, 2003, pp. 155-165. %% Kemper centers rather loosely on Louis Malle's cinematic interpretation of Zazie dans le métro and how it interprets the changing nature of the city of Paris, but he introduces all sorts of peripheral reflections concerning Roland Barthes, Walter Benjamin, surrealism, etc.
- Kennedy, X. J. Cf. Queneau, "If You Got a Notion."
- Keraven, Joële. Cf. Raymond Jacquenod, Daniel Desportes, and Joële Keraven, ed., Objectifs lire-écrire: 4<sup>ième</sup>.
- Kerbrat-Orecchioni, Catherine. "La Notion d'interaction en linguistique: Origines, apports, bilan." Langue française (Paris), vol. \* #117 (février 1998), pp. 51-67. %% Kerbrat-Orecchioni refers (p. 53) to Queneau's evaluation of the tape recorder in the latter pages of his "Ecrit en 1955."
- Kermode, Frank. "Local and Provincial Restrictions." In his Essays on Fiction. London: Routledge & Kegan Paul, 1983, pp. 52-71. %% There are two mentions of Queneau in relation to the detective novel, specifically in regard to Pierrot mon amour (sic) on pp. 61 and 67.
- Kerbrat-Orecchioni, Catherine. Cf. Gabriele Pallotti, CR of Catherine Kerbrat-Orecchioni Les Interactions verbales.
- Kerr, Douglas. Cf. Alain Calame, "Inclusion in Les Fleurs bleues; Albert Camus, "Pierrot mon ami by Raymond Queneau"; Claude Rameil, "Images of Queneau: An Essay in Filmography."
- Kersh, Gerald. "Dream Gimmick." Chicago Sunday Tribune (Chicago), an. 120 #78 (19 march 1967), "Books Today," p. 13. %% Kersh liked Zazie dans le métro very much, but he admits that can just not get a hold on Barbara Wright's translation of The Blue Flowers.
- Kershner, Richard Brandon, Jr. "A French Connection: Iris Murdoch and Raymond Queneau." Eire - Ireland (St. Paul, Minnesota), vol. 18 #4 (winter 1983), pp. 144-151. %% Kershner looks at Murdoch's The Red and the Green in terms of its relationship to Queneau's On est toujours trop bon avec les femmes and her debt to him.
- Kershner, Richard Brandon, Jr. "Joyce and Queneau as Novelists: A Comparative Study." PhD at Stanford University (Palo Alto, California), 1972. Dissertation Abstracts International, vol. 32 #12 (june 1972), p. 6981-A. %% Kershner compares three of James Joyce's works to Le Chiendent, Pierrot mon ami, and Zazie dans le métro.
- Kessler, Stephen. Cf. Queneau, "Shadow Lengthening."
- Kestermeier, Charles T., SJ. "Chiffres arrondis." Amis de Valentin Brû #5 (juillet 1996), pp. 32-36. %% Kestermeier tries to make sense of the numbers involved in Albert's successful betting in Les Derniers Jours. Cf. Suzanne Bagoly, "Notice complémentaire au texte de Charles Kestermeier, 'Chiffres arrondis'."
- Kestermeier, Charles. "Où Zazie rencontre Zizanie." Amis de Valentin Brû #38-39 (juin

2005), pp. 35-43. %% Kestermeier calls attention to certain similarities between Queneau's Zazie dans le métro and Vian's Vercoquin et le plancton and questions the exact nature of the effect of one text on the other or even the possibility that the texts had a reciprocal influence on each other.

Kestermeier, Charles T., SJ. "A Queneau Bibliography on the Web." French Review (Champaign, Illinois), vol. 72 #3 (february 1999), pp. 557-559. %% Kestermeier attempts to explain how and why he created this bibliography in this form and calls for some means of evaluating such on-line works.

Kestermeier, Charles T., SJ. "Raymond Queneau's Zazie dans le métro: Structures and Structure." PhD at University of Wisconsin (Madison), 1982. Director Marc Hanrez. Dissertation Abstracts International, vol. 43 #11 (may 1983), pp. 3616-3617-A. %% Kestermeier enumerates, explicates, and categorizes the various references in this novel and attempts to infer the novel's overall structure from the partial structures which they form. Cf. Frédéric Descouturelle, "MaizoukicrêcheGaby? Zazie, le satyre et le métro."

Kestermeier, Charles T., SJ. Cf. Hela Ouardi, "Queneau et l'outil informatique."

Kesting, Marianne. "Fische, Insekten und ein großes Fest. Raymond Queneau in der Nachfolge von James Joyce." Die Zeit (Hamburg), an. 20 #47 (19 november 1965), p. 31. %% CR of Ludwig Harig and Eugen Helmlé's German translation of Heiliger Bimbam

Kesting, Marianne. "Die glücklichen Tage des Valentin Brû. Raymond Queneau, Sonntag des Lebens." In her Auf der Suche nach der Realität: Kritische Schriften zur modernen Literatur. München: R. Piper & Co. Verlag, 1972, pp. 115-117. %% CR of Eugen Helmlé's German translation of Sonntag des Lebens. This is the same as her "Die Windstille ist unheimlich. Raymond Queneaus früher Roman Sonntag des Lebens," which only really changes the opening sentences and the paragraph divisions.

Kesting, Marianne. "Die Literatur und das einfache Leben. Odile --- Queneaus erzählte Auseinandersetzung mit den Surrealisten." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. \* #259 (6 november 1973), p. IL. %% CR of Eugen Helmlé's German translation of Odile

Kesting, Marianne. "Die Windstille ist unheimlich. Raymond Queneaus früher Roman Sonntag

des Lebens." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. \* #160 (13 juli 1968), "Literaturblatt," p. 1. %% CR of Eugen Helmlé's German translation of Sonntag des Lebens, a review reprinted under the title "Die glücklichen Tage des Valentin Brû. Raymond Queneau, Sonntag des Lebens."

Ketley, Carol J. "A Reading of Les Fleurs bleues by Raymond Queneau." Master's thesis. Director Madeleine Renouard. London: Birkbeck College (University of London), 1984. %% Ketley does little more than adequately cover the ground: structure, time/space, protagonists, and language.

Khalfa, Jean. Cf. Carol O'Sullivan, "The Stance of the Translator: Translations and Self-Translations of and by James Joyce, Samuel Beckett, and Raymond Queneau."

Khristi, Jovan. Postface. In Queneau, Stilske Ve be. Trans. Danilo Kiš. Beograd, Yugoslavia: Nolit, 1964, pp. 121-130. %% This essay is written in Russian and is in Cyrillic lettering. [[\_\_\_\_\_, \_\_\_\_\_]]

Kienzle, Siegfried. "Der Hinweis: Autobus S." Basler Nachrichten (Bâle), an. 122 #438 (16



- oktober 1966), p. 10. %% Kienzle considers an adaptation of Les Exercices de style for the theater. Almost all of this article was reprinted in Queneau, "Stilübungen: Autobus S."
- Kienzle, Siegfried. "Die Verabsolutierung der Ausdrucksmittel." In the theater program for the 1966/1967 season of the "Komödie" in Basel. Ed. Siegfried Kienzle. Pp. 1 and 6.
- Kienzle, Siegfried. Cf. Hans Arp, "Wortträume"; Paul Klee, "Stilübungen..."; Joan Miró, "Im autobus"; Queneau, "Aus dem Tagebuch."
- Kinds, Edmond. "Odile." Combat (Bruxelles), an. # (10 août 1937), p. %% Kinds' review is short and positive; he has a good sense of what the novel is about.
- King, Francis. "Last Concerto in Venice." The Sunday Telegraph (London), an. \* #648 (29 july 1973), p. 10. %% King reviews two novels, one by Giuseppe Bertolucci, the other Barbara Wright's The Flight of Icarus. He primarily reviews the plot, and while he does mention that the translation of Queneau is difficult he finds that "Barbara Hardy"'s translation has moments when it "ceases to be airborne."
- Kingston, Jeremy. "Men of Letters are Wordless." The Times (London), vol. \* #66,415 (20 january 1999), "Main Section," p. 35. %% Kingston reports on a mime festival at which Paolo Nani performed "The Letter." This work consisted of about 15 variations on a simple story, and Kingston notes the similarity to the Les Exercices de style.
- Kington, Miles. "Cobb's Tour de France." Sunday Times (London), vol. \* #\* (29 june 1980), p. 42. %% Kington reviews Richard Cobb's Promenades and generally likes the work, but he does find Cobb to describe a very different Queneau from the one who appeals to him personally.
- Kington, Miles. "Iris Murdoch and Me: The Naked Truth." The Independent (London), an. \* #4777 (8 february 2002), "Friday Review," p. 3. %% Kington writes of how his reading of Iris Murdoch's first novel, Under the Net (dedicated to Queneau), gave him some enthusiasm for her and interest in reading her later works. Unfortunately he discovered that he did not like these other novels and was surprised to discover that others felt the same way.
- Kington, Miles. "The Translations We Deserve." Punch (London), vol. 267 #\* (6 november 1974), pp. xv-xviii (at the end of the issue). %% Towards the end of this article, Barbara Wright comments on her translations.
- Kington, Miles. "Versed in Paste-up Poetry." The Times (London), vol. \* #61713 (15 december 1983), p. 10. %% Kington reviews Crombie's One Hundred Million Million Poems with much delight, also mentioning Yours for the Telling.
- Kington, Miles. "Why the Green and Orange Need Some Black Humour." The Independent (London), an. \* #2526 (23 november 1994), p. 17. %% Kington describes Queneau's On est toujours trop bon avec les femmes at some length.
- Kington, Miles. Cf. David Gillard, "Goonish Guru for the Greco Generation."
- Kington, Miles. "What a Life!" Times Literary Supplement (London), vol. \* #3834 (5 septem-ber 1975), p. 997. %% This is a letter adding to the article by E. V. Lucas and George Morrow in the Times Literary Supplement of 1 august 1975, p. 873.
- Kirmu. "Lettre du Deutérodactaire Kirmu au Régent Tadjou." Dossiers du Collège de 'pataphysique #20 (22 gidouille 89 EP [vulg. 6 juillet 1962]), pp. 43-46. %% This is on Queneau, science fiction, and animals. For more on animal members of the Pataphysical College,

cf. Ruy Launoir, Clefs pour la 'pataphysique, pp. 140-141. The attribution of this article to Kirmu is typically 'pataphysical: the author's real name is more than unclear, probably intentionally so.

Kirscher, Gilbert. "Hegel aujourd'hui?" Archives de philosophie (Paris), vol. 47 #2 (avril-juin 1984), pp. 319-325. %% This only has two mentions of Queneau's name on the first page.

Kirsop, Wallace. "Jacques Birnberg." Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 7-16. %% Kirsop offers a homage to Birnberg, with a few vague touches of biography, then lists Birnberg's publications in chronological order.

Kiš, Danilo. "Quelques Notes sur Exercices de style et leur traduction en serbo-croate." In his Homo poeticus. Trans. Pascale Delpech. Paris: Fayard, 1993, pp. 141-145. %% Kiš questions whether Queneau was correct in choosing an insignificant incident as the basis for this work and declares that it is really not a matter of "variations" on an idea in the musical sense. He also comments on the ease of his own translation and on a theater presentation based on it in Yugoslavia. On the other hand, he neglects to mention the 1964 "Rad" edition of his translation along with the other three.

Kiš, Danilo. "Svojevrsna parodija francuske književnosti." In Queneau, Stilske Ve be. Beograd, Yugoslavia: Izdavacka radna organizacija "Rad," 1986, pp. 121-127. %% This is in Serbian.

Kiš, Danilo. Cf. Anonymous, "Mort de l'écrivain Danilo Kiš"; Claude Combet, "Danilo Kiš (1935-1989)"; Queneau, Caca u metrou and Stilske Ve be; Jacques Roubaud et al., "Les Exercices de style de Raymond Queneau. Table ronde présidée par Jacques Roubaud"; Nicole Zand, "Mort de l'écrivain yougoslave Danilo Kiš."

Kislov, Valery. "Oulipo." Mitin Zhurnal (Leningrad), vol. \* #54 (\* 1997), pp. 168-219. %% This seems to be a rather extensive description of the work of the Oulipo, with particular application to the Russian language. The title of this periodical means "Mitia's Journal"; "Mitia" is the diminutive of "Dmitri." [[\_\_\_\_\_, \_\_\_\_\_]]

Kislov, Valery. Cf. Queneau, Les Exercices de style, Une Histoire modèle, On est toujours trop bon avec les femmes, "'Panique' and 'Destinée'," and Saint-Glinglin.

Klai\_, \_eljko. "Kako je zazie postala caca." Teka (Zagreb), vol.\* #4 (proljece 1974), pp. 999-1012. %% This appears to concern Zazie dans le métro and language; it is written in Serbo-Croatian.

Klanfer, Jules. "Med ana franzzäseschn Dintn." Arbeiter-Zeitung (Wien), an. 70 #107 (10 mai

1959), p. 14. %% This article is in normal modern German, but this subtitle to the section concerning Zazie dans le métro is incomprehensible to any Deutschsprecher I have showed this to.

Klaver, Elizabeth. "Samuel Beckett's Ohio Impromptu, Quad, and What Where: How It Is in the Matrix of Text and Television." Contemporary Literature (Madison, Wisconsin), vol. 32 #3 (fall 1991), pp. 366-382. %% Klaver mentions (pp. 375-376) Queneau's Exercices de style as a "novel" (her quotation marks) under the mistaken name of "Transformations" as well as "Notation." She refers, in their regard, Queneau, "Transformations."

Klaw, Barbara. "Desire, Ambiguity, and Contingent Love: Simone de Beauvoir, Sexuality, and

Self-Creation, or What Good is a Man Anyway?" Symposium (Syracuse, New York),

vol. 51 #2 (summer 1997), pp. 110-123. %% Klaw notes (p. 118) how de Beauvoir says in a letter to Nelson Algren (3 october 1949) that Raymond and Janine are very unhappy together.

Klee, Paul. "Stilübungen..." In the theater program for the 1966/1967 season of the "Komödie" in Basel. Ed. Siegfried Kienzle. P. 9. %% This is a poem.

Klee, Paul. Cf. Queneau, "Stilübungen: Autobus S."

Klein, Gérard. "Science-Fiction et Roman nouveau." Surface de la planète. Ed. Daniel Drode.

Paris: Lafont, 1976, pp. 7-24. %% Klein just barely mentions Queneau a few times.

Klein, Jean-Claude. Florilège de la chanson française. Collection "Les Compacts," #17. Paris:

Bordas, 1990. %% Klein consecrates p. 217 to "Si tu t'imagines" and Gréco's creation of the song. An interpretation that goes deeper than almost any other.

Klein-Lataud, Christine. Cf. Dominique Rolland-Nanoff, "Zazie dans le métro et la traduction de l'humour en littérature: Une Analyse comparée de deux traductions en langue anglaise."

Klepzig, Gerd. "Variationen über fast nichts. Raymond Queneaus 'Autobus S' im Theater am Dom." Die Welt (Hamburg), an. \* #23 (28 januar 1975), p. 16. %% Klepzig reviews a theater production of Exercices de style.

Kliebenstein, Georges. "L'Encyclopédie minimale." Poétique (Paris), vol. 22 #88 (novembre 1991), pp. 447-461. %% Kliebenstein makes brief references to Queneau's statements on Bouvard et Pécuchet on pp. 453 and 459.

Kliebenstein, Georges, and Guylaine Pineau. "Queneau et la 'poligraphie'." Poétique (Paris), an. \* #126 (avril 2001), pp. 191-216. %% The "poligraphie" of the title refers to how Queneau writes about the city. The authors consider many topics in this light: the city as opposed to the country, Nature, a part of the city as opposed to the whole, sexuality in regard to the city, the métro, street names and the patterns they form, maps as opposed to reality, monuments, misidentifications, losing oneself, etc. Some of these reflections are treated in greater depth, some in less, and there are still others which are mere asides, comments made in passing. All of this is interesting, all useful, but there is little sense of a single thesis which guides and directs these ideas and comments. The article is nonetheless quite valuable in its own way. Cf. Derek Schilling, "Le Chiendent entre histoire et fiction, ou Les Parfaits Banlieusards de Raymond Queneau."

Kliebenstein, Guylain. "Topopathie de Raymond Queneau." In Ville et voyage: Trajectoires urbaines. Préf. Pierre Sansot. Collection "Recherches sur la ville contemporaine," #2. Paris: Didier Erudition, 1986, pp. 51-64. %% Kliebenstein makes quite a few comments on Queneau's views of the city (especially Paris) and cites a number of Queneau's works in support of those comments, but they don't really add up to any sort of coherent position. This volume seems to assemble the papers of a seminar, the "Groupe de travail interdisciplinaire" at the Ecole normale supérieure de Saint-Cloud.

Klinkenberg, Jean-Marie. "Ceci n'est pas un article scientifique." Amis de Valentin Brû #24-25

(janvier 2002), pp. 65-72. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Klinkenberg looks at what he knows of Blavier, at the Temps mêlés magazine, at Auguste Viatte's narrow-minded view of Belgian literature, and at Blavier's

place in that world.

Klinkenberg, Jean-Marie. "Combinatoire et sélection. La Littérature expérimentale selon l'Ou-

LiPo." Journal des poètes (Bruxelles), an. 42 #3 (\* 1972), pp. 8-11. %% Klinkenberg describes the Oulipo's focus, using S + 7 and Cent Mille Milliards de poèmes as examples.

Klinkenberg, Jean-Marie. "Combinatoire et sélection. La Littérature expérimentale selon l'Ou-

LiPo." In his Le Sens rhétorique: Essais de sémantique littéraire. Bruxelles: Editions les Eperonniers, 1990, pp. 163-168. %% This is virtually the same as the original article.

Klinkenberg, Jean-Marie. CR of Paul Gayot's Raymond Queneau. Revue des langues vivantes

(Bruxelles), vol. 35 #4 (\* 1969), p. 444. %% Klinkenberg gives a very warm review of Gayot's work.

Klinkenberg, Jean-Marie. CR of Renée Baligand's Les Poèmes de Raymond Queneau: Etude phonostylistique. Le Français moderne (Paris), vol. 41 #3 (juillet 1973), pp. 313-315.

%% Klinkenberg sees almost nothing but problems with Baligand's work.

Klinkenberg, Jean-Marie. "Ecriture et orthographe." Français moderne (Paris), an. 60 #2 (décembre 1992), pp. 129-140. %% Klinkenberg makes a reference to Queneau's "Ecrit en 1937" on p. 131.

Klinkenberg, Jean-Marie. "Fenouil contre chiendent, ou un auteur et des personnages en quête d'ontalgocure." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 95-102. %% This has a brief discussion of drinks in Queneau, followed by a consideration of how "fenouil" is good for asthma... Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."

Klinkenberg, Jean-Marie. "Français parlé et français littéraire: Introduction à la lecture de Ray-

mond Queneau." Cahiers (Antofagasta, Chile), vol. \* #2 (año académico 1967), pp. 31-40. %% This article is on Queneau's use of phoneticized language. Cahiers is from the Universidad del Norte, Escuela de francés.

Klinkenberg, Jean-Marie. "Introduction." In Queneau and André Blavier, Lettres croisées 1949-1976, pp. 7-17. %% Klinkenberg presents the relations between Queneau and Blavier and explains the limits and subtleties of this text.

Klinkenberg, Jean-Marie. "Jeu et profondeur chez Raymond Queneau." Ecritures (Liège), vol.

\* #1 (\* 1967), pp. 45-52. %% Klinkenberg discusses play and thoughtfulness in Queneau's poetry.

Klinkenberg, Jean-Marie. "La Jeunesse littéraire de Raymond Queneau." Liège: Université de Liège, 1966. %% Klinkenberg looks especially at Queneau's surrealist and philosophical interests in his early years in Paris. Klinkenberg says that this was not a "mémoire de licence." Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 378, note 330.

Klinkenberg, Jean-Marie. "Queneau e(s)t le nouveau roman." In Bibliothèque municipale du Havre, Raymond Queneau, p. 21. %% Klinkenberg defends Queneau's status as one of the first "nouveau romanciers."

Klinkenberg, Jean-Marie. "Queneau structuraliste;" Temps mêlés #150 + 17/19 (avril 1983), pp. 103-120. %% Klinkenberg does a close analysis of structure/structuralism, especially

in Les Fleurs bleues. This is actually the way the title appears, with the inverted exclamation mark.

Klinkenberg, Jean-Marie. Le Sens rhétorique: Essais de sémantique littéraire. Bruxelles: Editions les Eperonniers, 1990. %% Klinkenberg cites and refers to Queneau briefly several times (pp. 46, 128, and 149) and discusses the Cent Mille Millions de poèmes at greater length (pp. 163-168).

Klinkenberg, Jean-Marie. Cf. Yves Bacquelaire, "Pierrot le policier caché. Le Roman policier dans Pierrot mon ami de Raymond Queneau"; Jacques de Decker, "Aux Midis de la poésie: Queneau! Queneau!"; Jacques Dubois, Francis Edeline, Jean-Marie Klinkenberg, Philippe Minguet, François Pire, and Hadelin Trinon, ed., A General Rhetoric and Rhétorique générale; Michel Grodent, "Queneau-Blavier: Pour tout savoir sur une amitié 'pataphysicienne'"; Vincent Malacor, "Queneau au PEN Club"; Jean-Michel Poncin, "La Citation chez Raymond Queneau: Une Systématique de la réénonciation --- la déception du discours"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 305-306, 378 (note 330), and 383 (note 385); Michèle Sovervyns, "Le Problème de l'absurde dans les romans de Raymond Queneau: Expression et réaction"; Marie-Line Vanderhoven, "L'Image de l'Irlande et l'influence de James Joyce chez Raymond Queneau."

Klochtkovskiy, Mikhaïl P. Cf. Queneau, "L'Ecrivain et le langage."

Klopfenstein, René. "La Vitrine aux livres." Le Soir (Bruxelles), an. 63 #70 (12 mars 1949), p. 7. %% Klopfenstein admits that Saint-Glinglin mystifies him.

Klünner, Joachim. Cf. Queneau, "Zwei Gedichte."

Knaller, Susanne. Cf. Wolfgang Pöckl, "Raymond Queneaus Petite Cosmogonie portative --- Epos des Computerzeitalters?"

Knapp, Bettina. CR of Pascale Gaitet's Political Stylistics. Nineteenth Century French Studies (Fredonia, New York), vol. 21 #1-2 (fall-winter 1992-1993), pp. 206-208. %% Knapp summarizes and praises Gaitet's work, with a few interesting judgements on Zazie dans le métro and the film made from it.

Knapp, Bettina L. "Interviews avec Marguerite Duras, Gabriel Cousin." French Review (Baltimore), vol. 44 #4 (march 1971), pp. 653-664. %% Duras comments (p. 653) on her first novel, Les Impudents, and relates Queneau's reaction to it.

Knapp, Bettina. "Raymond Queneau." In her French Novelists Speak Out. Troy, New York: Whitston Publishing Co., 1976, pp. 41-47. %% This is a rather good and wide-ranging interview. Cf. Nadine Savage, CR of Bettina Knapp's French Novelists Speak Out; Ralph Tarica, CR of Bettina Knapp's French Novelists Speak Out.

Knapp, Wilhelm. Cf. Anonymous, CR of H. J. Kaplan's translation of The Skin of Dreams.

Knapton, Toni. "Du Coq à l'âne." Le Courrier français des Etats-Unis (San Francisco), an. 110 #21 (19 october 1960), p. 5, and #22 (26 october 1960), p. 5. %% Knapton gives a standard sort of review of Zazie dans le métro but does it better than most.

Knauth, Karl Alfonz. Literaturlabor. La Muse au point. Für eine Neue Philologie. Collection "Literaturwissenschaftliche Monographien," vol. 3. Rheinbach-Merzbach: CMZ-Verlag, 1986. %% Knauth mentions Queneau's Cent Mille Millions de poèmes and Exercices de style and uses them for examples (pp. 25, 46, 51, 59, 60, 104, 105, 124, 132, 189, 359, 360, 373, 403, and 542). He includes some curious variations on them.

Knecht, Susanne. "Raymond Queneau. Urlaub von der Truppe." Die Welt (Hamburg), an. \*

- #2 (3-4 janvier 1976), "Die Welt des Buches," p. 7. %% CR of Eugen Helmlé's German translation of Ein Winter in Le Havre
- Kneubühler, Michel, and Thierry Renard, ed. and pref. Actes de naissance: Sur "Je Naquis au Havre..." de Raymond Queneau. La Callonne, Genouilleux (Ain): La Passe au vent, 2003. %% This work, produced with the help of several organizations, contains "exercices de style" done by 31 authors based on the opening verses of Queneau's Chêne et chien. Cf. Karine Fellemann, "Actes de naissance."
- Knodel, Arthur J. CR of Jean Queval's En somme. French Review (Baltimore), vol. 46 #2 (december 1972), pp. 450-451. %% Knodel finds that Queval imitates Queneau too much, and not the best of Queneau at that.
- Knox, T. M. CR of Alexandre Kojève's Introduction à la lecture de Hegel. Mind (Oxford), vol. 57 #228 (october 1948), p. 517. %% Knox regrets that Kojève had not written a book on Hegel himself instead of leaving us with this "somewhat indigestible hotch-potch."
- Knox, T. M. CR of Deucalion #5. Philosophical Quarterly (St. Andrews, Scotland), vol. 8 #30 (janvier 1958), p. 93. %% Knox has a rather negative evaluation of Queneau and Georges Bataille's "La Critique des fondements de la dialectique hégélienne," which Jean Wahl had included in this collection.
- Kober, Jacques. Cf. Queneau, "Mélancolies monégasques."
- Koch, Peter. "Diglossie in Frankreich?" In Frankreich an der Freien Universität: Geschichte und Aktualität. Ed. Winfried Engler. Collection "Zeitschrift für französische Sprache und Literatur," #23. Stuttgart: Franz Steiner, 1997, pp. 219-249. %% Koch seems to go fairly deeply into the question of bilingualism (whether it is a case of two separate languages or the distinction between a written and a spoken language), but he only cites Queneau's views here and there in his discussion.
- Koch, Peter, and Wulf Oesterreicher. "Sprachwandel und expressive Mündelichkeit." Zeitschrift für Literaturwissenschaft und Literatur (Deutschland), an. 26 #102 (juni 1996), pp. 64-96. %% The authors only mention "Ecrit en 1955" in their extensive bibliography (p. 95). This publication is also referred to as "LiLi."
- Kockelkoren, Matthieu. "Raymond Queneau, een laborant van de taal." De Tijd (Amsterdam), an. # (4 august 1978), pp. 38-39. %% The title means "Raymond Queneau, a chemist of language."
- Koenig, Anne-Marie. "Bens, cinquante ans après." Magazine littéraire (Paris), vol. \* #267-268 (juillet-août 1989), p. 104. %% Koenig reviews Jacques Bens' La Cinquantaine à Saint-Quentin and notes that there is not a word about Queneau in the book...
- Koenig, Anne-Marie. "La Sérénité du 'pataphysicien.'" Magazine littéraire (Paris), vol. \* #270 (octobre 1989), p. 168. %% Koenig spotlights André Blavier with, of course, constant reference to his relation to Queneau.
- Koenig, Théodore. "Michel Vachey romancier et poète." Phantomas (Bruxelles), an. 17 #94-98 (décembre 1970), pp. 137-139. %% Koenig indicates that "Une Trouille verte" is a "succulente nouvelle, que j'aime décidément beaucoup." Each volume of this periodical is also named separately; this one is Marcel and Gabriel Piqueray, "Non Inhibited Poems 1949-1954."

- Koenig, Théodore. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 54, 56, 71, 85, 112, 127, 128, 163, 348 (note 41), 352 (note 83), and 356 (note 132).
- Koeppen, Wolfgang. "Das neue französische Wörterbuch." Die Zeit (Hamburg), an. 15 #53 (30 dezember 1960), p. 12. %% CR of Eugen Helmlé's German translation of Zazie in der Metro. Cf. Gerhard Dörr, "Queneau en Allemagne."
- Kogan, Vivian. Afterword. In The Blue Flowers by Raymond Queneau. Trans. Barbara Wright. New York: New Directions, 1985, pp. 227-232. %% Kogan's brief analysis and explication of this novel is quite worthwhile, especially for anglo-saxophone readers.
- Kogan, Vivian. Announcement of the Queneau session at the annual MLA convention.  
PMLA  
 (New York), vol. 99 #6 (november 1984), pp. 1158-1159. %% This is the same as Anonymous, "Raymond Queneau: Theoretical Approaches."
- Kogan, Vivian. "The Fiction of History in Raymond Queneau's Les Fleurs bleues." Studies in the Humanities (Indiana, Pennsylvania), vol. 11 #1 (june 1984), pp. 7-11. %% Kogan looks at the nature of history in fiction as realized in Queneau's Les Fleurs bleues in a brief but most worthwhile article.
- Kogan, Vivian. The Flowers of Fiction: Time and Space in Raymond Queneau's "Les Fleurs bleues". Lexington, Kentucky: French Forum, 1982. %% Either Kogan's subtitle says it all or it would be necessary to read the book to understand the content. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Charles Krance, "Vivian Kogan: The Flowers of Fiction: Time and Space in Raymond Queneau's 'Les Fleurs bleues'"; Jutta Langenbacher-Liebgott, CR of Vivian Kogan's The Flowers of Fiction; Michal Mrozowicki, "L'Image de la Révolution française dans Les Fleurs bleues de Raymond Queneau"; Florence Rechsteiner, CR of Vivian Kogan's The Flowers of Fiction; Walter Redfern, CR of Vivian Kogan's The Flowers of Fiction; Carol Sanders, Raymond Queneau, p. 43; Jean Sareil, CR of Vivian Kogan's The Flowers of Fiction: Time and Space in Raymond Queneau's 'Les Fleurs bleues'; Edmund Smyth, CR of Vivian Kogan's The Flowers of Fiction.
- Kogan, Vivian. "Introduction." In The Last Days by Raymond Queneau. Trans. Barbara Wright. Elmwood Park, Illinois: Dalkey Archive Press, 1990, pp. vii-xiii. %% Kogan gives a solid and comprehensive introduction to this novel, situating it well among Queneau's works and in history.
- Kogan, Vivian. "Patapoetics." Unpublished paper given at the MLA convention at Christmas in 1984. %% Kogan studies Queneau's structuring, considering especially the Cent Mille Millions de poèmes, mathematics, the Oulipo, and surrealism. Cf. Marcel Bénabou and Georges Perec, "Le P.A.L.F."
- Kogan, Vivian. "La Petite Fleur bleue de l'histoire." Temps mêlés #150 + 33/36 (juillet 1987), pp. 29-36. %% Kogan discusses history and Les Fleurs bleues.
- Kogan, Vivian. "Raymond Queneau." In A Critical Bibliography of French Literature. Vol. 6, part 3. Ed. David Clark Cabeen. Syracuse, New York: Syracuse University Press, 1980, pp. 1463-1471. %% This is a rather short critical bibliography of Queneau.
- Kogan, Vivian. "Raymond Queneau: 'Patapoetics of the Novel.'" PhD at Brown University (Providence, Rhode Island), 1971. Director Albert Salvan. Dissertation Abstracts International, vol. 33 #8 (february 1973), pp. 4350-4351-A. %% Kogan discusses Zazie dans

- le méto, Les Fleurs bleues, and Vol d'Icare in terms of language and the Oulipo.
- Kogan, Vivian. "Raymond Queneau, romancier modèle." Temps mêlés #150 + 20/21 (septembre 1983), pp. 63-72. %% Kogan writes on time, space, and history in Les Fleurs bleues.
- Kogan, Vivian. "Raymond Queneau (1903-1976)." In French Novelists 1930-1976. Ed. Catherine Savage Brosman. Vol. 72 of Dictionary of Literary Biography. Detroit: Gale Research Inc., 1988, pp. 300-313. %% Kogan gives a good summary of Queneau's life and works, including summaries of some of those works and a rather complete bibliography of the major ones.
- Kohlhauer, Michael. "L'Ame des mots: Raymond Queneau le spirituel." Recherches et travaux (Grenoble), vol. \* #58 (\* 2000), pp. 173-190. %% Kohlhauer reflects on the nature of Queneau's use of language as an exercise of wit and a reflection of his philosophy and even spirituality. His approach is refreshing and insightful, connecting many diverse aspects of Queneau's life and works. Very worthwhile.
- Kohlhauer, Michael. "Auteur en exil. Joseph de Maistre, Les soirées de Saint-Pétersbourg." Littératures (Toulouse), vol. \* #33 (printemps 1998), pp. 33-55. %% Kohlhauer considers the presence of de Maistre in Les Soirées as both author and character. The only involvement of Queneau is in a note on p. 36, where Kohlhauer cites "Romancier? Non. Personnage." from Le Chiendent.
- Kohlhauer, Michael. "Du Pamphlet à la littérature: Georges Bernanos ou l'écriture d'un combat." Europe (Paris), an. 73 #789-790 (janvier-février 1995), pp. 63-74. %% Kohlhauer refers (p. 66) to Queneau's using the metaphor of the world as a carnival in Pierrot mon ami as being similar to certain metaphors of Bernanos.
- Kohn-Etiemble, Jeannine. Cf. Jean Paulhan, 226 Lettres inédites de Jean Paulhan: Contribution à l'étude du mouvement littéraire en France.
- Kojève, Alexandre. Introduction à la lecture de Hegel. Ed. Queneau. Paris: Gallimard, 1947. %% Queneau edited these notes from the Alexandre Kojève seminar. This work contains Queneau's edited notes from Kojève's seminar on Hegel's Phenomenology of the Spirit; Queneau's notes run from January 1933 to May 1939. Cf. Louis Althusser, CR of Alexandre Kojève's Introduction à la lecture de Hegel; Anonymous, CR of Alexandre Kojève's Introduction à la lecture de Hegel; Georges Bataille, "Sur Nietzsche"; Daniel Bell, "The Fight for the Twentieth Century: Raymond Aron versus Jean-Paul Sartre"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 20; Italo Calvino, "Preface," pp. 10 and 17; Ornella Pompeo Faracovi, "Il primo Sartre e la filosofia francese"; Jacques Havet, "A Survey of Some of the French Philosophical Literature since 1946"; T. M. Knox, CR of Alexandre Kojève's Introduction à la lecture de Hegel; Jean-François Lecoq, "La Fin de l'histoire et le dernier roman. Les Fleurs bleues de Queneau comme hypertexte"; Pierre Macherey, "Queneau scribe et lecteur de Kojève"; Pierre Picon, CR of Alexandre Kojève's Introduction à la lecture de Hegel; Christelle Reggiani, "Poétique(s) de la philosophie (à propos de trois romans de Queneau)"; Ignacio Sotelo, "El Silencio de Alexandre Kojève"; Duc Thao Tran, "La Phénoménologie de l'Esprit et son contenu réel"; Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 33-34 for the "prière d'insérer."



- Kojève, Alexandre. Introduction à la lecture de Hegel. Ed. Queneau. Paris: Gallimard, 1962.
- Kojève, Alexandre. Introduction à la lecture de Hegel. Ed. Queneau. Collection "Bibliothèque des idées." Paris: Gallimard, 1968.
- Kojève, Alexandre. Introduction à la lecture de Hegel. Ed. Queneau. Collection "Bibliothèque des idées." Paris: Gallimard, 1971.
- Kojève, Alexandre. Introduction à la lecture de Hegel. Ed. Queneau. Collection "Tel," #45. Paris: Gallimard, 1979.
- Kojève, Alexandre. Introduction to the Reading of Hegel. Lectures on the Phenomenology of Spirit assembled by Raymond Queneau. Trans. James H. Nichols. Ed. Allan Bloom. New York: Basic Books, 1969. %% According to a note by Nichols (pp. xiii-xiv), this translation "includes slightly under one half of the original volume"; cf. Anonymous, CR of Alexandre Kojève's Introduction to the Reading of Hegel.
- Kojève, Alexandre. "Les Romans de la sagesse." Critique (Paris), vol. 8 #60 (mai 1952), pp. 387-397. %% Kojève reviews Pierrot mon ami, Loin de Rueil, and Le Dimanche de la vie from a hegelian point of view. Cf. Dominique Auffret, Alexandre Kojève, pp. 365-372; Italo Calvino, "Preface," pp. 10 and 17; Shadia B. Drury, "Queneau's Heroics"; Alessandra Ferraro, "Raymond Queneau ou la guerre aux portes du récit"; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 63 and 272; David Macey, "The Sage and the Philosopher, or Queneau's Suburbs"; Michel Lécureur, Raymond Queneau, pp. 301-302; Pierre Ma-cherey, "Divagations hégéliennes de Raymond Queneau"; Makiko Nakazato, "Roman philosophique --- Le Dimanche de la vie de Queneau"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 39 and 346 (note 21); Christelle Reggiani, "Poétique(s) de la philosophie (à propos de trois romans de Queneau)"; Michael Roth, Knowing and History: Appropriations of Hegel in Twentieth-Century France; Jean-Pierre Salgas, "Théo, mon ami"; Derek Schilling, "Queneau Porte Chaillot: Le Savoir périphérique dans Pierrot mon ami."
- Kojève, Alexandre. "I Romanzi della saggezza." Trad. Marina Premoli. Leggere (Milano), vol. \* #22 (giugno 1990), pp. 24-29. %%
- Kojève, Alexandre. Vvedenie v chtenie Gegelia: Lektsii po Fenomenologii dukha, chitavshiesia s 1933 po 1939 g. v Vysshe prakticheskoe shkole. Ed. Raymond Queneau. Trans. A. G. Pogonialo. Collection "Slovo o sushchem," #44. Saint-Petersburg: Nauka, 2003. %% This a translation of the Introduction à la lecture de Hegel into Russian. [[ \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_, \_\_\_\_\_ 1933 \_\_ 1939 \_\_.; \_\_\_\_\_; \_ . \_ . \_\_\_\_\_]]
- Kokai, Eiji. Cf. Queneau, Shiho no tameni.
- Kolbert, Jack. "L'Année littéraire 1976, ou l'année Malraux." French Review (Champaign, Illinois), vol. 50 #6 (may 1977), pp. 821-834. %% Kolbert says (p. 827) that the new verse form of Morale élémentaire (which he misnames) is likely to be considered one of the most "provocantes" poetic inventions of the preceding ten or twenty years.
- Kolbert, Jack. "L'Année littéraire 1986." French Review (Champaign, Illinois), vol. 60 #6 (may 1987), pp. 763-771. %% Kolbert mentions the publication of Queneau's Journal 1939-1940 on p. 765, but he thinks that the title is Philosophes & voyous.
- Koltai, Tamás. "Stilusgyakorlatok. Katona József Színház." Uj Tükör ( ), an. # (7 novembre 1982), p.

- Konopnicki, Guy. "Queneau, ça se lit dans le métro." Marianne (Paris), vol. \* #268 (10 juin 2002), pp. 66-69. %% Konopnicki gives a warm summary of Queneau's life and interests as a basis for presenting the second volume of Les Oeuvres complètes de Raymond Queneau and Michel Lécureur's biography of Queneau.
- Konsbrück, Sam. "Un Invité de marque au Centre national de la littérature." Tageblatt (Luxembourg), an. 88 #234 (9 oktober 2000), p. 23. %% Konsbrück just rehashes the general outlines of the Mersch symposium, adding only a few details.
- Konpek, Jiří. "Literární Kuriozity Raymonda Queneaua." Svetová Literatura (Praha), vol. \* #3 (\* 1966), pp. 160-174. %% This article seems to be a presentation of the "Graphies" section of Queneau's Bâtons, chiffres et lettres, as it contains illustrations from his "Pictogrammes," "Délire typographique," "What a Life!," and "Miró ou le peintre préhistorique," but he also looks at "La Redondance chez Phane Armé."
- Konupek, Jirí. "Trikrát clovek v soucasném francouzském románu." Plamen (Praha), vol. \* #7 (cervenec 1996), pp. 151-154. %% Konupek seems to be discussing Pierrot mon ami and its relation to the "nouveau roman."
- Kool-Smit, J. E. "Lolita vertaald in Zazie." Tirade (Amsterdam/Antwerp), vol. \* #46 (oktober-november 1960), pp. 306-312. %% This article appears to compare Zazie with Lolita.
- Korn, Karl. "Groteskes Gleichnis der absurden Welt. Louis Malles Farbfilm Zazie." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. \* #27 (1 februar 1961), p. 20. %% This would appear to be a review of the film version of Zazie dans le métro.
- Korn, Karl. "Die Haut der Träume. Queneaus neuer Roman." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. \* #85 (11 april 1964), "Literaturblatt," p. 5. %% CR of Eugen Helmlé's German translation of Fern von Rueil. Cf. Gerhard Dörr, "Queneau en Allemagne."
- Korn, Karl. "Poesie und Trivialität. Raymond Queneaus Buch Mein Freund Pierrot." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. \* #200 (29 august 1964), "Literaturblatt," p. 5. %% CR of Eugen Helmlé's German translation of Mein Freund Pierrot
- Kornacker, David. Cf. Marcel Bénabou, Why I Have Not Written Any of My Books.
- Kornfeld, Edna. Cf. Queneau, Zazie vmetro.
- Kornhendler, J. Cf. L. Domankevitch, J. Kornhendler, and L. Leneman, "A Propos d'un article d'encyclopédie sur la littérature yiddish."
- Korniken, Vera. "Raymond Queneau en fête." Le Figaro (Paris), an. \* ## (3 février 1978), p. 22. %% Korniken mentions that Les Fleurs bleues was to be the thousandth title in the Folio series and that there would soon be an exposition dedicated to him at the Bibliothèque nationale.
- Kortländer, Bernd. Cf. Martin Ebel, "Übersetzt un vergriffen. Die kurzatmige Vermittlung der Gegenwartsliteratur."
- Kosma, Joseph. Chansons. 33 1/3 rpm LP. Ades #14.001, 1976. %% Among other Kosma songs, Jean-Christophe Benoît, baritone, and Bernard Ringeissen, piano, perform Queneau's Si t'imagines: "Il pleut" and "Art poétique."
- Kosma, Joseph. Cf. Anonymous, "Nos Echos"; Jean-Marie Catonné, Queneau; Claude Debon, "Raymond Queneau et la chanson"; Bertrand Dicale, Juliette Gréco: Les Vies d'une

chanteuse; Queneau, "Déclarations" and "Kosma"; Claude Rameil, La TSF de Raymond Queneau, pp. 165-167.

Kosmala, Marianne. "Sexe, texte et travestissement dans Les Oeuvres complètes de Sally Mara

de Raymond Queneau." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2001. %% Kosmala presents the results of her work in three chapters: "la confusion de genres" (la création d'un auteur double; Queneau ventriloque: langage de femme, langage sexuel), "la mise en scène de la sexualité féminine" (une image de la féminité; l'odyssée de Sally et Gertie), and "le jeu des emboîtements: quelques considérations féminines et imaginaires sur la sexualité masculine" (fantasme de la virilité et phallocentrisme; cauchemar de la défaillance sexuelle). Cf. Marie-Noëlle Campana, "La Moisson de Paris 3 en 2001." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]

Koster, Serge. "Queneau le magicien." Le Monde (Paris), an. 38 #11479 (25 décembre 1981), p. 11. %% Koster gives a pleasant presentation of Queneau's Contes et propos.

Koster, Serge. "Queneau le patron." Le Monde (Paris), an. 38 #11395 (18 septembre 1981), p. 16. %% Koster's presentation of the 1981 reprinting of Saint-Glinglin adds little to our understanding of this novel.

Koster, Serge. "Sally Mara est de retour." Le Monde (Paris), an. 36 #10781 (28 septembre 1979), p. 18. %% This article mentions the reprinting of Les Oeuvres complètes de Sally Mara.

Koster, Serge. Cf. S. K., "Queneau par Queval"; Louis Quievreux, "La Même Question: Cela existe-t-il des écrivains belges?"

Κουβάστου, Λυδία. Cf. Queneau, Όνειρο και φυγή.

Κουκουβίνου, Λίζα. "Ραϊμόν Κεν : Ασκήσεις δομής ή παραλλαγές σ\_ ένα θέμα." Διαβάζω (Αθήνα), vol. \* #320 (13 Οκτωβρίου 1993), pp. 74-77. %% Koukoubinou's title might read "Raymond Queneau: Exercises in Construction or Variations on a Theme."

Κουκουβίνου, Λίζα. "Η Ζαζί στο μετρό. Ένα ταξίδι που δεν έγινε ποτέ. Η μήπως έγινε;" Διαβάζω (Αθήνα), vol. \* #320 (13 Οκτωβρίου 1993), pp. 68-71. %% This title means "Zazie dans le métro. A Trip Which Never Happened, or Perhaps It Did?"

Κουκουβίνου, Λίζα. Cf. Queneau, Βαρυχειμωνιά. I assume that this is the same person as Lisa Mamakouka and Elizabeth Mamakouka-Koukouvinou.

Kousbroek, Rudy. "Het andere handschrift." Nieuwe Rotterdamse Courant (Rotterdam), an. 16 #245 (18 juli 1986), p. . %% Kousbroek reviews Queneau's Voyage en Grèce and Journal 1939-1940.

Kousbroek, Rudy. "Het Geluk der vergetelheid." Nieuwe Rotterdamse Courant Handelsblad (Amsterdam), an. 18 #932? (30 september 1988), p. 2. %% Kousbroek discusses the film version of Queneau's Dimanche de la vie.

Kousbroek, Rudy. "Het Geluk der vergetelheid." In Een Maan van Saturnus. Amsterdam?: Anthos, 19 , pp. 31-38. %%

Kousbroek, Rudy. "Het Geluk heeft geen verleden." Nieuwe Rotterdamse Courant (Rotterdam), an. 8 #146 (28 april 1978), "Cultureel Supplement," p. 1. %% This seems to be a general presentation of Queneau's works.

- Kousbroek, Rudy. "Het Gevoel in Franse film te zijn binnengewandeld." Vrij Nederland (Amsterdam), an. # (15 juin 1985), pp. 11 and 15. %% Kousbroek just mentions Queneau in an article which seems to center on French films of the fifties.
- Kousbroek, Rudy. "Inleiding. Raymond Queneau in de Oerhond." In Queneau's Stijloefeningen. Amsterdam: De Bezige Bij, 1978, pp. 5-24. %% Cf. Douglas R. Hofstadter, Le Ton beau de Marot: In Praise of the Music of Language.
- Kousbroek, Rudy. "Inleiding. Raymond Queneau in de Oerhond." In Queneau's Stijloefeningen. Amsterdam: De Bezige Bij, 1992, pp. 5-24. %% This is the same as his previous essay of this name.
- Kousbroek, Rudy. "Passend eerbewijs voor de schrijver van Zazie dans le métro." Nieuwe Rotterdamse Courant (Rotterdam), an. 15 #188 (10 may 1985), "Boeken," p. 3.
- Kousbroek, Rudy. "Raymond Queneau en de Oerhond." Nieuwe Rotterdamse Courant (Rotterdam), an. 8 #146 (28 april 1978), "Cultureel Supplement," p. 1. %% This is a rather general presentation of Queneau's works from his introduction to a translation of Les Exercices de style into Dutch.
- Kousbroek, Rudy. Cf. Queneau, Stijloefeningen.
- Koyré, Alexandre. Cf. the Hegel entry in the subject files as well as Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 20 and 26; Stanley Barton Fertig, "Une Ecriture encyclopoétique: Formation et transformation chez Raymond Queneau," p. 17; Henri Godard, "Préface"; Michel Lécureur, Raymond Queneau, p. 442; Queneau, "Conjectures fausses en théorie des nombres"; Queneau and Georges Bataille, "Alexandre Koyré: 'Note sur la langue et la terminologie hégéliennes'"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 307-308 and 310; Michael S. Roth, "A Problem of Recognition: Alexandre Kojève and the End of History." There is some sort of manuscript available at the CDRQ under the title "Hegel."
- Krahmer, Catherine. Cf. Josef Müller-Marein and Catherine Krahmer, 25mal Frankreich.
- Kramberg, Karl Heinz. "Die Geister des Fenchel." Die Zeit (Hamburg), an. 22 #5 (7 februar 1967), p. 11. %% CR of Eugen Helmlé's German translation of Die blauen Blumen
- Kramberg, Karl Heinz. "Pantomime der Sprache. Stilübungen Autobus S in der Komödie." Süddeutsche Zeitung (Augsburg), an. \* #288 (11 dezember 1976), p. %% Hillen says (entry 850) that this is in the Augsburg edition, not the usual München one.
- Kramberg, Karl Heinz. "Spiel mit der Sprache." Süddeutsche Zeitung (München), an. \* #195-196 (14 august 1964), "SZ am Wochenende," p. 6. %% Kramberg reviews Eugen Helmlé's German translations of Mein Freund Pierrot and Fern von Rueil.
- Kramberg, Karl Heinz. "Was Sally über Homoroka wissen muß." Süddeutsche Zeitung (München), an. \* #293 (7-8 dezember 1963), "SZ am Wochenende," p. 8. %% CR of Ludwig Harig's German translation of Taschenkosmogonie and Eugen Helmlé's German translation of Intimes Tagebuch der Sally Mara
- Krance, Charles. "Vivian Kogan: The Flowers of Fiction: Time and Space in Raymond Queneau's 'Les Fleurs bleues'." French Forum (Lexington, Kentucky), vol. 8 #2 (may 1983), pp. 187-188. %% Krance gives a rather analytical and rather negative review of Kogan's work.
- Krastiš, Uldris. Cf. Zaz un metro.

- Krauß, Henning. Cf. Mona Wodsak, "'Un Délire tapé à la machine par un romancier idiot?' Zum Problem der Übersetzung von Raymond Queneaus Zazie dans le métro."
- Krea, Henri. "Propos d'un Normand." Nouvel Observateur (Paris), vol. \* #13 (11 février 1965), pp. 20-21. %% This is a wide-ranging interview with Queneau, with rather good and unusual questions and answers.
- Krea, Henri. "Raymond Queneau: Propos d'un Normand." In De Sartre à Foucault. Ed. Nicole Muchnik. Paris: Hachette, 1984, pp. 15-19. %% This is a reprint of his "Propos d'un Normand."
- Kreisel, Georg, and Jean-Louis Krivine. Eléments de logique mathématique, théorie des modèles. Paris: Dunod, 1967. %% In his introduction (pp. v-vi), Kreisel recognizes Queneau's help in the creation of this work, pointing specifically to Queneau's suggestion for an introduction to the second appendix (which appears on pp. 155-158). Cf. Alessandra Ferraro, "Scrittura e matematica nell'opera di Raymond Queneau."
- Kremer, Dieter. Cf. Wolfgang Pöckl, "Raymond Queneaus Petite Cosmogonie portative --- Epos des Computerzeitalters?"
- Kremer-Caruana, Claude. "A la découverte de Raymond Queneau dans Paris, le douzième arrondissement, à travers son recueil de poèmes Courir les rues." Mémoire de maîtrise. Directeur Pierre Pachet. Paris: Université de Paris VII (Jussieu), 1982. %% Kremer-Caruana has some interesting reflections based on a detailed annotation of referents. Cf. François Caradec, "Raymond Queneau 75012 Paris"; Daniel Delbreil, "Parigolades."
- Krenková, Markéta. "Tvurcí Problematika Queneauova Románu. Ztvárnení válečné tematiky v románové tvorbě." Thèse de doctorat. Praha: Univerzita Karlova, 1978. %% Krenková concentrates on Odile, Un Rude Hiver, and Le Dimanche de la vie. This is written in Czech, and the title means "Les Problèmes de création dans le roman de Raymond Queneau. Reflet du thème de la guerre dans sa création romanesque."
- Kreutzer, Johanna. "Die Identitätssuche in einigen Romanen von Raymond Queneau." Director Edgar Sallager. Diplomarbeit. Klagenfurt: University of Klagenfurt, 1999. %% This concerns the search for identity in Le Chiendent, Loin de Rueil, Le Dimanche de la vie, Zazie dans le métro, and Le Vol d'Icare.
- Kritzman, Lawrence D. Cf. Walter Moser, "Fragment and Encyclopedia: From Borges to Novalis."
- Krivine, Jean-Louis. Cf. Georg Kreisel and Jean-Louis Krivine, Eléments de logique mathématique, théorie des modèles.
- Kroll. Cf. Bruno Durocher, La Foire de Don Quichotte.
- Kruks, Sonia. "Merleau-Ponty, Hegel, and the Dialectic." Journal of the British Society for Phenomenology (Manchester), vol. 7 #2 (may 1976), pp. 96-110. %% Queneau is only mentioned in a note (p. 96) as the editor of Alexandre Kojève's Introduction à la lecture de Hegel.
- Kruise, Jens. Cf. Queneau, Zazie i Paris.
- Krysinski, Wladimir. "Lo 'scriptor ludens' tra moderno e postmoderno." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 107-118. %% Krysinski briefly defines the modern and the postmodern and goes on to show how the ludic is regarded in each of them. He uses Julio Cortázar and Heinrich Heissenbüttel as his principal examples.
- Krysinski, Wladimir. "La Voix des métaphores --- La Mise en scène du monde." In Raymond

Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 200-209. %% Krysinski discusses Les Ziaux: "L'Explication des métaphores." This article reappeared in the 1999 edition.

Kubler, Christine. Cf. Gerda Zeltner-Neukomm, "La Perfection du non-être: Raymond Queneau."

Kubo, Akihiro. "'Destinée' de Raymond Queneau." Amis de Valentin Brû #38-39 (juin 2005), pp. 51-60. %% Kubo analyzes this short story rather well, discovering in it a certain conflation of René Guénon and Gustave Le Bon as an impulsion to Queneau's own personal and literary development.

Kubo, Akihiro. "L'écriture autobiographique de Raymond Queneau dans Les Derniers Jours, Odile, et Chêne et chien." Mémoire de DEA. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2001. %% Kubo analyzes how Queneau believes that autobiographical writing works and moves from the technique of novel-writing to a poetic first person. Cf. Marie-Noëlle Campana, "La Moisson de Paris 3 en 2001." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]

Kubo, Akihiro. "Raymond Queneau et la question des genres." Thèse de doctorat. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2005. %% Kubo gives a rather nuanced look at how Queneau dealt with the idea of using genres in his writing; it would be impossible to adequately summarize Kubo's findings, but I might just say that there is a movement from juxtaposition of genres to mixture of them even if that vastly understates the evolution that Kubo traces.

A review of his section and chapter titles might offer some idea of his scope. His work is divided into three sections: 1. "Un 'Archigénre': l'écriture de soi dans les premières oeuvres" ("Le moi entre la science et la poésie: 'Destinée' et les poèmes de jeunesse"; "L'exploration et l'expression du moi: Queneau et le surréalisme"; and "Du roman à la poésie à travers la trilogie autobiographique: Les Derniers Jours, Odile, et Chêne et chien"), 2. "Les Enjeux poétiques du mélange des genres" (A: "Insertion des genres: le roman comme cadre" ["L'univers de fiction en kaléidoscope: les genres insérés dans Le Chiendent"; "La science (inexacte) et la poésie: les genres insérés dans Les Enfants du Limon"; "La juxtaposition des genres: Gueule de Pierre et Les Temps mêlés"; "L'éclatement du cadre narratif?: Exercices de style"] and B: "Le roman-poème et 'Technique du roman"; "Le statut générique de Chêne et chien"; "Le retour au mélange des genres: Le Vol d'Icare"), and 3. "Les Genres mineurs" ("Queneau et la paralittérature"; "L'énigme et son mode d'emploi: le roman policier"; "L'imagination scientifique et la poésie: autour de la science-fiction"; "Une poésie populaire: la chanson"; and "Les récits brefs dans Contes et propos: la nouvelle"). [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]

Kubota, Honya. Cf. Queneau, "Poems," Shiho no tameni, and Sonna tsumori demo.

Kudinov, Michael. Cf. Queneau, "From French Poetry: Raymond Queneau" and "Verses of Recent Years." [[\_\_\_\_\_]]

- Kuentz, Pierre. Cf. Paul Fournel, "Raymond Queneau et le problème du néo-français."
- Kuger. "Si tu t'imagines..." Le Monde libertaire (Paris), an. \* #127 (décembre 1966), p. 13.  
%% Kuger presents and praises the Trois Baudets revue; cf. Eve Griliquez in regard to this show and the record made of it.
- Kuntz, Stanley. Cf. Anonymous, "Raymond Queneau."
- Κυριακίδης, Αχιλλέας. Cf. Jacques Roubaud et al., "Les Exercices de style de Raymond Queneau. Table ronde présidée par Jacques Roubaud"; Queneau, Το Απόκρυφο ημερολόγιο της Σάλλυ Μάρα, Ασκήσεις ύφους, Ιστορίας πρότυπων, and Φταίμε εμείς που είμαστε καλοί με τις γυναίκες.
- Kyrou, Ado. Le Surréalisme au cinéma. Paris: Terrain Vague, 1963. %% Kyrou refers, with much warmth, to the film of Zazie dans le métro (pp. 99-100).
- L. CR of Janine Queneau's Adieu Chansons. Le Rouergue républicain (Rodez), an. 8 #2094 (4 novembre 1951), p. 4. %% The author mentions "fantaisie" and "une irrévérence pas toujours du meilleur goût" in this brief review.
- L., A. "Le Cinéma prépare une encyclopédie en forme d'abécédaire." Ce Matin (Paris), an. 10 #2080 (2 mai 1951), p. 4. %% This author just gives a general and popular presentation of the "Encyclopédie filmée."
- L., Alb. CR of Pour une bibliothèque idéale. Le Bulletin des lettres (Lyon), an. 18 #177 (15 avril 1956), pp. 145-146. %% This is a fairly average review.
- L., D. J. CR of The Flight of Icarus. Kliatt Paperback Book Guide (Newton, Massachusetts), vol. 8 #1 (february 1974), p. 84. %% This review is only light and general.
- L., E. CR of Sinclair Lewis's Impossible ici. Le Bulletin des lettres (Lyon), an. 6 #63 (25 juin 1937), p. 201. %% The author, who is possibly E. de Lamaze, has some reserves about the quality of the novel itself but praises Queneau's translation of it.
- L., G. "Les Oeuvres complètes de Sally Mara." Le Figaro littéraire (Paris), an. 17 #833 (7 avril 1962), p. 5. %% This author doesn't have much to say in presenting Les Oeuvres complètes de Sally Mara.
- L., I. "Contre la philosophie. De Raymond Queneau à Zazie dans le métro." Tribune du clan des jeunes (Luxembourg), an. 10 #5 (septembre 1959), p. 6. %% The author gives a most interesting review of Zazie dans le métro in terms of Queneau's poetry, his (negative) outlook on life, and his insurgence against repetition of the already-achieved. This periodical was an insert in La Voix (Luxembourg), an. 42 #6 (\* septembre 1959).
- L., J.-P. "Camus et Queneau ont plaidé pour les jarivistes." Paris-presse (Paris), an. \* #4088 (4 février 1958), p. 5. %% The author describes an incident in which a group of Jean-Pierre Rosnay's young literary rebels attacked a Dada exposition and had to appear in court. Queneau and Camus wrote letters of support. I presume that the name "jariviste" comes from "Jeunes Auteurs Réunis," the publishers of Queneau's Preface to Anthologie des jeunes auteurs. Cf. Jean-Pierre Rosnay, "A Propos de l'affaire Dada. Les Jarivistes répondent."
- L., M. "Restent les fleurs..." Le Canard enchaîné (Paris), an. 50 #2335 (21 juillet 1965), p. 7.  
%% The author gives a fairly ordinary review of Les Fleurs bleues.
- L., M.-C. "Sous le signe de Raymond Queneau." Paris-Normandie (Rouen), an. \* #1182 (3 février 1983), p. 3. %% This is just a short presentation of the Evreux exposition.
- L., M.-P. "Raymond Queneau. Exercices de style." Bulletin des lettres (Lyon), an. 9 #90 (15 juillet 1947), p. 132. %% The author has a mixed but brief review of the original text.

- L., M.-P. "Raymond Queneau. Saint-Glinglin." Bulletin des lettres (Lyon), an. 10 #103 (15 décembre 1948), p. 496. %% The author takes a very negative stance in this short review.
- L., N. CR of Roger Trubert's Succube. Critique (Paris), vol. 3 #15-16 (août-septembre 1947), pp. 273-274. %% The author speaks of Queneau in presenting the Succube of Roger Trubert.
- L., N. "Raymond Queneau." Le Havre libre (Le Havre), an. \* #9881 (26 octobre 1976), p. 33. %% The author offers a brief summary of Queneau's life and work in the guise of an obituary. This issue of Le Havre libre contains, in addition to this article, a block with Queneau's picture on the first page, a reprint of Queneau's "Portrait littéraire of Le Havre" on p. 3, and a summary of Queneau's life in another box on p. 13.
- L., O. "L'Incroyable réussite du week-end 'Temps-Mêlés'." Le Travail (Verviers), an. 68 #241 (12 octobre 1968), p. 5. %% The author describes the events of this event, including the use of a computer in Neuilly linked to Verviers to play with an unnamed text of Queneau and the presentation of the text of Noël Arnaud's "Poèmes Algol," illustrated by Jacques Carelman and prefaced by François le Lonnais.
- L., O. "L'Incroyable réussite du week-end 'Temps-Mêlés'." Dossiers du CACEF (Namur), vol. \* #2 (janvier 1969), pp. 79-80. %% This Dossiers article is apparently a reprint from Le Travail of 12 octobre 1968.
- L.-P. "On en parle." Une Semaine dans le monde (Paris), an. 3 #118 (14 août 1948), p. 8. %% Saint-Glinglin mystifies the reviewer completely, and s/he is not afraid to say so.
- La Bardonnie, Mathilde. "Didym monte et remonte le sexe." Libération (Paris), an. \* #4651 (4 mai 1996), p. 28. %% La Bardonnie describes a stage version of the "recherches sur la sexualité" generated by the surrealists. Cf. Queneau et al., "Recherches sur la sexualité." de La Fontaine, Jean. Cf. Hélène Campaignolle-Catel, "'Un Conte à votre façon' de Queneau: Délinquance ou insignifiance?"; Walter Redfern, "Those Doggone Horses: Talkie and Silent Beasts in Queneau."
- de La Hossieraye, Catherine. Queneau: "Les Fleurs bleues." In Natalie Héron-Gorgievski, Catherine de La Hossieraye, and Frédéric de Scitivaux, ed. Gogol: "Récits de Pétersbourg"; Queneau: "Les Fleurs bleues"; Renoir: "La Règle du jeu." Paris: Bordas, 1999, pp. 85-162. %% While the author covers all the important material in an attempt to aid students in preparing for the baccalauréat question, her presentation suffers from being splintered into categories and answers to questions.
- de La Rochefoucauld, Stéphanie. "L'Influence biblique dans les romans queniens." Mémoire de maîtrise. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1989. %% The author looks at Queneau's experience of the Bible, the Bible in his works, and his three "biblical" novels (Les Enfants du Limon, Saint-Glinglin, and Les Fleurs bleues). [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Labarthe, André S. "Au pied de la lettre." Les Cahiers du cinéma (Paris), vol. 19 #114 (décembre 1960), pp. 58-60. %% Labarthe looks carefully at the problem of transmuting a novel into a film and concludes that Louis Malle's attempt in the Zazie dans le métro film ultimately fails. Cf. Jean-Jacques Brochier, "Adapter Queneau"; Queneau,



"Barrage contre le Pacifique de René Clément vu par Raymond Queneau, de l'Académie Goncourt," "Du livre au film," "Quand le cinéma paie ses dettes," and "Réflexions de Raymond Queneau l'auteur."

- Labbaye, G., and J.-C. Oriol. "Histoires de contes 1 et 2." TEM: Texte en main (Grenoble), vol. \* #3-4 (hiver 1984 -- printemps 1985), pp. 39-54. %% Oriol refers to Queneau's "Un Conte à votre façon" and then shows how to write a similar story on a computer using the LOGO language. Labbaye then gives a similar set of instructions using Applewriter.
- Labbé-Decour. "Un Scrutin difficile." Le Figaro littéraire (Paris), an. 6 #256 (17 mars 1951), p. 4. %% This is on Queneau's election to the Académie Goncourt.
- Labérenne, Paul. "Chronique scientifique." La Pensée (Paris), vol. \* #113 (février 1964), pp. 86-93. %% Labérenne offers a rather thoughtful analysis of Bords on pp. 90-93.
- Labesse, Patrick. "La Drôle de guerre de Queneau." Le Monde (Paris), an. 53 #16235 (6 avril 1997), "Télévision - Radio - Multimédia," p. 13. %% Labesse describes the "film" version of Queneau's Journal 1939-1940 created by Nelson Pereira dos Santos.
- Laborde, Christian. "Raymond Queneau, école buissonnière." Figaro magazine (Paris), an. # (8 juin 2002), p. 99. %% Laborde is supposedly reviewing the second volume of Les Oeuvres complètes de Raymond Queneau and Michel Lécureur's biography of Queneau, but his text is primarily just words about minor aspects of Queneau himself.
- Labracherie, Pierre. "Avec Raymond Queneau et Zazie dans le métro." Le Parisien libéré (Paris), an. 16 #4508 (10 mars 1959), p. 6. %% Labracherie gives a positive but superficial review of the novel.
- Labracherie, Pierre. "Le Tableau de la littérature dressé par M. Gaëtan Picon n'est pas très encyclopédique!" Le Parisien libéré (Paris), an. 16 #4496 (24 février 1959), p. 6. %% Labracherie just mentions Queneau in the introduction.
- Lacan, Jacques. "La Méprise du sujet supposé savoir." Scilicet (Paris), vol. 1 #1 (\* 1968), p. 33. %% Lacan speaks of being formed in Hegel, just as Queneau was, under Kojève.
- Lacan, Jacques. Séminaire, Livre II: Le Moi dans la théorie de Freud et dans la technique de la psychanalyse (1954-1955). Paris: Editions du Seuil, 1978. %% Lacan discusses the logic of an aspect of On est toujours trop bon avec les femmes on p. 156.
- Lacan, Jacques. Séminaire, Livre XI: Les Quatre Concepts fondamentaux de la psychanalyse (1964). Paris: Editions du Seuil, 1973. %% Lacan makes an indirect reference to Le Dimanche de la vie on p. 201.
- Lacan, Jacques. Cf. Dominique Auffret, Alexandre Kojève: La Philosophie, l'état, la fin de l'histoire, p. 13; Pierre Cheymol, Le Silence de Babel; Elisabeth Roudinesco, Jacques Lacan; Madeleine Velguth, The Representation of Women in the Autobiographical Novels of Raymond Queneau, p. 79.
- Lacassin, François. "Comment Fandor et Juve inventèrent Fantômas." Mystère Magazine (Paris), an. 20 #236 (septembre 1976), pp. 120-128. %% Lacassin just mentions Queneau (p. 120) in a list of literary lights who enjoyed Fantômas.
- Lacassin, Francis. "Fantômas ou l'opéra de treize sous." Europe (Paris), vol. 56 #590-591 (juin-juillet 1978), pp. 3-6. %% Lacassin merely refers (p. 5) to Queneau's "Fantômas" article in Bâtons, chiffres et lettres.
- Lacassin, Francis. Cf. Jacques Carelman, "Tentative d'illustration des oeuvres littéraires par des moyens paralittéraires."

- Lachasse, Pierre. "Une Histoire modèle: Queneau lecteur de Gide." In Gide aux miroirs: Le Roman du XX<sup>e</sup> siècle. Mélanges offerts à Alain Goulet. Ed. Serge Cabioc'h and Pierre Masson. Caen: Presses universitaires de Caen, 2002, pp. 133-141. %% Lachasse asserts that Queneau repeatedly read Gide's works and thoroughly imbued himself with his ideas, an assertion which he documents by showing many links to Gide in Queneau's novels.
- Lachenal, François. Message au premier colloque. Temps mêlés #150 + 17/19 (avril 1983), p. 12. %% This is apparently a copy of a congratulatory telegram.
- Lachize, Samuel. "Cette Madame Saphir qui voyait tout..." L'Humanité (Paris), an. \* #6968 (16 janvier 1967), p. 10. %% Lachize has mitigated praise for this film adaptation of Queneau's Dimanche de la vie.
- Lacki, Christine Hoja. "Queneau et la crise du langage littéraire." Master's thesis. Director Bernard Dupriez. Montréal: Université de Montréal, 1963. %% Hoja-Lacki looks at surrealism, psychoanalysis, humor, spelling, levels of language, vocabulary, rhetorical figures, and cinematic style.
- Laclos, Michel. CR of Entretiens avec Georges Charbonnier. Bizarre (Paris), vol. \* #27 (premier trimestre 1963), p. 48. %% Laclos gives a rather nice commentary on the Entretiens avec Georges Charbonnier without actually directly addressing the contents.
- Laclos, Michel. CR of Zazie dans le métro. Bizarre (Paris), vol. \* #13-14 (mars 1960), pp. 94-95. %% Laclos's review is quite ordinary.
- Laclos, Michel. "De quelques oeuvres exemplaires." Le Figaro (Paris), an. \* #11812 (25 août 1982), p. 2. %% Laclos presents Queneau's "Essai de translation sémantique de la fable I de la Fontaine vers la fable II" together with another unusual work.
- Laclos, Michel. Jeux de lettres et jeux d'esprit. Paris: Simoën, 1977. %% This is nearly an Oulipo work, filled with literary and linguistic humor arranged by form.
- Laclos, Michel. "Ohé! les centonniers!" Figaro (Paris), an. \* #11186 (22 août 1980), p. 16. %% Laclos publishes two "centons," poems made up of lines borrowed from other places. The second one was created by Pierre David from lines he took from Le Vol d'Icare.
- Laclos, Michel. "Réductions sur le roman." Le Figaro (Paris), an. \* #12395 (10 juillet 1984), p. 2. %% Laclos describes and illustrates some oulipian transformations similar to what Queneau describes in "La Redondance chez Phane Armé."
- Laclos, Michel. He had a column in Le Figaro in 1984-1985 ("Les Lettres et l'esprit") in which he described many oulipian ways of treating texts and converting them into something else. Pierre Ziegelmeier contributed many of these ideas.
- Lacombe, Lia. "Eugénie - Zazie." Les Lettres françaises (Paris), vol. \* #954 (29 novembre 1962), p. 4. %% Lacombe compares the heroine of another book to Zazie.
- Lacoste, Jean. "Queneau le métaphysicien." In Un Quenal, des Queneau. Paris: Groupement de libraires "Initiales," 2003, pp. 33-35. %% Lacoste considers the philosophers in various Queneau works, then looks at the topics of time, being, death, and religion. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.
- Lacôte, René. "La Poésie toujours actuelle." Parallèle 50 (Paris), an. \* #121 (14 janvier 1949), p. 5. %% Lacôte considers all of current poetry, but his first paragraphs are dedi-

- cated to Queneau's L'Instant fatal.
- Lacôte, René. "Le Poète." Les Lettres françaises (Paris), vol. \* #815 (10 mars 1960), p. 4. %% This concerns Queneau's poetry in general, apparently upon the publication of Jean Queval's Essai sur Raymond Queneau.
- Lacôte, René. "Raymond Queneau, Alain Bosquet." Les Lettres françaises (Paris), vol. \* #1255 (13 mars 1968), p. 8. %% Lacôte's review of Battre la campagne is definitely a cut above the usual.
- Lacôte, René. "Raymond Queneau: La Poésie au format de poche." Les Lettres françaises (Paris), vol. \* #1292 (16 juillet 1969), p. 10. %% Lacôte reviews Fendre les flots but also offers a good discussion of Queneau's poetry in general.
- Lacôte, René. "Raymond Queneau, Robert Goffin, Albert Ayguesparse." Les Lettres françaises (Paris), vol. \* #1183 (16 mai 1967), p. 14. %% Lacôte's review of Courir les rues is fairly ordinary. The date on this issue should in fact be "18 mai," but it actually has "16 mai" printed on it.
- Lacour, José-André. Cf. Marie-Claude Cherqui, "'La Mort en ce jardin': L'Ivrogne dans le jungle."
- Lacroix, J.-P. "Cacouac." Franc-tireur (Paris), an. 10 #1905 (19 mai 1950), p. 2. %% Lacroix mentions the production of "Les Muses et lézards" at the "Théâtre de la Baraque St-Germain" but found it tiresome.
- Lacroix, Jean-Paul. Allais-France. Paris: Editions Candeau, 1978. %% This explains the origin of "Poldavie" from Pierrot mon ami on p. 224. Cf. Dominique Allan Michaud, "La Chapelle muséale du Duc d'Orléans."
- Lacroix, Jean-Paul. "L'Auteur de Pédonzigue." Le Canard enchaîné (Paris), an. 33 #1587 (21 mars 1951), p. 4. %% This article says that L'Honneur de Pédonzigue strangely resembles Queneau's work here and there. Cf. Queneau, Preface to L'Honneur de Pédonzigue by Roger Rabiniaux. Cf. the note at the end of subject entry for "Prizes."
- Lacroix, Jean-Paul. "Le Débat sur le 'scandale de Saint-Germain-des-Prés' est ouvert." Le Canard enchaîné (Paris), an. 35 #1539 (19 avril 1950), p. 3. %% Lacroix parodies Queneau's style in a pastiche review of several priests' "invading" some of Saint-Germain's "caves." Cf. R. Tréno, "Un Commando de curés de choc fait une descente au 'Tabou'."
- Lacroix, J.-P. "Les Plus Célèbres Ecrivains français ont rédigé ces annonces publicitaires pour le Canard." Le Canard enchaîné (Paris), an. 34 #1646 (7 mai 1952), p. 3. %% Lacroix has done a pastiche of "Si tu t'imagines" into "Si tu margarines."
- Lacroix, Jean-Paul. "Raymond Queneau renouvelle le genre des impostures légitimes..." Franc-tireur (Paris), an. 10 #1763 (30 mars 1950), p. 4. %% Lacroix notes, with some commentary, that Queneau received the Claire-Belon prize for the Journal intime de Sally Mara. Cf. the note at the end of subject entry for "Prizes."
- Lacroix, Jean-Paul, and Michel Chrestien, ed. Le Livre blanc de l'humour noir. Paris: Editions de la pensée moderne, 1967. %% This is just "Si tu t'imagines" with a brief introduction on pp. 336-338 and some passages from Zazie dans le métro on pp. 339-341.
- Lafarga, Francisco. Cf. Blanca Acinas, "Juegos de palabras y traducción. Zazie dans le métro de Queneau."
- Lafite, René. "Lire Queneau." Cahiers de poèmes (Paris), vol. \* #8 (\* 1972), pp. 29-34. %%

- Lafite gives a very brief introduction to Queneau and then reprints a number of his poems.
- Lafite, René. "Poésie en classe." Cahiers de poèmes (Paris), vol. \* #8 (\* 1972), pp. 7-11. %% Lafite gives several class plans which include studying poems by Queneau.
- Laffont, Robert Raoul, and Valentino Silvio Bompiani, ed. Dictionnaire des oeuvres contemporaines de tous les pays. Paris: Société d'édition de dictionnaires et encyclopédies, 1967. Cf. Jean Queval, note at the end of his entries.
- Lafon, Francis. "Le Sourire verbal de Raymond Queneau." Le Français dans le monde (Paris), vol. 26 #203 (août-septembre 1986), p. 29. %% This is a very general article, ten years after Queneau's death.
- Laforge, François. "Forme et sens dans les romans de Raymond Queneau." In Queneau aujourd'hui. Ed. Mary-Lise Billot and Marc Bruimaud. Actes du colloque Raymond Queneau (Université de Limoges, mars 1984). Paris: Clancier-Guénaud, 1985, pp. 65-83. %% Laforge gives a most substantial presentation of Queneau's ideas on structure and the nature of novel creation.
- Lafue, Pierre. "L'Evolution du roman réaliste et le réalisme d'une époque inhumaine." Hier et demain (Paris: Plon) vol. \* #2 (novembre 1942), "Les Dynasties bourgeoises et la fête impériale," pp. 159-169. %% This concerns Pierrot mon ami (pp. 165-167) among other novels.
- Lafue, Pierre. "Nouveaux Psychologues." Confluences (Lyon), an. 3 #21-24 (juillet-août 1943), pp. 185-190. %% Lafue reviews Pierrot mon ami (p. 190) in a positive and above-average manner.
- Lafue, Pierre. "Nouveaux Psychologues." In Problèmes du roman. Ed. Jean Prévost. Bruxelles: Le Carrefour, 1945, pp. 185-190. %% This is the same as his 1943 version.
- Lagarde, Pierre. "Quand le style fait l'exercice." Reflets de la semaine (Paris), an. 1 #2 (18 mai 1947), p. 4. %% Lagarde reviews Les Exercices de style at some length but doesn't really care for them.
- Lagario, Paolo. "In Autobus." Alfabeta (Milano), an. 6 #56 (gennaio 1984), p. 26. %% Lagario reviews Umberto Eco's 1983 translation of Esercizi di stile and a Paolo Poli theater adaptation based on it. Lagario also has some judicious comments on translation in general. Cf. Gabriella Rettura, "Les Exercices de style di Raymond Queneau: Il Testo multipli-cato."
- Lagrange, André. "Claude Rameil ou la vie multipliée." Amis de Valentin Brû (Paris) #1 (new series) (septembre 1994), pp. 25-29. %% Lagrange briefly describes the history of Rameil's work on Queneau.
- Lahougue, Jean. Cf. Pierre Lepape, "La Machine à écrire de Jean Lahougue."
- Lahouati, Gérard. Cf. Hong Adèle Zhu, "Les Jeux du récit: Le Chiendent ou l'accès à l'univers romanesque de Raymond Queneau."
- Laier, Karl Heinz. Cf. Maurice Nadeau, Geschichte des Surrealismus: Aragon, Artaud, Breton, Dalí, Eluard, Ernst, Péret, Queneau, Reverdy, Soupault, Tzara.
- Lainé, Pascal. "Les Images silencieuses de Jean-Marie Queneau." On the back side of the "faire-part"/poster for the exhibition at Galerie l'Oeil Sévigné (Paris), 1<sup>ier</sup> - 26 mars 1977.

- %% Lainé writes on the nature of Queneau's painting.
- Lainé, Pascal. "Les Images silencieuses de Jean-Marie Queneau." Temps mêlés #149/150 (décembre 1977), pp. 8-49. %% This is essentially the same as the preceding text of this name, but it has been extended here.
- Lainé, Pascal. Si j'ose dire. Paris: Mercure de France, 1982. %% Lainé speaks of his debt to Queneau (pp. 34-39).
- Lainé, Pascal. Cf. Anonymous, "Hommages à Raymond Queneau"; Valentin Beauvois, CR of Pascal Lainé's Terre des ombres; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," p. 78; Jean-Pierre Enard, "Le Voyage polonais de Pascal Lainé"; F. J. Fornasiero, "Sociology and the Writer in La Dentellière"; Gérard-Humbert Goury, "Un Mélo à la sauce Queneau"; Jill Neville, "The Upside-down World of Monsieur Queneau"; Bertrand Poirot-Delpech, "La Femme et ses images, de Pascal Lainé" and "Un Fiston à Queneau"; Robert Sealy, SJ, CR of Pascal Lainé's Si on parlait...; Temps mêlés #150 + #18 (décembre 1980), p. 23.
- Λάιος, I. A. "Ασκήσεις Ύφους (1947)." Διαβάζω (Αθήνα), vol. \* #320 (13 Οκτωβρίου 1993), pp. 78-79. %% The title is "Exercises in Style."
- Λάιος, I. A. "Χρονολόγιο Ραϊμόν Κενώ (1903-1976)." Διαβάζω (Αθήνα), vol. \* #320 (13 Οκτωβρίου 1993), pp. 58-64. %% This is a biography of Queneau.
- Lajarrige, Jacques. Cf. Isabelle Chol, "Formes de jeux, jeux de formes: Raymond Queneau et le sonnet."
- Lake, Carlton. Cf. Linda Ashton, "Queneau News is Good News."
- Lala, Marie-Christine. "Bataille-Queneau et la fin de l'histoire." Amis de Valentin Brû #21-22 (février 2001), pp. 9-18. %% Lala traces the relationship between Queneau and Bataille through its various vicissitudes, stressing the intellectuel side and only pointing at the personal friendship as very difficult to trace at present.
- Lalande, Françoise. Christian Dotremont, l'inventeur de Cobra: Une Biographie. Paris: Stock, 1998. %% Although Lalande makes reference to Queneau several times, there is nothing of any real depth here. Cf. Queneau, "Devant l'art de Miró" and Petite Cosmogonie portable: extract from Chant I.
- Lalonde, Normand. "La Somme et le récit: L'Exemple de Bouvard et Pécuchet." Littératures (Toulouse), vol. \* #2 (automne 1993), pp. 73-85. %% Lalonde simply refers (p. 74) to Queneau's characterization of Bouvard et Pécuchet as an Odyssey.
- Lalou, Etienne. "Trois Couverts de moins." Express (Paris), vol. \* #1026 (8 mars 1971), p. 44. %% Lalou describes the famous Goncourt quarrel and sets it in context.
- Lalou, René. "Jeunes Compagnies." Gavroche (Paris), vol. \* #139 (22 mai 1947), p. 8. %% Lalou finds "En passant" to be an "adroit pochade" and praises various aspects of the production.
- Lalou, René. "Premiers Romans de 1959." Les Annales (Paris), an. 66 #101 (mars 1959), pp. 14-18. %% Lalou's review of Zazie dans le métro (pp. 15-16) is fairly standard.
- Lalou, René. Cf. Queneau, Loin de Rueil: Extrait.
- Lamarre, Matthieu. "Les Mots du malentendu." Mémoire de DEA. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2001. %% Cf. Marie-Noëlle Campana, "La Moisson de Paris 3 en 2001."
- Lamarre, Matthieu. "Queneau: Les Mots du malentendu." Mémoire de DEA. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2001. %% Lamarre has

chosen, as his chapter titles, "de la friture sur la ligne (la parole en doute)," "la petite boutique des erreurs," and "un Queneau à votre façon: une théorie de la r(d)éception." There is obviously a major question of humor here, as well as of writing strategy and intentional ambiguity. Cf. Marie-Noëlle Campana, "La Moisson de Paris 3 en 2001." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]

- Lambert, Brigitte. Cf. Queneau, "Accounts of Abundant Dreams," "Café de la France," and "Destiny."
- Lambert, Gilles. "Chronique des lettres." La Patrie de Bordeaux et du Sud-ouest (Bordeaux), an. 2 #29 (16 mars 1945), p. 2. %% Lambert's review of Loin de Rueil is certainly better than most newspaper reviews.
- Lambert, Gilles. "L'Encyclopédie de l'honnête homme'." Le Figaro littéraire (Paris), an. \* #1564 (8 mai 1976), p. 13. %% As L'Encyclopédie de la Pléiade began its twentieth year, Lambert considered very generally what it had become and what Gallimard planned for it in the near future.
- Lambert, Jean-Clarence. "Poétique de Miró." Opus international (Paris), vol. \* #58 (février 1976), p. 19. %% This includes a brief tribute-poem by Queneau, the same as his "Hommage à Miró."
- Lamothe, Christine. "Hommage à Raymond Queneau." Pictura Magazine (Albi), an. \* #3 (automne 1986), p. 46. %% This article presents an exposition of Queneau's gouaches in Nîmes (24 octobre -- 15 novembre 1986 at Circe, 9 rue Emile Jimais). Cf. Anonymous, "Raymond Queneau le polymorphe."
- Lamy, Jean-Claude. Mac Orlan l'aventurier immobile. Paris: Albin Michel, 2002. %% Lamy cites (p. 219) Edmond Buchet's saying that Mac Orlan esteemed Queneau greatly. He also mentions Queneau on pp. 131, 132, 175, 214, 215, and 241.
- Lamy, Jean-Claude. Prévert, Les Frères amis. Paris: Laffont, 1997. %% This contains a good part of Queneau's "Jacques Prévert, le bon génie" on p. 61 and mentions Queneau several other times.
- Lamy, Jean-Claude. René Julliard. Paris: Julliard, 1992. %% Lamy writes of two occasions on which Julliard and Gallimard fought over certain authors and in which Queneau was partially involved (pp. 116-117 and 147-148).
- Lancereau, Daniel. "Poésie, philosophie, et science chez Friedrich von Hardenberg (Novalis)." Etudes philosophiques (Paris), vol. \* #4 (octobre-décembre 1992), pp. 463-486. %% Lancereau writes of Hardenberg's ideas on structure and expandability of the novel; he makes reference to Queneau's "Technique du roman" (p. 479), to his Cent Mille Millions de poèmes (p. 480), and to his "Littérature potentielle" (p. 483).
- Lancrey-Javal, Romain. Les Fleurs bleues: Queneau. Etude de l'oeuvre. Collection "Repères Hachette," #51. Paris: Hachette éducation, 1999. %% This is clearly an introduction to this novel for students preparing for their bac, and it has all the problems inherent in that sort of work: trying to open too many points of view, too superficial a consideration of too many aspects of the work, and far too little space to really say anything much. Cf. Christine Méry, "En Sortant de l'école."

- Lancrey-Javal, Romain. "Le Rire dans Les Fleurs bleues de Queneau." L'Ecole des lettres (second cycle)(Paris), an. 91 #9 (15 janvier 2000), pp. 15-40. %% Lancrey-Javal covers the subject well and in some detail, but he naturally has a bias towards the educational aspects of the subject.
- Landel, Vincent. "Queneau: Une Galaxie de poèmes." L'Express (Paris), an. \* #2007 (22 décembre 1989), p. 109. %% Landel gives a simple but enthusiastic presentation of Queneau's Oeuvres complètes, vol. I.
- Landel, Vincent. "Queneau: Une Galaxie de poèmes." Le Vif / L'Express (Bruxelles), vol. \* #357 [Vif] / #2007 [Express] (22 décembre 1989), p. 182. %% This is the same as the original.
- Landel, Vincent. "Zaziezanie." Le Monde (Paris), an. 42 #12557 (14 juin 1985), p. 18. %% There is a mere general mention of Queneau at the end.
- Landheer, Ronald. "Queneau et la rhétorique du sous-entendu." In his Aspects linguistiques et pragmatico-rhétoriques de l'ambiguïté. Thesis. Leiden: Rijksuniversiteit, 1984, pp. 71-100. %% This is all the information Marcel Troulay furnishes in his "Bibliographie (Années 1984 et 1985)."
- Landheer, Ronald. "Queneau et la rhétorique du sous-entendu." CRIN (Gröningen), vol. \* #10 (\* 1984), pp. 74-104. %% This concerns the rhetoric of the Oeuvres complètes de Sally Mara.
- Landow, George P. Cf. Espen J. Aarseth, "Nonlinearity and Literary Theory"; Keith Graziadei, CR of George Landow's Hyper/Text/Theory.
- Landrot, Marine. "Zazie dans le métro." Télérama (Paris), vol. \* #2399 (3 janvier 1996), p. 73. %% Landrot gives a rather general introduction to a television screening.
- Landrot, Marine. "Zaziféduciné." Télérama (Paris), vol. \* #2399 (3 janvier 1996), p. 47. %% Landrot introduces some new ideas into her presentation of the film version of Zazie dans le métro.
- Landry, Bernard-G. Aide-mémoire pour Cécile. Paris: Denoël, 1959. %% This is a tawdry little novel that has a great deal of nudity, sex, pseudo-psychology, and strong emotions. Nonetheless, it is worth noting the comments of one of the characters (p. 13) on Queneau's use of language. This character notes that while Queneau speaks of popular language and uses certain popular (or pseudo-popular) expressions in his writings, that is not the way he or other people actually speak. There is always something of the studied about his texts... There is a citation from this in Carmen Tessier, "Potins de la commère," 6 fé-vrier 1960, and in Anonymous, "Couronnes de l'humour noir."
- Landry, Robert. Cf. Henri Anneville and Robert Landry, "Louis Malle ne veut plus entendre parler de Raoul Lévy" and "Queneau au portillon."
- Landy, Leigh. "Oo, Li po." In La Révolution dans les lettres. Textes pour Fernand Drijkoningen. Ed. Henriette Ritter and Annelies Schulte Nordholt. Amsterdam/Atlanta: Rodopi, 1993, pp. 381-390. %% Landy presents a potential (what else?) oulipo work of music with a preface which explains its nature and how to create the work.
- Lane-Mercier, Gillian. "Analiza Dialogu Powiesciowego." Trans. Anna Dutka. Pamiętnik Literacki (Wrocław), vol. 84 #3/4 (\* 1993), pp. 138-155. %% Lane-Mercier refers to Queneau twice, in regard to Gérald Antoine's "Où va notre langue littéraire?" (p. 143) and in regard to Queneau's spelling in Zazie dans le métro (p. 148).

Lane-Mercier, Gillian. "Pour une analyse du dialogue romanesque." Poétique (Paris), an. 21 #81 (février 1990), pp. 43-62. %% Lane-Mercier indirectly cites the "Conversation avec Georges Ribemont-Dessaignes" (p. 47) as well as making a brief reference to Queneau (pp. 48 and 53).

Lang, André. "'Monsieur Ripois' (Gérard Philipe et les Anglaises)." France-soir (Paris), an. 13 #3052 (22 mai 1954), p. 11. %% Lang praises this film rather unconditionally.

Lange, Wolf-Dieter. "Buchveröffentlichungen." Französische Literatur der Gegenwart. Stuttgart: Alfred Kröner Verlag, 1971, pp. 259-263. %% This is actually the bibliography at the end of Elisabeth Gülich's "Raymond Queneau."

Lange, Wolf-Dieter. Cf. Elisabeth Gülich, "Raymond Queneau"; Klaus Ley, "Raymond Queneau."