The last lines of Cavafy’s « Waiting for the Barbarians » are those of a seer. They foretell the coming of the internal barbary of our so-called postmodern times. The neo-cosmopolitanism which has replaced the cosmopolitism of ancient Alexandria or the profuse cultural wealth of yesterday’s Prague or Vienna, has been erected on the inner desert of man, in the twenty first century.

The etymology, meaning and transformations of the words “barbarian” and “border”, the figure of the Displaced will help us “think otherwise”.

Strangeness, insecurity, and shifting orientations, may either entail the collapse of the thinker who dwells between countries, languages, cultures or disciplines, or may help him gain the faculty of thinking with critical lucidity. I will try to see how the anthropologists, sociologists, philosophers, writers and artists of the margins have contributed to the questioning of borderlands and borderlines. Nicole Lapierre’s Pensons ailleurs has helped me conceptualise my paper, while Jean-François Mattei’s La Barbarie intérieure has confirmed my intuitions.

Shattered by the greed of Western civilization, whether it be through colonization or not, indigenous peoples complied with newly established rules and cultures which led, as Claude Lévi-Strauss writes, to the dismantling of their traditional mode of existence with no given alternative. With the 1970s’ renewal of New Zealand cinema, several Kiwi directors tackled the direct and indirect consequences of colonization, dealing with historical events or unveiling the wounds and scars of today’s
modern society. The film adapted from Alan Duff’s novel of the same title, Once Were Warriors, raises the question of lost Maori identities thriving to be reborn amidst the violence and silence of a torn apart family, excluded from or existing outside the mainstream society, wandering between life and death. On the fringe of this no man’s land, all the characters evolve to find a way “out of [that] place”, searching for their roots or trying in vain to escape from them, haunting the margins of their marginalized conditions. Representing a metaphorical frontier to be crossed, the highway bordering the area where they live plays a major part, sometimes standing as a hindrance or sometimes serving as a shelter, an in-between empty space where two of the characters meet before life parts them. The highway is the road that leads them one by one to that other place of light or darkness, where myths, tradition and art are invoked in a desperate attempt to escape and undergo a decisive redeeming transformation. To fulfil their personal journey, each of them experiences the encounter with that other self, the go-between that will lead them further towards their progression or draw them back. From a critical point of view, we will see how Once Were Warriors inscribes itself in the expression of an artistic form finding its own voice through and within its medium.

“Trouble in the Suburbs”: In-Betweenness and Non-Conformity in Cheever and Bernstein

« Trouble in the suburbs » : entre-deux et anti-conformisme chez Cheever et Bernstein

Véronique Béchain

Cette communication a pour point de départ l’utilisation étonnamment similaire, par John Cheever dans ses fictions et par Leonard Bernstein dans son opéra Trouble in Tahiti (1952), des banlieues américaines comme espace privilégié d’un questionnement du conformisme social, moral, sexuel et esthétique. Tout en prenant la banlieue comme toile de fond d’une exploration de ce que l’on a appelé « the trouble of the age », et en s’attaquant par là-même à la confiance excessive caractéristique de l’époque et au conformisme sous-tendant son credo matérialiste, ces œuvres exploitent, par ailleurs, l’indétermination fondamentale des banlieues pour mettre en scène un questionnement du modèle binaire sur lequel repose la loi mosaïque (telle que l’évoque Tony Tanner dans Adultery and the Novel: Contract and Transgression). Qui plus est, ces œuvres hybrides échappent au conformisme dans leur résistance même à toute catégorisation générique, dans la mesure où elles s’offrent comme des œuvres « légères » quoique « sérieuses », conventionnelles quoique expérimentales, réalisistes quoique non dépourvues de cette « latitude » qu’Hawthorne attribuait aux « romances » et, pour finir, grand public quoique sans concession. Cheever et Bernstein utilisent ainsi la banlieue comme espace marginal, espace de l’entre-deux (relevant tout ensemble de la métropole, de la petite ville et de la campagne), pour rendre compte de l’essentielle hétérogénéité et ambivalence qui est au cœur de l’expérience morale, sexuelle, sociale et esthétique, telle que celle-ci se trouve peut-être en partie définie par la bisexualité des deux
artistes. Tout en paraissant régie par le conformisme, la banlieue apparaît ainsi paradoxale comme un lieu approprié à la mise en scène d’une crise, comme seuil ou moment critique, des sphères morale, sexuelle, sociale et esthétique.

Lewis Garrard aux confins du monde anglo-saxon : une vision du XIXe siècle par-delà la frontière
Lewis Garrard on the border of the Anglo-Saxon world: a 19th century vision across the border
Susanne Berthier-Foglar

In 1846-47, Lewis H. Garrard traveled from Cincinnati to St Louis where he was hired by Ceran StVrain to work on the Bent–Ceran trading outfit specialized in the transnational trade between the U.S. and New Mexico. Garrard, an intellectual 17-year old youth of a wealthy family joined the mountain men because he believed a trip to the west would improve his health and also because of the promise of an exciting adventure. The company owned Bent’s Fort, the last stopover on American soil and its founding members had family ties among Cheyenne and Mexicans. Young Garrard was introduced to Indian life and witnessed the effects of the Hispanic-Indian uprising in New Mexico against the new (American) territorial government. My presentation addresses the vision of the social and political lands in transition in Garrard’s 1850 travel description.* While his trail stories and his experience of “going Indian” are a typical boyhood dream, his comparison between the Victorian society of his hometown and the (still) nomadic Cheyenne way of life goes beyond mere adventure writing and introduces a subtle criticism of the white adult society the young man is about to enter. Furthermore his vision of the social unrest in the recently acquired territory of New Mexico contradicts the discourse of Manifest Destiny. As the only American who has left a written testimony of the 1847 Taos trial of the patriotic Hispanic rebels who have assassinated the American governor, Garrard is the witness of the state of allegiances of a country in transition, a political “no man’s land.” While historians use Garrard as an illustration of the Taos trial and dismiss his writings as “boyhood literature,” I will attempt to show how his view across the border, into the brotherhood of mountain men, into the cultures of wild tribes, and into newly acquired land presents a unique perspective on how the frontier was perceived and mythified.

*Lewis H. Garrard. Wah-to-Yah and the Taos Trail. Or Prairie Travel and Scalp Dances, with a Look at Los Rancheros from Muleback and the Rocky Mountain Campfire, 1850.

« Country going to the dogs? » Outrages humains, dilemmes politiques dans Disgrace de J. M. Coetzee
« Country going to the dogs? » Human violations, political dilemmas in J. M. Coetzee’s Disgrace
Cécile Birks

Coetzee’s most provocative and controversial novel Disgrace (1999) presents the winding itinerary of a disgraced ageing academic who, having transgressed the
power relations of his institution by having an affair with a student, is taken on a
disquieting journey into the recesses of his tormented psyche and divided self.
Leaving Cape Town for the hinterland of the Eastern Cape where his daughter
Lucy lives on a farm, David Lurie finds himself in a borderline zone, a post-apar-
thed lawless limbo where tribalism brutally contradicts the image the new South
Africa seeks to present of a peaceful rainbow nation. When David is savagely
assaulted and Lucy is gang-raped by three young black men, father and daughter
are the victims of an act of post-colonial revenge. Having been marginalized in
their homeland, they are now the passive witnesses of a new history that is work-
ing through the rapists. Having been thrust outside the community of humans
when he lost his status, job and literary ambitions, Lurie becomes a human irrele-
vance as a white man in his own country. Against all expectations, however, he
encounters meaning to his life by alleviating the suffering of animal kind. Lucy on
the other hand, in an extreme form of expiation and expurgation, decides to keep
the 'bastard child', thus making the uncommon decision to accept the rape as a sort
of debt-collection – maybe the price to pay for staying on. Her unnatural filation,
along as well as her enigmatic marital partnership with Petrus, not only raise the ques-
tion of hybridity; they also uncompromisingly reshuffle the terms of stagnant polit-
ical and human relations between domineering whites and submissive coloured
natives as set by apartheid for decades.

Terre de Feu : cosmopolitisme des marges et récupération de la mémoire indi-
gène dans l’œuvre de Francisco Coloane
Tierra del Fuego: margins cosmopolitism and retrieval of indigenous memory in
the work of Francisco Coloane
Tatiana CALDERÓN

Patagonia and Tierra del Fuego, South America borders, are transnational spaces. 
Crossing lands since the seventeenth century, in the nineteenth century they
became, rootedness lands for occidental adventurers mainly attracted by gold. Its
zone appropriation led to total extermination of natives at the beginning of the
twentieth century. They are borderline territories, relegated to oblivion by nation-
al authorities (Chile and Argentina), endowed by a heterogeneous and doubly mar-
ginal community, geographically and humanly. Thus, the Romanian Julius
Popper, arrived in 1888 in Tierra del Fuego, constituted his currency, created his
own army, and organized with impunity Indian’s hunting.
The author Francisco Coloane, who lived and worked in these areas in the 1930’s,
describes the harshness and the solitude characterizing this community and uncov-
ers an ambivalent position. Chilean, he belongs to a subordinate culture however
he’s part as well of this dominating and destructive cosmopolitan community. Far
away from traditional acceptation linked to aristocratic tourism in Mediterranean
basin, the cosmopolitism pictured by Coloane is liminal and doesn’t refer to a
humanistic utopia. Not urban and peripheral, it foregrounds forsaken and grasp-
ing men, whose miscellaneous origins converge towards a universal, timeless and
displaced experience sense. The matter is, to examine in Coloane’s work, the set-
ting up of a dialectic between the dropout cosmopolites and the various native
tribes enclosing updated theoretical elements. It tends to a memory retrieval and a
global understanding of the world viewed from the perspective of the colonized
("critical cosmopolitism", Mignolo 2000). Shifting the famous dichotomy civiliza-
tion/barbarism (Sarmiento), Coloane transgresses the hegemonic vision with a
peripheral evocation.

Collecting Intensities: On Semiotext(e) and Schizo-Culture
Le rassemblement des intensités : Sur Semiotext(e) et la Schizo-Culture
Jason Demers

Les limites conceptuelles ayant tracé le pourtour du postmodernisme et du
poststructuralisme en Amérique du Nord sont caractérisées par un cadre théo-
rique faible, facilement rompu, mais avant tout sujet à un repositionnement
perpétuel. Alors que le poststructuralisme a évolué en Amérique du Nord au fil
et au gré des théoriciens français qui virent leurs œuvres traduites en anglais
vers la fin des années 60, le postmodernisme devint rapidement une esquisse
méta physique qui engouffra pratiquement toute la production culturelle, y
compris le prétendu canon français du poststructuralisme. Il est donc néces-
saire de découvrir les limites virtuelles de cet ensemble ainsi que ses racines
conceptuelles. Cette présentation démontrera qu’il existe un contraste impor-
tant situé entre la sphère culturelle du discours dominant et un échange pour le
moins nuancé auquel le méta commentaire refuse toute catégorisation. En
novembre 1975, une conférence sur la Schizo-Culture titrée : Madness and
Prisons, tenue à l’université Columbia de New York et organisée par Sylvère
Lotringer, accueillait les auteurs américains William S. Burroughs, Kathy Acker,
John Cage ainsi que des théoriciens français tels que Michel Foucault, Gilles
Deleuze, et Félix Guattari. À la suite de cet échange, le journal de Lotringer,
Semiotext(e), poursuivit la thématique de la conférence en publiant les textes
français poststructuralistes aux côtés de la fiction postmoderniste américaine, en
juxtaposant les images en une forme autant désordonnée : le texte étant monté
en une série de colonnes parallèles et interrompu par une gamme d’images.
J’examinerai donc les voies poétiques et politiques que ce croisement propose
tout en examinant l’échange entre le milieu du méta commentaire et de la juxta-
position, tel mis en scène par Lotringer. Il est donc urgent d’ouvrir les espaces
vides afin de permettre l’émergence de nouvelles politiques.

"Les langues de l’errance", une approche liminale du monde chez Jack Kerouac,
Ernesto Sábato, J. M. G. Le Clézio, Kenneth White

“The Languages of Wandering”: a “liminal” approach to the world, in writings of
Jack Kerouac, Ernesto Sábato, J. M. G. Le Clézio, Kenneth White
Anne Deshoulières

The importance of border matters is associated with contemporary wandering as
a living experience of the world and also as a critical way of perceiving the reality.
This experience of borderlands, also relevant to the field of languages, is closely related to the various routes followed by J. Kerouac, E. Sábato, J. M. G. Le Clézio and K. White during their lives. Indeed, these writers find themselves at the crossroad of many cultures, geographies and languages. This personal experience of wandering has enabled them to write about it and to put it across in a very creative and original way. This is the reason why language is a crucial issue. It is similar to wandering in the world of meaning that it is also a quest, which renews the way of perceiving the world. “The Languages of Wandering” not only highlights the relationships between the individual and his means of communication, but it also questions the situation of the individual in a geographical and a social environment. The grammatical and syntactic structures of an idiom can be so difficult to understand that learning a language is a laborious, lengthy and often conflictual experience. Sometimes, the linguistic limits are so difficult to overcome that they confine the individual close to the margins, in some very blurred and imprecise areas. Therefore, the stake involves maintaining the boundaries in motion, in order to transmute compartmentalization into a vast and open land. Thus the Franco Canadian writer, Jack Kerouac, is a victim of mixed feeling of attachment and exclusion, for he strongly wishes to belong to America by getting close to his adoptive language. Sábato, who is worried about those people relegated to Buenos Aires suburbs, shows how difference brings about discriminations to the point of creating its own language: the “tango expression”. Le Clézio is also concerned with the issue of border and frontier zones. According to him, these in-between spaces give birth to rich and hybrid languages (“cross-languages” such as Pidgin and Creole). However, Le Clézio, Kerouac, and Sábato are aware of instability and fragility. Therefore, they insist on developing bonds with any new language as if it were a new land. Thanks to “go-between cultures” (S. Giguère), a constructive and a familiar relationship between human beings and reality can be achieved. Kenneth White goes even further into this “liminal” approach to the world. He claims the existence of an “a-topic” language, which is attached to a radiant and open community and not related to a singular identity or a specific nation. This experience reveals the importance of an “identity-relation” and a “nomad” identity dealt with Édouard Glissant and Gilles Deleuze in their writings. Far from being alien and inhospitable places, borders are favourable to blending and mixing, breathing and spacing out, in short, by a renewing feeling. Thanks to these spaces in constant mutation, the individual can seize the world in all its complexity and diversity.

Méditation sur les limites du temps, du vécu et de la narration dans Borderliners de Peter Hoeg
Hoeg’s Borderliners: a literary exploration on time, experience and narration
Michel ENGEL

The action of the novel Borderliners, written by the Danish author Peter Hoeg, is set in a north European, upper crust academy, with an extremely harsh discipline.
The narrative which has much in common with the author's own personal life, uncoils along the story of an orphan boy, called Peter as well, being caught in this restrictive and icy environment. Along the different phases of the plot, where we see the boy unravel the truth, escape with his friends and gain some mastery over his hostile environment, we are made aware of how the sense of time is wrecked. This form of experience is conveyed right from the first sentences, where it is written: “then there was a pause, then in came Biehl (the academy’s principal, who is described at this stage as a god). At the end of the novel, the child will have matured to the point where he will be able to express in a sentence containing the pronoun “I”, his wish to be adopted. And in another statement, which could seem to be quite ordinary to anybody for whom this stage has long been left behind, we can see the marks left by an assurance, gained at a high cost: “I stayed there only for a moment, and sat and looked out at the heavens.”

The experience of living through such a disjointed time is described in the psycho-analytical literature, about adopted children. This novel sheds a particular light on the stakes that are at issue in the building up of the self. The universe that is described through this journey has certainly a borderline quality, as the title of the book suggests and it opens up a window on the integration of the experience of time with the incorporation of the law.

Régions de frontière. Confins géographiques, identitaires et linguistiques dans Les Garçons d’en face et Primo

Borderland regions: frontiers of geography, identity and language in Les Garçons d’en face and Primo

Agnese Fidecaro

The background culture of French writers coming from a “successful” and integrated immigration has long been confined to a certain marginality. Nevertheless in the interstices of a practice of the French language characterised by a masterful classicism or virtuosity, an underground, clandestine, forgotten family history, a lost language are looking for a status. They progressively return within a literary project that does not, initially, explicitly claim a mixed identity. In such works, the relation to the origin takes the form of a return of the repressed. The latter complicates, but also poetically empowers the assertion of a borderland identity mediated by the inscription of “passage territories” (territoires du passage) in the French language and in French history. This contribution considers the treatment of borderlands – frontiers of geography, identity and language – in the work of two French women writers from the second and third generations of the immigrant families (Spanish for Gazier, and French for Desbiolles). Les Garçons d’en face (2003) and Primo (2005) explore two borderland territories: the Pyrenean and Savoy. These regions, presented as zones of trouble and passage, hold the key to a powerful poetics of margins. Inviting a return of the repressed and the uncanny, they call into question the perception of a smooth and self-enclosed territorial and linguistic identity. The mother tongue, perceived as foreign, as well as a feminine
dimension of experience, are more specifically recuperated there through a crossing of limits (physical and metaphorical) which involves an encounter with violence and trauma. A confrontation with the liminal and with a radical otherness (death, monstrosity) takes place there. I will question the politics of frontiers in these texts, which in both cases is bound up with a politics of gender. I will give an interpretation of the violence involved as the mark of a difficulty: it is not so obvious, for those writers, to turn the French language and territory into a language and territory in translation, where identities would maintain themselves on the border without being returned to a mystique of the origin or to a threatening otherness.

Écrire en marge – Écrire les marges : la littérature engagée contemporaine
Writing in the Margin – Writing the Margins: contemporary committed literature
Sonya Florey

Set in the ever-sprawling margins of urban centers, industrial estates are characterized by a twofold, antinomic paradigm: a thriving economic life but also a dwindling of employment opportunities, caused by the numerous relocations or close-downs of factories. This concrete territory of dubious aesthetic and architectural value suffers from its particular status that confines it into a dynamics of effacement at the fringes of the city and, at the same time, requires that it remain within accessible distance for the men and women who frequent it.

What emerges from the reading of novels such as François Bon's Daewoo, Thierry Beinstingel's Composants, or Franck Magloire's Ouvrière, is the impression that there exists a form of structural contamination between this geographical situation and the very condition of the workers, as if the equivocal status of industrial estates (distance and proximity) echoed that of the men who work in them. Indeed, living in the factory world favours, on the one hand, integration into the contemporary world; but it also means submitting to a process aimed at the symbolic effacing of workers. The globalisation that characterizes today's superlative economic machine upholds, amplifies even, this disappearance of the individual on a local scale, and it progressively relegates certain people toward the margins of our neo-liberal society. (Over) consumption? Those who work in industrial estates contribute to it, no doubt. But they are also trapped, in this western lifestyle, between desire and dependence. However, and this is my argument, contemporary “committed” literature proposes an original answer to this twofold effacement: because it forces citizens into awareness and offers a new glance on society, this literature enables to assign a central position to the elements and human beings who are being relegated towards the margins of the geographical and symbolic landscapes. The force of this literature resides, in my view, in its ability to neither stigmatise the twofold exclusion of a particular space and society, nor in refuting its economic mechanisms, but in establishing a dialogue with them, thereby redefining the position given to human beings. Thus, literature itself becomes a territory, a source of ideas to question today's world.
The Other within the Self: Borderlines in A.K. Ramanujan’s Someone Else’s Autobiography
Les confins de soi et l’autre dans L’Autobiographie de quelqu’un d’autre, une nouvelle d’A. K. Ramanujan
Geetha Ganapathy-Doré

Le poète indo-anglais A. K. Ramanujan avait écrit une nouvelle intitulé, L’Autobiographie de quelqu’un d’autre, dans sa langue maternelle kannada à Northfield (Minnesota) entre 1976 et 1977. Les presses universitaires d’Oxford ont publié récemment (2006) la version anglaise de cette nouvelle. Le narrateur en est un certain K. K. Ramanujan, un professeur d’histoire inconnu. Son interlocuteur et conseiller littéraire est A. K. Ramanujan, un poète débutant. Le récit cadre se focalise sur une visite de trois jours à Madras de l’auteur qui accompagne son père chez une tante. D’autres histoires enchassées dans le récit se rapportent à la famille étendue. Cette recherche complexe de soi résulte néanmoins en une découverte du corps. Tout au long du récit, le narrateur est obligé de se confronter aux doubles et aux fantômes comme par exemple un ami efféminé, un parent qui porte le même prénom que lui dans la famille Iyengar, un frère imaginaire et une sœur illégitime, un succube et un incube, un personnage américain qu’il dit avoir rencontré mais qui s’avère être une connaissance de son épouse. Les trois langues (tamoul, kannada, anglais) que le narrateur parle enrichissent son soi de dimensions multiples. Il a hâte de confesser dans une langue qui sera opaque à son épouse américaine. Il ne sais pas comment elle va réagir à ce côté obscur et caché de sa personnalité. Il raconte néanmoins l’histoire de sa vie comme s’il s’agissait de celle de quelqu’un d’autre afin d’atténuer sa pulsion narcissique. Le passé sexuel de son père entraperçu se mêle à la prise de conscience de sa propre sexualité rendant l’auteur anxieux quant aux choix de vie qu’il a opérés. Sa cure d’écriture lui permet d’entrevoir soi-même dans l’autre et l’autre en soi.

Entre zone offshore et cicatrice intérieure : les confins tchétchènes revisités par le roman russe contemporain
Between offshore zone and inner scar: Chechen borders re-examined by contemporary Russian novel
Marie-Laetitia Garric

On the Russian border, the Caucasus, this painful geographical extension, conquered after fierce battles during the 19th Century is a point of ambivalence it represents the tsars’ victory, and at the same time the frailty of a limit which is always showing signs of disintegrating. Porosity where the demarcation between oneself and the figure of the other remains confused. The literature of the 19th century found a new inspiration in Caucasus. One century later, the fear of the periphery remains, but the contemporary novel does not deal with this land seen from “heroism”. Caucasus, and more precisely Chechnya are treated from the problematic question of borders in post-Soviet Russia which has a lot of difficulties to

Résumés/Abstracts

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define its geographical delimitation, and so its identity. My presentation addresses the re-writing of Caucasian borders through the aspect of the Chechen border, as the creation of a new myth of border. For this demonstration I will lean on the comparison of two writers. In his novel Penguins are never cold, Kurkov, an Ukrainian writer, describes the Chechen borders as an offshore zone, a beckettian no man’s land, where the myth of origin concerning the fear of losing oneself is reasserted. At the limits of existence, the border is the always-possible-sliding-to-nothingness. In Thirst, Guelassimov, a Russian writer, describes a hero whose face has been disfigured during Chechen war. Painful Chechen borders are also engraved on the border of his body, on this interstitial area between the inside and the outside: the skin. The hero must live with a face which is not his own: the foreigner haunting the borderlands is also inside of us. This trip to extremes is an inner exploration to the most intimate part of identity, in the deep boundary between self and no-self. Thus appears a new light on borderlines as a necessary gap to find oneself again.

Remarques marginales à l’encre dans l’œuvre d’Alechinsky
Marginal ink remarks in Alechinsky’s work
Itzhak Goldberg

For the past several decades, concentrating artistic effort on the borders of a pictural work has been in no way an unsound position. Peripheral revolt, opening out the limits set upon the work, equal distribution of the elements of a composition upon its surface or the negation of the frame are different strategies of a common type of research: how to divert the traditional itinerary of the gaze attracted by the center, how to cause the eye to discover the morphology of the entire work and the relationship it maintains with what is exterior to it. Alechinsky, whose work constantly questions the frame and the superimposing of images, introduces an internal frame in his canvasses, fixes an ambiguous limit between the heart of his work and the swarming of ambivalent signs – personal calligraphy or graffiti – which surrounds and frames it. These plastic commentaries composed of small compartments, of sketches which he calls “marginal ink remarks”, a typographic term, make us think of decorated manuscripts, of the “bubbles” in comic strips or the prédelles, the small rectangular paintings added to the base of medieval retabiles so as to complete the historia of the main scene. With this Belgian artist, however, the hors-cadre, the perigraphy, even as it is nourished by the central image and compresses it, escapes from a pedagogical aim, remains incomprehensible, derisory, ironic, like a questioning of the purportedly logical discourse of the representation. According to the painter, the added frames make it possible to push further away the acceptance of having to work in a rectangle, the frame becoming a decompression chamber between the external world and the painter. These little images made of ink form a counterpoint to the central core which is painted with acrylics, introducing a duality between the global space and the sequential space. As he simultaneously looks both within and without, Alechinsky can thus obtain paint-
ings which react differently: some are centrifugal, completely overbook ing the margins and others, on the contrary, absorb the spectator’s gaze so that he participates in the elaboration of the painting.

La scène envahie : pouvoirs du hors-scène dans A Slight Ache d’Harold Pinter
Onstage intrusion of the Off-stage Space in Harold Pinter’s A Slight Ache
Emmanuelle Guedj

Onstage Intrusion of the Off-stage Space in Harold Pinter’s A Slight Ache
The post World War II era gave rise to an onstage re-exploration of human wandering. Samuel Beckett’s cornerstone play Waiting for Godot was to radicalise the restlessness early twentieth century Irish playwrights like John Millington Synge (In the Shadow of the Glen, The Well of the Saint, The Tinker’s Wedding) and William Butler Yeats (The Cat and the Moon, The Pot of Broth) had explored in their plays. The British stage was also to explore the erring process mainly with Harold Pinter’s works. The symbolic presence of tramps, vagrants and wanderers helped explore the borderlands and wastelands of Mankind, be it in Beckett or in Pinter’s plays. This paper studies the gradual intrusion of the off-stage space onstage in Harold Pinter’s 1961 play A Slight Ache, which was first written for the radio before the playwright decided to adapt it to the stage. It explores the role played by this theatrical non-space the offstage represents; embodying the menace it symbolises, the ob-scene character helps feeding and catalysing fears of the unknown the other characters of the play give voice to.

Le discours des journaux canadiens sur « la question des banlieues » en France.
Pour un décloisonnement des frontières identitaires et une transnationalité dialogique
The discourse in Canadian newspapers on the “Suburban Riots” in France. In favor of the removal of identity boundaries, and a transnational identity
Maroussia Hajdukowski-Ahmed

In Western countries of the G8 group, including in France and in Canada, borders have become more open to the circulation of goods than to the circulation of individuals, particularly of immigrants and refugees, albeit with differing modalities of integration. In our discourse analysis of Canadian newspapers such as Le Devoir and The Globe and Mail on the question of the recent riots in the suburbs of France, we shall discern a critical distance that sets Canada apart from France, which defines Canada as the Other of France regarding the question of integration. Canada has indeed and to some extent blurred the lines between immigrants, refugees and citizens, at the judicial level (rights), at the spatial level (relative absence of suburban ghettos), and in the social discourse (recognition of differences and hybridism). However, could we say that this
dividing line is somewhat artificial, that it is constructed from the stones extracted from the Sarkozian speech (ex: calling angry youth “the scum”) singled out by the Canadian media? This, at the expense of more nuanced and more discreet words and deeds which don’t make for catchy headlines? Furthermore, could the self-congratulatory Canadian discourse be also a construct which overshadows indigenous practices of exclusion?

Chicano Cinema And Identity: Crossing The Border From Self To Other
Le cinéma et l’identité Chicano : Traverser la frontière entre soi et les autres

Anna Hoyt-Wakefield

La connaissance de la mère patrie apporte un élément d’identité important à la pensée et au développement de la plupart des cultures. Pour les cultures américaines indigènes du sud-ouest, par exemple, le lieu d’origine est crucial à l’orientation spirituelle. Pour la communauté Mexicaine Américaine aux États-Unis, définir les origines d’une mère patrie relevait d’une nécessité de survie dans les années 70. Puisque les chicanos ne pouvaient plus réclamer le Mexique comme leur terre, ils se sont approprié une autre terre imaginaire, un espace géographique d’ordre mythologique appelé Aztlan. C’est là-bas que selon la légende, le peuple Chichimec – dont ils se sont déclaré de descendance directe – a été choisi par le dieu Huitzilopochtli pour aller plus au sud et construire l’empire aztèque. Leur voyage au sud-ouest était donc également un retour aux origines. Cette notion circulaire du temps dans le mythe d’Aztlan est également un élément de réalisme magique, un choix stylistique inconscient ou délibéré des cinéastes chicanos. Dans les années 80, le mouvement chicano a transformé son point de départ symbolique en un véritable lieu géographique : les régions frontalières. Avec ses possibilités métaphoriques infinies, la frontière est devenue un symbole de séparation, de division, de prohibition ou un seuil, un prologue à la découverte et au développement de soi ; un juste milieu entre modernité et tradition. Mais elle est principalement la ligne psychologique où le soi s’arrête et « l’autre » commence. Le grand écran a reflété l’expérience chicano en décrivant la frontière depuis la barrière de fils barbelés, Wirejumper! (1977), jusqu’aux grands espaces ouverts conquis avec magie et humour et transformés en terrain de jeu dans A Day Without a Mexican (2004). Utilisant la métaphore du développement psychologique d’un enfant en bas âge, j’enquête sur la naissance de la nation chicana à travers certains de ses films les plus représentatifs, en prenant comme références Freud, Lacan et Winnicott. Dans Wirejumper! la frontière a pris la forme de point de départ du principe de plaisir (le Mexique) pour aller vers le principe de réalité, représenté par les États-Unis. Mon analyse se conclut avec la reconquête de la frontière comme terrain de jeu. En reprenant la théorie de Winnicott d’objet transitionnel, j’explique le rôle de la frontière dans deux comédies comme un juste milieu entre imagination et réalité. Les films A Day Without a Mexican et Born in East LA utilisent tous deux des éléments de fantaisie. Dans le film sous estimé de Cheech Marin, il s’agit de la scène principale à la Miracolo a Milano. Dans A Day Without a Mexican, c’est un brouillard étrange entourant la frontière qui est responsable de la disparition de la population mexicaine en Californie.
Je m’intéresserai dans cette communication à la dé/construction de l’idéal historique et idéologique à travers la quête identitaire des protagonistes. Les exils successifs du personnage principal, Willie Chandram, construisent en effet une géographie mouvante au sein de laquelle se rencontrent l’Europe (Berlin et Londres), l’Afrique (celle des anciennes colonies portugaises) et l’Inde (celle des mouvements révolutionnaires). Or, c’est précisément dans la surimpression des frontières, des visages et des H/histoires que Willie tente d’élaborer sa géographie personnelle, de s’affranchir de la forteresse obscure des doctrines pour appréhender « l’autre versant », ce qu’il appelle « la nullité » des êtres, leur humanité intime et émouvante. L’expérience du voyage – voyage clandestin, riche de dangers et d’incertitudes, au cours duquel le protagoniste s’abandonne corps et âme à ceux qui l’attendent, changeant à de multiples reprises de déguisements et d’identité – devient alors une expérience intérieure : celle de la rencontre de l’autre en soi, du détour par la voix et l’histoire de l’autre qui reconstruit la perspective spatio-temporelle, abolissant les barrières dogmatiques, sociales, politiques. La transgression impossible des frontières qui obsédait et effrayait Willie, prisonnier, à l’orée du roman, de la « chambre close de l’esprit », paralysé par ses origines hybrides (« half-and-half »), se réalise lentement, au terme du long périple dans la forêt indienne qui fonctionne comme la chambre noire de son passé africain. En fin de compte ce ne sont pas tant les frontières géographiques et idéologiques que Willie apprend à combattre, mais celles secrètes et mouvantes des peurs qui l’habitent. Ce n’est qu’au terme de ce passage vers « l’autre versant » qu’il accède à lui-même, c’est-à-dire à la part d’élusif, d’impalpable qui l’unit au monde mais qui échappe au discours. Le lecteur est alors invité à franchir les frontières du texte pour décrypter dans les blancs des lettres cent fois recommencées ce que Willie ne pourra jamais écrire.

Voix des confins, marges de l’écriture. Quand la littérature tente de dire l’Autre

Voices from the borderlands and the borderlines of writing: when Literature tries to write the Other

Mathieu LAARMAN

My purpose is to study the place and function attributed to the voice in the expression of otherness. Through a comparative reading of The Double (1846) by F. Dostoevsky, “Bartleby” (1853) by H. Melville, The Desert of the Tartars (1940) by D. Buzzati and The Shore of Syrtes (1851) by J. Gracq, I will attempt to show
that those “voices from the borderlands” are structured in a very similar way. First of all, several writing techniques such as the use of repetitions or italics can be found. Then, those four novels display the phenomena of contamination and parasitism. Finally, all of them use a characteristic formula which seems to define a way of confronting the Other. Thus, “the voices from the borderlands” appear to be fundamentally connected with “the borderlines of writing”.

Salles, chambres, cellules : hétérotopies, isolements et trajets cinématographiques
Halls, rooms, cells: borderline spaces and movements in films
Apostolos LAMPROPOULOS

This paper discusses certain issues relating to cinematographic space, geography and cartography, already raised by Gilles Deleuze in The Movement-Image and, more recently, by Tom Conley in Film Hieroglyphs. My purpose is not only to rethink some of the ways in which the cinema elaborates its own spatiality, but also to look at how the way in which a filmic space is constructed enables us to think about the striation of “ideological surfaces” and the development of “concepts become image”. This paper investigates three contemporary films whose eminently ‘spatial’ character has already been drawn attention to: Peter Greenaway’s The Cook, the Thief, his Wife and her Lover (1989), Wong Kar-Wai’s 2046 (2004), and Oliver Hirschbiegel’s Das Experiment (2001). These three films can be regarded as a passage from cosmography (that is to say, an attempt to transcribe onto the screen a whole universe or system of thought, supposedly without censoring any of its parts or excluding anything which exceeds the limits of a film narrative) to topography (where the attention is on the elements which belong to this universe, as well as how its structure unpacks and which of its elements are selected). In other words, these films seem to maintain a close relationship with their obvious point of reference-oppression, writing, power-and to “spatialize” their problematic by placing it in the colourful dining halls of a restaurant, the numbered rooms of a building, and the cells of an experimental prison respectively. In short, this paper explores the hypothesis that filmic borderlines are an emblematic delimitation of the reflection on the relevant questions, and, on the other hand, the idea that the spatial divisions which are inherent to these films can be seen as kaleidoscopical, though not necessarily matching, approaches to the same questions. Taking as a starting point the statement that “a film is never the territory it exposes”, I will attempt to elucidate how filmic space becomes a machine for thinking.

Marges et hybridité dans les performances de Guillermo Gómez-Peña
Borderzone and hybridity in Guillermo Gómez-Peña’s performances
Ophélie LANDRIN

The meeting of two cultures creates an experience of the frontier where dialogue is tumultuous and rash. Latino American culture, far from being homogeneous, is
made up of a multitude of artistic expressions, that are different depending on their geography, nationality, gender and the degree of assimilation. In order to fight this cultural homogenization, some artists like the Mexican Guillermo Gómez-Peña use performance as a tool for identity assertion. In a country (USA) where being latino is “fashionable”, the artists of the frontier are shattering cultural stereotypes and are exposing politics of fear and desire which lead to the assimilation or the “ghettoization of the other” (Diana Taylor). My communication will redefine first of all the term “latino” before showing why performance, in its immediacy, is a tool for political and identity contest privileged by the artists of the frontier. In order to articulate this margin, the language must be as diverse as the fragmented reality. Postmodernism, as a used concept, is replaced through performance, by direct intervention under the impulse of political and cultural strategies. I will then detail a certain number of performances by Guillermo Gómez-Peña who is trying to articulate this cartography of the other in a transitional economy (NAFTA). This new culture of the frontier is not imposed from above but comes out organically from inside. Fusion of “high-tech Aztec”, the artist creates hybrid universes to confront this multicultural consumerism of our society. He constantly redefines the notion of frontier, exposing those that are imposed and defined by the domination and the hegemony of American culture. He is particularly interested in revealing the authors and the writings attached to this multicultur-alism. Attacking the collective consciousness of his audience, he exposes the unsaid, he articulates a dialectic of fear and desire, of racism and phantasm. The body of the performer becomes a contact zone, a cartography of a negotiation of power.

Marges créatrices : Eliot, Rilke, du Bouchet
Creative margins: Eliot, Rilke, du Bouchet
Victor Martinez

In the “marginal field of the appresentations” (Husserl) is located, for a certain number of thinkers (Maldiney, Heidegger) the space of the «possibilisation» of the subject, as well as that of the language. The spacial, territorial, linguistic marginality appears as the place of the greatest creative activity because to the logos is opposed a free loxos in contact with the world not impregnated by the concept (Derrida, Marges). The poem, an object of language, and its space are closely related to a marginality which refuses itself (being real deviation) to interpretation, to the “reign of the imperative significations” (du Bouchet). The Waste land by T.S. Eliot is a work whose title can then apply to poetic collapse of a poet like André du Bouchet – collapse as a prelude to a “possibilisation” of the language and the subject – or to the song of wide and the “Open” of the Sonnets to Orpheus or the Élegies by Rilke : obliquity, not-known, unheard of the word and the poetic space which, in the opening of a marginality not-cleared by the authority of the dominating speeches, work at and exhaust themselves, in the excessive or the minute, at the perpetual renewal of a world which would finally be on the
scale of a human word. We will establish these powerful bonds which link philosophy and poetry on the questions of the marginality, the collapse, the space and the “possibilisation” of the languages within the works of the poets mentioned. Marginality will seem not like a simple comfortable and skillful variation that aims to reintroduce anything original in language and thought, but as the indefinite suspension of all discursive artefacts that aims to return, to the freshness of an originating of the world, without date, a source to the present.

Aux marges de la mélancolie : Le Vent nous emportera d’Abbas Kiarostami
On the margins of melancholy: The Wind Will Blow Us Away, by Abbas Kiarostami
Julien Milly

Keywords: scenography of the non-event, mourning, the non-representable
Kiarostami’s oeuvre, invariably working with events of the threshold, brings into question the figuration of margins. I propose, for the purpose of my demonstration, to construct my analysis around one of his films, The Wind Will Blow Us Away, which recounts in a troubling manner moments tied to death, that improbable time that is situated at the edge of the life of darkness.

A film director and his team, just arrived from Teheran, are heading towards Sia Dareh, a small village in Iranian Kurdistan, lost in the middle of a dark valley. Their project is to secretly film a documentary of the funeral ceremony of an old woman. But her slow death creates situations of waiting, plunging the characters into the anxious uncertainties of the in-between. The story is punctuated by a spiral structure and three scenes regularly mark the film’s diegesis: the grandmother’s house seen from outside, the peripheral space of the balcony which, filmed seven times, underscores this elegy of loss, and finally the cemetery high on the outskirts of the village. The Wind Will Blow Us Away thus sets up a a journey that doubles back on itself, from the village’s entrance to its exit, from the first views of the countryside with the car cutting a path through the hillsides right up to the final scene at the stream where a bone tossed into the water floats away, turning on itself, carried away by the current. Cast as the wanderer, the filmmaker could be considered here in the image of the ferryman of “les Planches courbes”: “But I am only the ferryman! I am never far from one bank or the other of the river.” (Y. Bonnefoy, 2001). Several margins are considered here. While on the narrative level the echoes of death give rise to a reflection on the rites of death, the kiarostamian creative démarche escapes the difficulties of representing death by means of a director’s sleight of hand: confronted with three spaces of the non-representable, a mirroring device creates a singular syntax which, including the spectator, represents the paradigm of La Mort dans les Yeux (Vernant, 1996). The analysis thus is focused on a description of returning figures overhead views, shortened perspective, mirrored scenes, circular narrative structures, the story-within-the-story of the making of the film) and underscores the obvious existence of a threshold, there “where reigns an upheaval of coming into being and of loss of being” (Bachelard, 1957).
Vladimir Nabokov est un des transfrontaliers paradigmatiques de la littérature du XXe siècle. Dans son rôle d’exilé, de traducteur et auteur multilingue de textes qui poussent continuellement les limites des genres et – pour certains – les limites du goût artistique, Nabokov a créé son talent artistique en transgressant des limites physiques, linguistiques et culturelles. Dans cette présentation, je voudrais examiner la traversée d’une limite métaphysique, notamment en faisant référence à un acte que Nabokov a appelé « la synchronisation cosmique ». Dans son autobiographie *Speak, Memory*, Nabokov parle de son inspiration et de l’acte de création de son premier poème paradigmatique, en soulignant l’expérience psychologique étrange de la synchronisation cosmique qui est liée à l’acte de la création artistique. Pour décrire son poème, Nabokov compare son inspiration avec l’expérience merveilleuse et liminale de percevoir le temps et l’espace entier en un instant. Nabokov trouve que ce moment inspiratoire du passage de la conscience dans un domaine illimité est essentiel pour son art. En analysant l’importance de la synchronisation cosmique dans l’œuvre totale de Nabokov, je vais, pour commencer, m’appuyer sur l’extrait essentiel dans *Speak, Memory*. Ici, je propose d’analyser l’importance de la transgression d’une limite psychologique dans l’œuvre générale de Nabokov et de replacer ce phénomène dans un contexte d’expériences similaires citées par d’autres auteurs. Puis, je vais discuter des exemples de ce concept dans des textes de Nabokov afin de montrer son universalité dans l’œuvre de l’auteur ; pour finir, je voudrais argumenter qu’une compréhension de Nabokov et de son acquêt est affirmée par l’importance de cette forme particulière de la transition psychologique dans son écrit.

L’être aux confins. Sur une façon de définir les limites au IVe siècle

Existence on borders: On a ways to define the being in the 4th century

Ana Palanciuc

“The living being is formed in the best possible way”. Those opening words of De Natura Hominis of Nemesius of Emesa, Syrian philosopher and physician of the IVth century, the extensive discussion of the authorities lingering on the perfection of the world and of the human being, could rather disappoint one who would love to find immediately our author moaning on human finitude. But under the layers of stoic, posidonean inspiration, under the neoplatonic influences, we can find, unified for the first time, two apparently contradictory doctrines, unreconcilable by the neoplatonic or aristotelian exegesis : the theory of the harmonious hierarchy, of the providential order, of a hierarchical structure of the world where everything follows perfectly, every element owing its existence to another, and the doctrine of man as limit or border (ἐν μεθορίοις) and bond (σύνδεσµος) between the sensi-
tive and the intelligible, the only one able to assure the unity of the creation. Every human activity raises up because of necessity, the world and its components were created for the human being, as a unity where transitions of a hierarchical level to another are arranged from the simplest, inanimate, to the rational level. The difficulty which emerges here naturally concerns the means to assure the coexistence of those two doctrines, providing at the same time the preserving elements of the unity and human continuity inside the described hierarchy. The ingenious solution found by Némésius will draw together the Aristotelian doctrine of the minimal differences (ek kat' oligon) between the created species. A minimal difference exists each time, difference ordering a creature after another, an animal after another, the same for the actions, but there is always a subtle passage from the inanimate to living beings. According to this continuity, the limits that separate them become imprecise and it turns out impossible to assign an intermediate shape to one or the other hierarchical level. The whole creation owes its continuity to the minimal differences that separate and unite all kinds nature of at the same time.

En dépassant les frontières. Les Drogmans et leur influence sur les liens culturels entre l’Occident et le Levant

Crossing borderlines: Dragomans building bridges between the Eastern and Western Worlds

Barbara Papastavrou-Koroniotakis

There would hardly be a better way to describe how the West transmitted its knowledge and values to the East, than these lines written by Lawrence Durrell. “It has been a very long process that passed through the roads of the blood.” An evil plan, the “tribute of children”, known as the Turkish system of Devshirmeh, destroyed Christian populations for Ottoman’s profit. “This unprecedented occurrence, unique in the ancient and modern history of military despotism”, the forcible conscription of young men, started in the 15th century. But it was after the coming of young Janissaries, sons of Christians and Greek women, that the first interpreters populated the eastern world.

Taken from their mother’s arms at the age of five, if they did not join the Ottoman army they attendend special classes to become subjects of the Ottoman Empire. The fact that they learned to speak fluently three languages, Turkish, Arab and Persian, allowed them to serve western diplomacy in the East. Drogmans, middlemen, or “truchements”, always between two cultures, shared against their will and without being aware of it, in the mingling of Cultures. From Greece to Constantinople, and from Smyrna to Baghdad and Alexandria, the drogmans opened the roads towards the East by calling all their powers in the fields of trade and politics into play. The Phanariotes, their successors, contributed to the translation of the collected works of the French Encyclopaedists, as well as to the blooming of Culture within the South East of Europe. This paper will trace the roads unveiled by Drogmans and will mainly point out their contribution to Language, Culture, and consequently to Frontier crossing.
The Borders of Fidelity: Cosmopolitan Ethics in Ondaatje’s The English Patient

Les Frontières de la Fidélité : Éthique cosmopolite dans Le Patient Anglais d’Ondaatje

John U. Peters

Dans son essai de 1939 « Ce que je crois », E.M. Forster déclare : « Je déteste l’idée des causes, et si je devais choisir entre trahir mon pays et trahir un ami, j’espère que j’aurais le courage de trahir mon pays ». Plus tard dans le même essai, Forster ajoute sa propre définition, également célèbre des amis : « C’est une aristocratie de gens sensibles, prévenants et courageux » dont on trouve les membres dans « toutes les nations, toutes les classes et toutes les époques ». Mon propos sera de montrer comment la tentative de Forster de transcender classes, nations et frontières temporelles est une sorte de profession de foi qui défendrait ce que nous nommons aujourd’hui « le nouveau cosmopolitisme ». Ce qui pose de nombreux problèmes sur ce qu’on nomme patriotisme et fidélité. Il semble évident que la plupart d’entre nous ne percevons pas que nous vivons dans un monde « post-national » et considérons la trahison comme une attitude honteuse (Rebecca West). Néanmoins la mondialisation nous pousse vers des frontières « transculturelles » (Smith) dont la représentation dépend de ce que Gieryn appelle « la cartographie culturelle ». Encore faudrait-il définir les termes nation et fidélité. Pour moi le roman de Ondaatje Le Patient Anglais est particulièrement intéressant car il interroge le terme de nation et nous présente les limites de la fidélité au territoire et aux individus. Ainsi on peut étudier les remarques de nombreux personnages en reprenant les textes de Renan et de Benedict Anderson et en s’interrogeant sur l’opposition en terme d’éthique entre barbarie et harmonie (Fourier). Ainsi les deux histoires d’amour relatées par le roman opposent la chasteté héroïque de Hana et Kip à la passion érotique de Katharine et Amalsy. On pourra aussi revenir à la « fidélité extrême » dont parle Hélène Cixous.

Paul-Armand Gette, la lisière « mise à nu »

Paul-Armand Gette : Exposing the edge
Lydie Rekow-Fond

P.A. Gette is a borderland artist, playing on scientific and aesthetic boundaries to create works that pertain to photography, videography, sculpture and painting, nurtured both indoors and outdoors. The border is then far more than a favourite theme; it shapes out his whole work. This paper will analyse how P.A. Gette takes advantage of this in-between position, perplexing and disconcerting his spectator to create free zones where his imagination can roam boundlessly. Beyond a mere boundary, the edge becomes an in-between space fraught with contacts, interferences and ambiguity. Thus, the spectator is invited to transcend borderlines and to discover new horizons.
Du cadre à la marge : représentations du paysage de la frontière dans les romans de J. M. Coetzee

Between the frame and the margin: landscape(s) on a frontier in J. M. Coetzee’s fiction

Mathilde ROGEZ

In a country which still bears the scars of colonialism and apartheid, aesthetics and politics are always linked, and often hinge around the question of the land and its distribution along well-defined spatial and racial lines. The brutal colonization of the territory and subjugation of its peoples were indeed coterminous with an appropriation of the land through language and imagination/images. The land, having become a landscape, gives shape to the newly created nation (an example of “imagined community” according to Benedict Anderson). However, the notion of landscape is always already a construct, the result of a chosen perspective, whose focus will be significantly different depending on which side of first, the colonial “frontier” or “border”, and later, of the “colour bar”; the I/eye places itself and on which part of the territory it lays claim to. Representing the landscape, therefore, entails choosing between what will remain in the frame, and what – or who, like the gardeners in Mrs Curren’s memories – will lie outside it, relegated to the margin. This presentation consequently addresses what it means for “white writers” in South Africa to try and represent those frontier-landscapes: they have continually been challenged by the difficulty to translate the strange landscapes of the various frontiers of the country into an often European language. Be it what came to be called the “Frontier Country” during the colonial expansion in the 19th century or the bush lying between Angola and Namibia during the “Border War” a century later, those frontier-landscapes have always been not straight but fluctuating border-lines, ill-defined border-zones or lands which are both a point of contact and of dangerous confrontation either with armed enemies, or with an often hostile nature (the wilderness). What those works achieve is to lay bare the foundations of the colonial and apartheid regimes, i.e. the two notions of frontier and border, which are in fact very unstable and labile landmarks. This paper offers to concentrate more particularly on the scathing vision given of this myth of the frontier in J. M. Coetzee’s novels (one thinks of course of Waiting for the Barbarians, but the emphasis will be mostly put on his first novel Dusklands as well as on one of his latest works, Disgrace), and will analyze how, via a series of tropes and metaphors, the novelist undermines all the partitions erected on the South African soil and mind.

Les expressions littéraires des diasporas grecques : une marge de la littérature néo-hellénique ?

Literary expressions of the Greek diasporas: a margin of Neohellenic literature?

Stéphane SAWAS

Whereas the major role played in the formation of a Neohellenic literature by the centres of the diaspora prior to independence is recognised today, the situation has changed with the establishment of a Greek state and a national literature in
Greece. Thenceforth Greek writers of the diaspora were either included or excluded in the history of Neohellenic literature depending on their linguistic choices and/or of their preferred subjects. Greek writers of the first, second or even third generation living in diaspora are occasionally recognised as Greek writers as such when they write in Greek or when they address a subject concerning Hellenism, albeit only in part. But this does not automatically mean they are included in Neohellenic literature in the strict sense, the history of which is written in Athens and remains closely linked to the Greek state. However one could rethink the history of such terms as Neohellenic literature: in a variable geometric model one could include the works of the Greek diasporas that share some of the characteristics of the often multi-lingual literary advances – Hellenism in the broad sense, in other words, as opposed to a Hellenism coterminous with the Greek state, which would make it possible to rethink the question of the margins and boundaries of Neohellenic literature in aesthetic rather than political terms.

The Borderlands of the Self. Romanian Limits, Infinite and Endeavour in Tales and Prose

La Roumanie a toujours été considérée comme orientale par les Occidentaux et occidentale par les habitants d’au-delà des Ourals. Aspirant à l’Ouest, mais pleines d’influences orientales, l’art et la mentalité roumaines ont absorbé les deux et ont créé un limbe d’imagination fertile pour les écrivains du XIXe et du XXe siècles. Partant du fait que le sub-conscient développe un horizon propre qui, à son tour, engage des attentes culturelles spécifiques, mon étude cartographie l’espace liminal et l’attitude culturelle roumaine correspondante. En me focalisant sur les contes populaires tout comme sur la prose moderne, j’ai désiré montrer que l’écriture, les courants littéraires et les perspectives peuvent bien changer, mais la mentalité culturelle roumaine reste la même, ambivalente, orientale et occidentale en même temps. Les contes populaires, anonymes ou signés par des auteurs connus, synthétisent l’esprit roumain et le goût pour la découverte de soi en termes de limite, potentiel, et aspirations. Le héros est confronté au mal surgissant du territoire des démons, des dragons ou de leur maison. Mon étude se concentre sur un conte écrit par Ion Creanga et intitulé « L’Arabe Blanc » qui contient tous les éléments du conte populaire et décrit le voyage initiatique d’un jeune prince à travers les zones frontières, les épreuves pour atteindre la maturité. La prose moderne, influencée par le modernisme et le post-modernisme, révèle une topographie de caractère qui peut être interprétée comme la réponse d’un individu longuement frustré à la sollicitation d’un monde aux frontières, standards et limites changeants. La géographie mentale des caractères est occidentale comme structure de la pensée, mais orientale dans son indécibilité et métaphorisme. Le nouveau roman de Ioan T. Morar, « Lindenfeld » narre une frontière dans laquelle la mentalité
orientale – avec de puissantes résonances communistes – doit répondre à la demande occidentale de recréer un village bâti par les Autrichiens pour contenir un très riche monsieur originaire de ce village – ce dernier veut y retourner afin de revivre des moments de son adolescence. Le roman est manichéen et dévoile la Roumanie d’aujourd’hui, moitié réelle, moitié fiction, un pays qui veut changer son image face à l’Europe.

L’Heptanèse (1823-1923) : apogée et déclin littéraires d’un lieu médiateur

The Ionian islands’ literature (1823-1923): apogee and decline of a cultural interspace

Maria Tsoutsoura

In the borderlines between East and West, the Ionian Islands, a unique part of Greece spared of Ottoman occupation, has played an important mediating role since the 15th century. In the dramatic circumstances of the Greek Independence War (1821-1830), amidst the philhellenic movement, D. Solomos and A. Calvos, two poets from Zante, educated in Italy, marked brilliant beginnings of Neohelelric literature, conscious now of its national spirit. Around the union of the Ionian Islands to Greece (1864), a Corfiot circle imposed D. Solomos in Athens, a new Greek centre, sacrificing numerous principles of the Ionian tradition that has now submitted itself to an ethnocentric concept. In the beginnings of the 20th century, a change of borderlines between East and West marked the end of the Ionian insular cosmopolitism: the Ionian Islands will thereafter be a remote province of Greece, alienated from the major European centres.

“Living on the edge”/“in the lost spaces”: l’écriture d’Eva Figes à l’épreuve des limites dans Tales of Innocence and Experience

“Living on the edge”/“in the lost spaces”: Eva Figes’s writing as an exploration of borderlands in Tales of Innocence and Experience

Nathalie Vincent-Abnoua

Obliged to run away from Germany with her family just before the second World War, Eva Figes came to England at the age of seven. In the child’s imagination Germany quickly became associated with the disruption of both her family background and her identity, weighted with a death-bringing symbolic value whose obsessive dimension was further enhanced by her fictional and autobiographical works. The adventure of her writing appears as a definite break — whose first stage was her early giving up of the English tongue —, as a trespassing of the frontiers of the self by delving into her own history in search of the hidden and the untold. A whole territory of the self is outlined, both confronting the writer with the confinement of her own exile and disclosing wider and wider areas of imagination in which geographical borderlines gradually dissolve. Eva Figes’s autobiographical works convey a haunted past, a « dark tunnel of years » teeming with blurred words and discarded images. Offering a blend of first-person narration and fairy-tale, this autobiographical vein gives birth to a hybrid genre which, chal-
lenging most literary codes, is the main outlet of a wandering self desperately look-
ing for his own territory, the homeland where all creation is made possible.

The Potential Space of Reading: The Text as a Holding Environment
L’espace potentiel de lecture : le texte comme holding environment
Ben WINSWORTH

Nous envisagerons ici comment la théorie de l’espace potentiel et du holding environment chez D. W. Winnicott peut constituer une façon de comprendre la relation dynamique entre texte et lecteur. Dans son célèbre article « Transitional Objects and Transitional Phenomena » (1951) Winnicott propose l’idée que les jeux enfantins réalisés dans de bonnes conditions facilitent la transition entre un état d’omnipotence et l’acceptation du principe de réalité et permettent à l’enfant de transposer une partie de son moi subjectif et créatif dans le monde objectif. Comme Freud l’affirmait, le jeu ne doit pas nécessairement être abandonné à l’entrée de l’individu dans l’âge adulte : sous une version « culturalisée », il continue à nourrir le moi et l’aperception du monde extérieur. Si Winnicott ne traite pas directement de la lecture, les modèles théoriques qu’il développe permettent de « lire la lecture » selon une vision beaucoup plus positive que « La création littéraire et le rêve éveillé » de Freud (1907). Nous tâcherons notamment de démontrer comment certains textes apportent au lecteur un espace potentiel ou un holding qui peut faire de la lecture quelque chose de transitionnel. Le travail théorique de Winnicott explore ainsi le domaine où prennent forme la créativité et les pratiques culturelles et permet de dépasser l’ambivalence freudienne concernant notre rapport à la fiction, montrant ainsi que l’écrivain peut être un « bon allié » et pas seulement comme illustration des fonctionnements mentaux. On dépasse alors les frontières des analyses esthétiques de Freud : ce qui est récréationnel peut devenir re-création.

La ville des franges
A city of thresholds
Leila WOLF

The slum belt around Paris has long been qualified as a “mythical territory” and its pile of shacks stigmatised until the walls of the Porte Thiers were pulled down (1920-1924) and the present boundaries of the city were delineated in 1930, tak-
ing in the slum belt. The ring road, invented by Pétain’s administration in 1943 and built between 1963 and 1973, definitely settled the boundaries of Paris. Between Porte de Champerret and Porte d’Asnières the border has been modified so that the ring road does not correspond with the administrative borders of the city: Paris spreads out to include Levallois-Perret. Should this be considered as an outgrowth of the city? Does this area actually belong to Paris or is it an “outsider”? In this in-between territory how can the citizen think of himself as belonging to Paris? These are the questions we shall try to answer.