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ABSTRACTS

Pierre VERDAGUER
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Angoisse, misanthropie et violences policières chez San-Antonio

Abstract: This paper analyses the violence as a fundamental component for the detective novel's gender. It is pertinent to study how the nature and the function of this component influence the composition of the detective novel, to understand the pleasure linked to those readings. San-Antonio's novels will be used to show how the wordplays hide a deep existential anxiety.

Anxiety, police novel, San-Antonio, violence

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L'irruption de la violence dans *Saint-Germain ou la négociation*: l'esthétique néoclassique belge en question

Abstract: This paper analyses the novel *Saint-Germain ou la négociation*, which appears to hide a controversial discourse under a classic form. A special attention is given to the last chapter to show how this end modifies the novel's reception. Finally, it is the whole neoclassic aesthetics that seems to be violated.

Aesthetics, Belgium, neoclassic, novel, speech, violence

Yan HAMEL

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Mémoire du duel dans *À la recherche du temps perdu*

Abstract: This paper analyses the duel as a central motive in Marcel Proust's novel *À la recherche du temps perdu*. In the novels cycle, it appears that the occasions the men have to fight or to watch a duel help to understand why that violent practice increased during the last decade before the Second World War. The practice seems to be monstrous morally and socially.

Duel, monstrous, novel, Marcel Proust, sociocritics

Marie-Hélène LAROCHELLE

Jean-Pierre THOMAS

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Le festin de Chessex ou comment apprêter la littérature suisse

Abstract: This paper focuses on the definition of the monster as presented in Jacques Chessex's novel *L'ogre*. The authors observe how the monstrous figure modifies the Swiss literary heritage, and try to understand how it brings a mythological tradition up to date.

Jacques Chessex, father figure, monster, myths, ogre, Swiss literature, transgression

Yolande Aline HELM

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Roland Brival et le métissage: un nouvel humanisme

Abstract: The article focalizes on Roland Brival's conception of "métissage" in his fiction texts: for him, it is synonymous to a new "humanism". I revisit the theories which have permeate French Caribbean literature (negritude, creolity, creolization). They are not

synonymous of “métissage”; in fact, Brival's vision is apart from the “creolity” movement.

Creolity, creolization, «métissage», negritude, «Tout-Monde»

Nadia DUCHÊNE

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Je e(s)t l'autre

Abstract: Immigration and Otherness represent core concerns in contemporary society and, as such, give rise to debate and discussion in many disciplines. The question of otherness also arises as a recurrent and key subject in the field of literature. Tahar Ben Jelloun's novel *Partir* is replete with the ambivalence of otherness: attraction/aversion; difference/similarity; lack/exile; native/foreigner; close/distant; normal/deviant and as such provides a laboratory where the expression of otherness in discourse can be dissected. We will examine the perception and the issue of otherness in the novel as well as the strength of its representations.

Difference, immigration, North African literature, otherness, resemblance

Carla CALARGÉ

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Images de femmes: une H/histoire de la France en Algérie à travers les *Carnets d'Orient* de Jacques Ferrandez

Abstract: My article analyses the representation of women in the *Carnets d'Orient*, a graphic novel series that tells the (hi)story of Algeria since its colonial conquest by the French army until its independence in 1962. I argue that the representation of women in the series varies not only according to the periods represented in the work, but also and more importantly according to the evolution that took place in the author himself while working on the series. The essay is organized in three parts according to three historical periods. The first period is that of the colonial conquest of Algeria

(1830-1872) which corresponds to the first two volumes of the series. The second historical period is that of French Algeria. It extends from 1872 to the beginning of the war in 1954, and is represented in the series in volumes 3-5. The final period is that of the Algerian War of Independence that corresponds to volumes 5-10.

Algeria, anamnesis, colonization, Jacques Ferrandez, graphic novel, orientalism, representation, violence, women

Van Quang PHAM

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Scénographie du *Domaine maudit* de Cung Giu Nguyễn

Abstract : Cung Giu Nguyễn is known as one of the most important francophone writers in Vietnam, especially with novels such as *Le fils de la baleine*, *Le domaine maudit* and *Le boujoum*. Each of these works hides behind the mythical world of writing the author's meditations on the hectic, chaotic and absurd realities. *Le domaine maudit* is the result of these reflections. It deals mainly with misfortune suffered by the individual, family and society. The purpose of this paper is to reconstruct the enunciation of the narrative.

Context, Cung Giu Nguyễn, text, Vietnamese Francophone Literature

Georges KHORIATY

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Références surréalistes dans l'œuvre théâtrale de Georges Schéhadé

Abstract : Owing to Georges Schéhadé's investment of powers of dreams which lead to existence and generate thoughts out of any preset direction, Georges Schéhadé's theatre can be considered very close to surrealism. These powers of dreams can rediscover the world, give access to another reality and resolve fundamental life questions. In addition, Georges Schéhadé's theatre and surrealism are similar in resorting to mysterious practices, occult research and

the world of the “marvellous” which emanates from the world of dreams. This latter world consists of extraordinary random events or premonitions, visions, perceptions and sensations bringing about confusion of identities and a strange impression. Georges Schéhadé’s theatre selects images which rely on fascinating proximity between two distant realities. With an emancipated language targeted at the reintegration of the “surreal”, beyond any demonstration. As well as all the above, one feels comfortable to classify Georges Schéhadé’s theatre as a surrealistic one.

Dreams, freedom, images, mysterious drawing, power of substitution, surrealistic techniques, suspicion of real, verbal adventure