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Booklover-Deciphering and Archiving History

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Roger Martin du Gard graduated in 1906 from the École des Chartes in Paris, France with the degree of archivist-paleographer. This training provided Martin du Gard with an eye for detail and a passion for accurate documentation. Within seven years of graduation he found success as an author with the publication of Jean Barots. He was awarded the Nobel Prize in literature in 1937: “for the artistic power and truth with which he has depicted human conflict as well as some fundamental aspects of contemporary life in his novel-cycle Les Thibault.”

Another important quality of Literary Wonderlands is that it introduces us to many works such as Egalia’s Daughters: A Satire of the Sexes by Ngugi Wa Thiong’o, Bernardo Atxaga, Gerd Mjoen Brantenberg, Egalia’s Daughters: A Satire of the Sexes by gerd mjoen brantenberg, and the Little Prince in Looking Backward.

When Martin du Gard was awarded the Nobel Prize in 1937, he described himself “like an owl, suddenly roused from its nest and exposed to the day light, whose eyes, used to the dark, are blinded by dazzling brightness.” He continued in his award speech during the banquet held in December of that year to speak of the influences of other authors upon his literary thought process and his development as an author:

“It was still very young when I encountered, in a novel by the English writer Thomas Hardy, this reflection on one of his characters: ‘The true value of life seemed to him to be not so much its beauty, as its tragic quality.’ It spoke to an intuition deep within me, closely allied to my literary vocation. Ever since that time I have thought that the prime purpose of the novel is to give voice to the tragic element in life. Today I would add: the tragic element in the life of an individual, the tragedy of a ‘destiny in the course of being fulfilled.’ At this point I cannot refrain from referring to the immortal example of Tolstoy, whose books have had a determining influence on my development. The novelist recognizes himself by his passion to penetrate ever more deeply into the knowledge of man and to lay bare in each of his characters that individual element of his life which makes each being unique. It seems to me that any choice of survival which a novelist’s work may have rests solely on the quantity and the quality of the individual lives that he has been able to create in his books. But that is not all. The novelist must also have a sense of life in general; his work must reveal a personal vision of the universe. Here again Tolstoy is the great master. Each of his creatures is more or less secretly haunted by a metaphysical obsession, and each of the human experiences that he has recorded implies, beyond an inquiry into man, an anxious question about the meaning of life. I admit that I take pleasure in the thought that, in crowning my work as a novelist, the members of the Swedish Academy wished to pay indirect homage to my devotion to that unapproachable model and to my efforts to profit from the instruction of his genius.”

Martin du Gard took his instruction well. &<http://www.against-the-grain.com>