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ABSTRACTS

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Le projet judéo-noir d’André Schwarz-Bart : saga réversible

Abstract: André Schwarz-Bart’s literary call was born from his will to immortalize in writing the memory of the culture of his Jewish ancestors which was eradicated from the map of Europe during the Shoa. A pioneer of the “memory work” with The Last of the Justs, a novel awarded the Goncourt in 1959, he invented the genre of the “identity saga” whose heroes gather within themselves the centuries-old experience of their people. A similar ambition guided him while he composed a cycle – that remained mostly unpublished – about Black slavery and the culture issued from it: A Woman Named Solitude.

André Schwarz-Bart, caribbean literature, identity saga, memory work, Prix Goncourt, Shoah literature

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Le marranisme absolu dans l’œuvre d’André et de Simone Schwarz-Bart

Abstract: This article studies in what forms the magical-religious dimension is expressed in the fiction works of the Schwarz-Bart couple in order to assess the function given by the authors to the manifestations of the “divine” therein. The frontier between belief and miscreancy is particularly flexible in each of the novels – whether written jointly or separately – by André and / or Simone Schwarz-Bart. Indeed, co-signed or not, the identity quest cannot be dissociated from the religious one: a quest of the meaning of suffering, of a balm that remedies the agonies and compensates for the traumas endured by two hard-hit communities. Descendants of “those who survived” (according to Glissant’s formula for the black diaspora), the characters of the Caribbean cycle resemble the Jewish
characters of The Last of the Justs and The Morning Star: faithful of faithless, they all question the reason of racism, of persecution, and of exclusion by a dominant society.

Ashkenaze and Caribbean cycle, Black and Jewish diaspora, circonfession (Derrida), co-writing, duty of memory, responsibility for others (Levinas)

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Réalisme magique et réalisme merveilleux dans l’œuvre d’André et de Simone Schwarz-Bart

Abstract: André Schwarz-Bart’s novels have elicited occasional mentions of magical realism as a literary “style” by critics, while Simone Schwarz-Bart’s fiction has been approached in relation to the “poetics” of the “marvelous real” developed as for 1949 by Alejo Carpentier. This essay argues that in André’s The Last of the Justs and The Morning Star, as well as in Simone’s The Bridge of Beyond, both authors practice almost constantly a form of poeticizing of the narrative that fuses reality and mystery in a narrative mode I have defined under the label marvelous realism; but they both also have occasional recourse to the narrative mode of magical realism (as defined by Amaryll Chanady) in those passages where intrusions of the supernatural are “naturalized” in a manner that allows such phenomena to be integrated without producing a perception of antinomy with an otherwise realistic diegetic context. In one case the supernatural events relate to Judaism and in the other to beliefs of African origins in miraculous visions.

Alejo Carpentier, magical realism, marvelous realism, narrative mode, religion, supernatural
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Les écrivains vietnamiens francophones aux frontières incertaines

Abstract: The Vietnamese Francophone literature began to take shape so early in the late nineteenth century. It develops later in the periods that followed. However, we wonder if this literature is currently in autonomous field. Using the sociology of literature as a point of departure, we would like to dedicate this study to take into account the world of Vietnamese writers, in particular examining how they enter the literary field. Also, before highlighting the concepts of geographic and literary boundaries directly related to Vietnamese writers, we focus our attention on the educational and professional category they occupy. These elements affect their literary career and taking up their positions in the construction of their image.

Francophone literature, institution, trajectories, Vietnam

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Entre France et Vietnam : Linda Lê et la problématique mémorielle

Abstract: Building on Paul Ricoeur’s work on memory and forgetting, this article analyzes exile and identity in Linda Lê’s Calomnies, a novel that narrates the peregrinations of a young girl exiled from her native Vietnam because of French war but nevertheless living in France. Building on the contention that identity is somewhat problematic in exile, I argue that while the narrator’s resort to her relatives in order to remember her past, her struggle to battle oblivion often takes shape against the backdrop of collective memory. More specifically, I investigate Calomnies to show that the narrative of exile and the subsequent quest for identity in the novel open avenues to the representation of the land of refuge. Ultimately, it is my contention that even though the narrative of exile brings about a symbolic model in the representation of France as the land of refuge,
the novel suggests the possibilities for understanding multicultural encounters.

Exile, history, identity, memory, phenomenology

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Langue et identité chez Leïla Sebbar. Vers une filiation renégociée

Abstract: In *Je ne parle pas la langue de mon père* (2003), *L’arabe comme un chant secret* (2010a), as well as in other components of her intimate prose, Leïla Sebbar reflects on her sense of dispossessed identity due to linguistic exile and an unknown heritage, resulting from ruptures in her paternal filiation. Drawing from the works of Jacques Derrida, Régine Robin and Simon Harel, which form the basis of our argumentation, we examine various dimensions of the severed parental bond. The article proposes to examine how Sebbar’s autobiographical writings, which incorporate scenarios dealing with legacy transmission expressed in terms of auditory perception of the Arabic language and the act of writing, offer a form of compensation with regard to the author’s bereft heritage.

Auditory perception, bio-fiction, Colonial Algeria, filiation, identity, intergenerational silence, linguistic exile, memory, *oikos*, reconciliation, war of independence