

A Nomad in the Land of the Father: Ec(h)opoiesis in Lisa Samuels' * Tender Girl * and Lautréamont's * The Songs of Maldoror

This essay stages a dialogue between Isidore Ducasse's *The Songs of Maldoror* and Lisa Samuels' novel *Tender Girl*, which imagines the offspring of Maldoror and the female shark. It explores how Samuels transforms Ducasse's violent surrealism into an ethics of relation and hybrid embodiment.

Drawing on Édouard Glissant's *Poetics of Relation* and Donna Haraway's sympoiesis, the essay proposes *Tender Girl* as an act of **ec(h)opoiesis**—a creative-critical echo that re-voices Surrealism through posthuman and ecological consciousness. The study traces how Samuels' "shark-girl" revises Surrealism's aggression into a circular, relational nomadism attuned to alterity, embodiment, and world-making.