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Pierre Mac Orlan's Handbook For The Perfect Adventurer Was At Once A Paeon To The Adventure Story, A Tongue In Cheek Guidebook To The Genre's Real Life Practitioners And A Grim If Unspoken Coda To The Disasters Of World War I It Must Be Established As A Law That Adventure In Itself Does Not Exist, Mac Orlan Stipulates Adventure Is In The Mind Of The One Who Pursues It, And No Sooner Is He Able To Touch It With His Finger Than It Vanishes, To Reappear Much Farther Off In Another Form, At The Limits Of The Imagination This Handbook Outlines Two Classes Of Adventurer The Active Adventurer Sailors, Soldiers, Criminals And The Passive Adventurer Sedentary Parasites Who Draw Sustenance From The Exploits Of The Former Roaming From Battlefields To Pirate Ships To Port Town Taverns, And Offering Advice On Reading, Traveling And Eroticism, Mac Orlan's Handbook Is Ultimately A How To Manual For The Imagination, And A Formulation Of The Stark Choice All Would Be Adventurers Must Face To Live Or Write Generally Known As The Author Of Le Quai Des Brumes The Basis For Marcel Carne's Film Of The Same Name , Pierre Mac Orlan Was A Prolific Writer Of Absurdist Tales, Adventure Novels, Flagellation Erotica And Essays, As Well As The Composer Of A Trove Of Songs Made Famous By The Likes Of Juliette Greco A Member Of Both The Academie Goncourt And The College De Pataphysique, Mac Orlan Was Admired By Everyone From Raymond Queneau And Boris Vian To Andre Malraux And Guy Debord G E N I A L Es una peque a joya que recientemente he descubierto y os

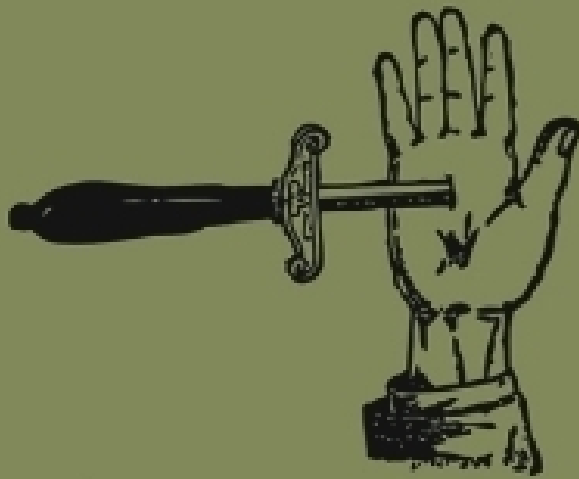
invito a descubrir un libro peculiar y distinto a lo habitual aunque soy consciente de que no apto para todos los p blicos El texto, breve, muy breve, fue publicado por primera vez en 1920, y es un entretenido manual acerca de los libros de aventuras Fue escrito por el autor franc s Pierre Mac Orlan admirado entre otros por mi adorado Boris Vian , quien fue considerado todo un maestro de la iron a Con este manual MacOrlan quiso dirigirse a aquellas personas sedentarias que ans an vivir grandes aventuras sin pr cticamente moverse del sill n de casa o de su zona de confort, los aventureros pasivos, que los llama l, y que, en su opini n, son el perfecto aventurero Me ha encantado todo, y es una edici n muy cuidada peque o formato, r stica con solapas, papel de calidad, buena traducci n de Juan Manuel Salmer n Arjona , y con diversas fotograf as e ilustraciones en b n relacionadas con el texto muy interesantes Otra cosa que me ha encantado es que incluye e book en la solapa posterior podr is ver c mo hacer para recibirlo Qu encontrar is en este libro Una lectura distinta y peculiar lo recomendar a a todos los que adoren los libros y leer Erratas encontradas 0 CeroNuloNegativoConjuntoVac o FRASES SUBRAYADAS El aventurero pasivo se agarra al brazo de su sill n como un capit n de crucero a la baranda de su puente de mando La gran animadora del aventurero pasivo es la imaginaci n Un aventurero pasivo solo se conservar bien si se alimenta abundantemente con la sustancia maravillosa de los libros no hay que olvidar que la aventura est en la imaginaci n del que la busca LIBROS ANOTADOS Prikaz Andr Salmon Piratas de la Am rica Exquemelin La isla del tesoro R L Stevenson Mandr gora H H Ewers Los siete ahorcados Leonid Andr yev AUTORES ANOTADOS Guillaume Apollinaire, Andr Salmon, Max Jacob, Pierre Mille, Gilbert de Voisins, Blaise Cendrars, Bernard Combette, John Antoine Nau, Jules Romains, Fernand Fleuret, Fran ois Villon, Lafcadio Hearn, H H Ewers y Leonid Andr yev. Originally published here. The existence of this book is, quite frankly, bizarre. The preface introduces Pierre Mac Orlan an influential but neglected French writer of the early twentieth century A writer of absurdist tales and adventure novels, personal essays and accordion songs Under pseudonym, an abundance of flagellation novels Some of these novels were made into films including the semi famous Port of Shadows Yet almost none of his work was translated

into English and that which was is all but impossible to find. All of this is well and good, and the intro writer does a good job of conjuring curiosity and intrigue on the subject of Pierre Mac Orlan. I was ready. Give me the adventure. The flagellation and absurd. So it came as a surprise that after all this hype, the book the publisher chose to translate was a pamphlet steeped in a literary philosophical conflict not of our time and filled with a constant slew of literary recommendations for novels and writers that would be incredibly difficult to track down, if they had ever been translated into English in the first place. The book was written in 1920 after all. There's endnotes explaining each now obscure point of reference or writer that contains nearly as many words as the main text itself. Mac Orlan defines two different sorts of adventurers. The active adventurer. The person always a man, women are set piece on this later who goes off and has some adventure somewhere. He's probably a sailor and quick with a sabre and off to lands unknown. Impetuous and with a low regard for personal safety, the book even comes with a list of traits these fellows show in childhood. The passive adventurer. The one who does not travel anywhere farther than the local tavern mythologized in loving detail, the one who coaxes the gullible active adventurer on some perilous mission upon the high seas and then writes a novel about it afterward. Their defining features are their voracious appetite for reading, their parasitic relationship to the active adventure, and their desire to put it all into writing. Mac Orlan praises the passive adventurer as one who can write tales about lands he has never been to, who lives by reading and finds all the research he may need by familiarity with the great writers of his time or, again, The Tavern. The introduction makes the comparison to Marcel Proust composing his opus without ever really leaving his bedroom. I would disagree with Mac Orlan, and surely that sort of attitude might explain the cringe worthy books written by westerners of that time period and now about other countries that are hilariously inaccurate and probably racist. But I wasn't really engaging with this argument because I can never tell when Pierre Mac Orlan is serious. For he is always dry and mordant, and while he seems to be praising the passive adventurer and determining the active as foolish, there is also a World War I reactionary bent throughout. Is he applauding the passive adventurer or

embarking upon a biting satirical take of the governments involved in the Great War passive adventurers who gladly sent their captive active adventurers to their deaths en masse The passive adventurer s manipulation of human subject is stressed and at the end, Mac Orlan even warns that the active adventurer, should he survive his sojourn, occasionally comes back to beat the passive adventurer senseless. This is a constant of the book It s impossible to tell if the man is being serious Everything is written in a deadpan, deliberate tone In one sentence, he is being a homophobe An adventurer should never be made a homosexual, so as not to break with the prejudice that decrees that an individual with effeminate manners cannot act courageously Then in the same breath, he contradicts his own edict However, this vice has nothing to do with physical courage, which always leads to scorning death Similarly, he refers to women as objects to be inserted into adventure stories like other props His prime example involves comparing types of women to the accoutrements of a ship Does he really mean it I don t know I m still fascinated and Mac Orlan s sentence level writing is calculated wit and fun to read, so maybe this choice for translation was smart after all Certainly it was cheaper than translating a full length novel I would like one of those And pamphlet it is Goodreads lists it as one hundred and one pages but there is an immensity of white space and blank pages Seriously there are five blank pages placed at the end of the book for no real reason other than to pad the sizing The pages themselves are thicker than normal It takes all of thirty minutes to read. Interesting Primarily, albeit not exclusively, since it somehow manages to read like three books simultaneously a reader s and or writer s company to adventure novels by which, I mean, in the Robert Louis Stevenson sense of the word an authentic, if not earnest, field guide and, lastly, a tongue in cheek lampoon of the preceding, two books Regardless of intent, however, I found *A Handbook for the Perfect Adventurer* to be fascinating and I m curious to read from Pierre Mac Orlan who, admittedly, I have never heard of until just recently That is, of course, in spite of previously seeing *Port of Shadows*, the 1938 film adaptation of his novel *Quai des Brumes* directed by Marcel Carné of *Children of Paradise* 1945 fame. I loved reading this satirical take d0wn of travel and adventure while traveling through Colombia Some of

the language references tripped me up and I had to read a few pages multiple times but it's a quick read. It was a fun foil to the real world adventure I was on. Dissacrante, talvolta cinico manualetto che a tratti dipinge l'avventura in un modo che, alla lontana, mi ha ricordato l'intreccio ariostesco. Orlan scrutava la vita con gli occhi mestamente divertiti di chi, fuori dalla mischia, ne conosce fin troppo bene l'inenarrabile volgarità. E, soprattutto, restituisce alla letteratura uno dei suoi sensi più preziosi: quello di essere, prima di ogni altra cosa, un'avventura pericolosamente ludica. 3.5 estrellas. La verdad es que es un libro que me sorprendi un montón. Pequeño y grande a la vez. De estos libros que te enseñan con poco y agradeces mucho. Mi reseña en mi blog. Una pequeña delicia este manual breve, lleno de ironía, que puede leerse como una auténtica Poética de la narración de aventuras en la que los personajes cobran vida y los autores aventureros pasivos se convierten a su vez en auténticos personajes. una sorta di piccolo manuale sul mondo dell'avventura che in poche pagine riesce a fare a pezzi tanto un genere letterario quanto i suoi lettori, il tutto intriso per di più di una certa complicità e di parecchia conoscenza della materia: non un libretto imperdibile, ma regala un'oretta di sorrisi, qualche nome da appuntarsi per riscoprirlo e poi lo si mette via pensando prima o poi di rileggerlo non poco.

A HANDBOOK FOR THE PERFECT ADVENTURER



Pierre Mac Orlan

TRANSLATED BY NAPOLEON JEFFRIES