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CULTUREL FRANCOPHONE*



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Résumés / Abstracts

Sexe, violence et transgression. La sexualité du pouvoir : *Dina* de Felicia Mihali

Dr. Efstratia Oktapoda, Université de Paris IV - Sorbonne, France

Pouvoir et sexe coexistent et se heurtent tout au long de Dina, roman de Felicia Mihali en tissant une dialectique paradoxale que j'appelle "la sexualité du pouvoir". La force du premier (pouvoir) ne peut s'exprimer que dans la répression du second (sexualité), tant que celui-ci représente une menace de subversion de l'ordre établi. Dans le roman, la violence sexuelle du plus fort fait loi. Elle a pour but de réduire l'individu et le soumettre. La domestication du corps n'a autre but que la domestication de l'esprit. Dragan représente le phallus et la métonymie du phallus, et Dina l'objet sexuel. À l'image du système politique conquérant, Dragan est le tyran qui force. Le pouvoir phallocratique qui est un pouvoir mâle c'est une nouvelle figure de l'intimidation. Dragan est un grand auxiliaire paranoïaque qui ne sert pas à comprendre, mais à séparer, à réduire, à écraser. Il est la personification du tyran et du régime.

Clichés de la sexualité et figures métonymiques de la féminité dans *Pourquoi nous aimons les femmes* de Mircea Cartarescu

Professeur des universités, dr. Najib Redouane, California State University, Long Beach, USA

Si les Gender Studies s'inspirent du féminisme, elles sont aussi penchées sur la problématique de l'altérité – coloniale, exotique et autre. En élargissant ce champ de vision au domaine de la littérature francophone et balkanique, j'ai choisi l'œuvre de Cartarescu pour retracer l'histoire de la féminité, de la sexualité et de la rencontre. La rencontre de l'Autre, l'Autre féminin, et du récit qui en découle. Désirant situer l'écriture de l'écrivain francophone roumain dans son intertexte, je vais regarder comment s'inscrivent les modalités du savoir esthétique et érotique contemporain dans le texte de fiction. Celui qui regarde est toujours impliqué dans un rapport dialectique avec l'Autre, vers et à rebours d'une différence qui est à la fois envoûtante et incompréhensible. C'est ce va-et-vient continu du « Je » masculin par rapport à l'« Autre » féminin dans le récit littéraire de Mircea Cartarescu que je vais analyser, à savoir : l'idée de l'Autre féminin avant la rencontre, le jugement esthétique sur l'Autre, le rapprochement avec l'Autre, l'union avec l'Autre (réelle ou imagée), et le destin final.

Représentation de la femme dans le roman marocain: cas de Tahar Ben Jelloun

Professeur assistant, dr. Ali Rahali, Université Cadi Ayyad, Faculté Polydisciplinaire de Safi, Maroc

The literature of the new generation of Moroccan novelists falls under the rupture with the preceding one, in the sense that it was not only released from conventions, but also transgressed the sexual, religious and cultural taboos. The famous Moroccan writer, Tahar Ben Jelloun, allows woman her voice which was previously confiscated by Man. In fact, Tahar Ben Jelloun's writings has become a freedom of expression space which also deploys occulted words. Within this perspective, Tahar Ben Jelloun's novels display a univers where the female presents her views, as the "speaking subject". In doing so, she symbolizes the desire of breaking the silence imposed by habits and traditions. Thus, we will stress the various aspects of woman's position in the Moroccan society through the Maghrebian literature of French expression in general. In particular, we will highlight the female representation in the novels of Tahar Ben Jelloun.

Le thème d'Antigone dans la littérature belge contemporaine d'expression française

Dr. Katherine Rondou, Université Libre de Bruxelles, Belgique

H.E.P.H. – Condorcet

H.E.L.B. – Ilya Prigogine

I lavori di Raymond Trousson e Simone Fraisse hanno dimostrato la vitalità del tema di Antigone nello spazio letterario francese dei primi due terzi del secolo XX. La famosa figlia di Edipo vi incarna una grande varietà di immagini, che conferma la plasticità del personaggio nelle epoche più antiche. Di volta in volta, la tebana incarna la sottomissione ai doveri familiari o la rivolta contro la legge dei parenti e degli adulti. Presta i suoi tratti ad un modello di vergine cristiana, nonostante le origini pagane della sua leggenda, o una colpevole, la cui dismisura attira il castigo divino. Per gli uni, sublima le virtù femminili di pietà e carità; per gli altri, trasgressa i limiti del suo sesso e rivendica una virilità fuori posto. Relativamente trascurato dalla critica, il corpus belga francofono merita tuttavia la nostra attenzione. Certo, le pubblicazioni belghe non raggiungono l'ampiezza della letteratura francese (a questo punto delle mie ricerche, la mia bibliografia primaria riunisce

solo una decina di opere). Però, un sano studio tematico deve prendere in considerazione tutte le produzioni nazionali. Di più, le lettere belghe propongono testi di grande valore letterario, come *Antigone* ou le choix di Marguerite Yourcenar. Parallelamente, il mio studio completerà le analisi passate per le ultimi decenni del secolo XX e l'inizio del secolo XXI. Quale posto occupa *Antigone* nelle mentalità contemporanee? Quale spazio la nostra epoca concede alla femminilità ambigua del personaggio, erede della ragazza devota di *Edipo a Colona* e della ribelle di *Antigone*?

Le thème du patriarcat dans le théâtre de Fatima Gallaire, dramaturge francophone du Maghreb

Dr. Christina Oikonomopoulou, Université de Péloponnèse, Grèce

This paper aims to discover, develop and interpret the thematic, stylistic and dramatic elements of Fatima Gallaire's plays which contribute to emerge the patriarchy's dramatisation as an opportunity of theatrical and sociological approach of situations of harmonic or problematical relations between fathers and daughters, woman's oppression and efforts of feminine emancipation in the Maghrebi or Mediterranean family and society. The plays which express in a theatrical, morphological and thematic point of view these parameters and which will form the corpus of our research are the following: 'Princesses', 'Les Co-épouses', 'Rimm la gazelle', 'Au cœur la brûlure', 'Les Richesses de l'hiver' and 'Molly des Sables'. The followed methodology is based on the approach of the following optics of analysis: the fidelity in the representation of the sociocultural reality of the patriarchal family in Algeria, the polyvalence of her theatricalization, the nature of distance, conflict or harmony which characterizes the bond between father and daughter and the catharsis' propositions given by the playwright. The conclusions' evaluation ambitions to proof how the approach of patriarchy's theme in Fatima Gallaire's theatre overtakes the simple registration of a concrete social and cultural reality, and becomes the opportunity to treat timeless and universal situation, such as the claim of the human rights and liberty, the respect of religious, ethnic and cultural differences, and the restoration of the female value and respect.

Autoportraits de femme : résurgence du mythe méduséen ?

Professeure agrégée, dr. Delphine Colin, Université Paris 1 Panthéon-Sorbonne, France

Les autoportraits contemporains d'artistes femmes semblent souvent se caractériser par une mise en doute de ce qui communément définissait ce genre : la ressemblance, l'idéalisation, l'unicité de l'être... Les recours aux miroirs et aux doubles, aux travestissements et à la mise en scène, ou encore aux hybridations et aux transformations du corps, abondent dans les pratiques autoportraitiques européennes et participent de cette déconstruction identitaire. Pourtant, c'est bien en tant que femme, à la fois sujet et objet de l'œuvre, que ces artistes créent, jouant précisément des stéréotypes et des fantasmagories liées aux représentations féminines pour mieux les détourner. Partant de ces différents constats, nous proposons d'étudier ces autoportraits à travers la figure de Méduse. Ambiguë et paradoxale, cette dernière incarne différentes représentations de la femme : celle séductrice dans la littérature, celle castratrice en psychanalyse, et celle de l'indistinction, de la mort et de l'Extrême autre dans la mythologie. Cette conception mythique nous semble particulièrement intéressante car elle place l'altérité au cœur même de l'autoportrait. Or, les artistes femmes n'interrogent-elles pas précisément cette altérité comme l'autre de soi qui nous regarde, nous juge, nous désire ? Et plus encore, ne révèlent-elles pas cet autre en soi qui nous constitue et nous hante ? En utilisant les paradigmes méduséens (pouvoir du regard, visage-masque, prolifération, hybridation, monstration), nous étudierons de manière croisée les autoportraits photographiques de Claude Cahun, d'Annette Messenger et d'Orlan, pour mettre en évidence la façon dont ces artistes déconstruisent les modèles féminins et réinventent leur identité et plus généralement l'image de la femme.

Joyce Mansour, la voix féminine dans le surréalisme

Doctorante Maria Francesca Rondinelli, Université Stendhal-Grenoble 3, France

Joyce Mansour, Anglo-egyptian poet writing in French, embodied a new image of surrealist woman. Considered by Breton as «our woman poet», her work follows the quest of an identity shared between different languages and cultures. Recognition of members of the Surrealist group will double in her sensuous consciousness of wanting to express a feminine otherness that she claims, against an assimilation to clichés. With pre-feminist tones she sings, or shouts, the frenzy of desire, the female body, free but inhabited by anxiety. I will show how a certain view of the critical false the interpretation of her work precisely because she is the result of a feminine sensibility.

Sebbar, pour une nouvelle mythologie de femmes en immigration

Doctorante Melinda Mod, Université Paris 8, France

Leïla Sebbar, daughter of an Algerian father and French mother, is the writer of a multicultural and immigrant generation. She started to write in France, at the heart of the feminist movement. In her texts she portrays young immigrants, describes the trauma caused by the wars and exile of the 20th and 21st century in a simple, clear style, offering an active and pertinent literary experience. She mixes fiction, autobiography and evidence, inserts images in her texts (novels, short stories and theatrical plays) in order to create a transversal literary space which can bridge the silence between the historical events and personal drama of the period of decolonization. Facts and photographs inspire her stories, in which she raises her voice against the violence suffered by women, raises awareness about those marginalized by society (women, children, the exiled, immigrants and “Beures”) to attest to a socio-cultural reality often hidden and/or mystified and overwhelmed by stereotypes. Meanwhile, her proposed image of globalization is not gloomy or pessimistic. Cultural and geographical intersections hold the potential of a joyful space of all languages and of all origins, in movement.

La représentation de la figure féminine à travers le je(u) autobiographique de Marguerite Duras

Dr. Rajaa Al-Tamimi Subhi, Université Lumière – Lyon, France

The form of autobiographical writing, is, to varying degrees, in many modern contemporary writers, especially women. For various reasons, the fundamental question that arises is: these autobiographical narratives, are they sincere? The author is not obliged to include occasionally, for reasons of modesty, of imaginary elements, not excluding even the lie? In fact, it's what Marguerite Duras had confirmed: "In Moderato Cantabile, I tried to tell a secret experience. Then arose a problem of shame. I built walls around this experience. And I wrapped the ice ... I'm hidden behind Moderato Cantabile much behind my other books. It is also one of my books which we made many mistakes! . The statement said the author's wishes to invite the reader to read his novels, not only as referring to a fictional truth of human nature, but also as "fantasies" indicative of an individual. Why the writing of Marguerite Duras has often been defined as a common place between reality and fiction. Our intention is to study through three of his novels: Un Barrage contre le Pacifique, L'Amant and L'Amant de la Chine du Nord, the duracien autobiographical. Identify strategies and the challenge of such a practice that endangers the possibility of fiction, but also to understand how this fiction persists to emerge and make sense.

La Femme rompue de Simone de Beauvoir :

Réécriture ou dépassement de Princesses de science de Colette Yver ?

Doctorante Tiphaine Martin, Université Denis Diderot - Paris 7, France

During her childhood, Simone de Beauvoir had been influenced by her father's vision of women, and particularly by his definition of women's devotion, which came from the books he had read on this topic.. It was not from a feminist point of view, but from a patriarchal one. Beauvoir's father suggested to his daughters, according to Simone de Beauvoir' Memoirs of a Dutiful Daughter, the example of Colette Yver's heroines, who, according Beauvoir's recollections in her autobiography, preferred the marital home to what she saw as arid intellectuality. Fortunately, neither Simone nor Hélène de Beauvoir did follow or adopt this internalised paternalist way. However, Simone de Beauvoir made the best use of Colette Yver's books, writing a short story – when she was already more than middle-aged – “The Broken Woman” which can be reminiscent of Colette Yver 's “Princesses of Science”. We would like to show how Simone de Beauvoir deconstructed Yver's novel in order to serve her own feminist agenda at the time : how to offer freedom to women instead of the illusory marital comfort and “bliss”, even though such an option – a way out – could seem arduous and much harder to achieve.

Les études de genre et la reconfiguration de la féminité dans les textes monothéistes :

l'histoire de Joseph

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Taking its start from La beauté Joseph, a novella by Algerian francophone writer Assia Djebar, and from the gender-sensitive account Djebar makes of the archetype of St. Joseph and his temptress Zuleikha, the present paper defends the following claim: religious studies have a lot to gain from the epistemological questions and gender analyses that were formulated by feminist religious scholars in the eighties and nineties of the twentieth century, especially with regard to the representation of femininity. I proceed further to comparing the three monotheist versions of the story of Joseph. Focus will be laid on the scene of seduction in which Joseph and Zuleikha are protagonists, and on such questions as moral responsibility, the naming of religious concepts and

the gendering of religious symbols. I hope to shed light on the contribution to religious studies of both new-historicist thought (Mohamed Arkoun), hermeneutics (Paul Ricoeur) and feminist religious thought (Kathleen B.Jones, Valerie Savings and June O'Connor). All question the authenticity of religious concepts and they all call for a new hermeneutics in the study of religious texts, where contextualisation of human experience and gender considerations are taken into account. Their insights help bring to the fore certain details which have been deliberately omitted from or ignored in the accounts that religious orthodoxies made accessible to the world monotheist imaginary.

Women in Politics During the Fifth French Republic (1958-2005)

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La France a reconnu aux femmes les droits politiques très tard, en 1944, même si le suffrage universel masculin avait déjà été établi en 1848. Ce paradoxe est le symbole d'une démocratie entre « frères » (Sineau 2001, p.1). Le droit d'éligibilité des femmes a été, en fait, mis entre parenthèses par les pratiques nées dès nouvelles institutions: la Cinquième prend le caractère d'une république mono-sexe, qui va assurer durablement aux hommes le monopole légitime de la politique. Il faudra attendre les années '90 pour voir finalement une volonté effective des dirigeants politiques de résoudre ce déficit démocratique. Le parcours qui a mené les femmes françaises à se voir reconnus les droits fondamentaux est long et riche d'obstacles. Cet exposé veut donc analyser, d'abord, les raisons qui peuvent expliquer le «déficit paritaire » pendant les années de la «politique virile» sous les présidences de Charles de Gaulle et de Georges Pompidou. En suite, on analysera l'ouverture vers la «mixité » de Valéry Giscard d'Estaing et de François Mitterrand pour voir finalement arriver, en dernier lieu, l' «âge des réformes» avec le gouvernement de Lionel Jospin (1997-2002) et l'approbation de la loi du 6 Juin 2000, dite «sur la parité», ses effets et ses limites.

Le questionnement radical de Monique Wittig, ou le modèle théorique lesbien comme virtualité et consécration

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Dans The Straight Mind (La Pensée Straight), Monique Wittig propose une déconstruction de l'idéologie hétérosexuelle en tant que système politique d'un point de vue lesbien, en se plaçant donc à la marge de l'hétéro-patriarcat pouvoir mieux l'examiner et le subvertir. En remettant en cause le mythe essentialiste de « La » femme, l'auteure pose le lesbianisme comme une identité affective mais surtout politique et économique de résistance à l'hétéro-sexisme et au patriarcat. Cet ouvrage est l'un des ouvrages théoriques fondateurs du féminisme matérialiste et par extension des Gender Studies puisqu'il implique le questionnement même des catégories de sexe/genre social. C'est ce féminisme « à la française », né à la fin des années 1970 et inclus dans le corpus de la French Theory, qui a donné naissance aux Gay & Lesbian et aux Queer Studies aux Etats-Unis avant de rayonner dans tout l'occident jusqu'à aujourd'hui. Dans Les Guérillères et Le Corps lesbien en particulier, l'auteure rend un hommage lyrique aux corps des femmes totalement « décolonisés » de l'emprise des hommes (les femmes ne sont-elles pas « le continent noir » d'après Freud ?), créant ainsi une nouvelle mystique lesbienne, entre poésie et politique. Dans cette optique, je propose une analyse de l'assertion de Wittig selon laquelle « les lesbiennes ne sont pas des femmes » à la lumière du travail de Simone de Beauvoir, Collette Guillaumin, Christine Delphy et bien entendu Beatriz Preciado, Teresa de Laurentis et Marie-Hélène Bourcier.

Femme béyalaène, une libération impossible ? : Autour de quelques controverses sur la trajectoire de la femme chez Calixthe Beyala

Doctorant Duplex Désiré Nembouet Kuella, Université de Yaoundé I, Cameroun

Calixthe Beyala stands as one of the most prominent francophone African writers. She is very critical towards social values but is better known through her aesthetics whose main characteristic is the systematic rejection of some values of the African society and the Christian civilization such as the notion of family, the status of the male in the family etc. She gives important roles to the margins in her novels: women, prostitutes, lesbians etc. Her outcast language goes against social taboos and propriety. She overly talks about sex in a non "conventional" language. Her determination to emancipate the woman in her novels through the reappropriation of her body leads nevertheless to a paradox: the perverse use of the said body. In her novels, the woman, once freed, gets herself involved in other degrading situations: prostitutions, lesbianism, sexual delinquency etc. From the way women behave in her novels, it is as if they free themselves to better compromise themselves. They are as if doomed since their struggle for freedom leads them to other situations of enslavement hence the boomerang effect that we are analyzing in their path here.

Une lecture de *La Paix des champs* d'Auguste Dupouy. La représentation de la femme en Bretagne, entre mythe et réalité

Chargé de cours, doctorant Eric David, Université de Bretagne Occidentale – Brest, France

*Auguste Dupouy fue un escritor bretón que escribió durante la primera parte del siglo XX. Escribió sus novelas siguiendo los pasos de Anatole Le Braz y Charles Le Goffic. Éstos describieron un tipo de mujer bretona basándose en las raíces míticas y en distintas referencias literarias. Sin embargo, ésta aparece en sus novelas dotada de una singular modernidad. Luego del trabajo realizado por estos escritores, A. Dupouy resaltara la oposición que existe entre la fantasía y la realidad de la cual esta compuesta el personaje. Bretón, de origen modesto, comienza a estudiar literatura, alcanzando así en 1895 el título de profesor ; enseñó al final de su carrera en el liceo Louis Le Grand, uno de los liceos de mayor prestigio de la capital francesa. Y es ésta evolución que le permitirá desarrollar el personaje femenino en sus novelas, clasificándola como la representación directa de una Bretona mutante y llena de cambios. Si analizamos los distintos personajes femeninos que aparecen en su novela *La Paix des Champs*, nos percatamos de la existencia de una realidad, de un pasado idealizado, de un presente y de un futuro completamente inmóviles en el tiempo. Asimismo, éstas permiten exteriorizar toda una multitud de referencias ya sean bretonas, clásicas, sociológicas o literarias. Vamos a constatar con el estudio de ésta novela, como el personaje femenino es el símbolo fundamental de una Bretona ubicada en el núcleo del mundo y de igual manera como ésta es fruto de la creación del hombre que la percibe.*

Regards sur l'identité féminine de la danseuse. Une analyse du solo *Tishma Tanz* de Jasmina Prolic et de la chorégraphie *Sarajevo's diary* d'Eric Oberdorff

Dr. Mattia Scarpulla, Université de Nice Sophia Antipolis, France

*Eric Oberdorff crea la coreografía *Sarajevo's diary* a Nizza nel 2005. Jasmina Prolic danza l'assolo *Tishma Tanz* a Orléans nel 2006. Siamo in Francia. Le opere di Oberdorff e Prolic sono prodotte e diffuse nel sistema economico e politico dei teatri pubblici. Sono tutti e due di formazione classica e moderna occidentale. Se le due danze parlano entrambe dei paesi dell'ex-yugoslavia, della fine della guerra civile, di ciò che resta di tradizioni e di forme di vita, Oberdorff resta esteriore al conflitto, come francese nato in Francia, mentre Prolic è fuggita da Belgrado, perdendo la sua identità jugoslava, diventando bosniaca. Le due coreografie, attraverso le identità professionali e sociali dei due artisti, rappresentano una guerra simbolicamente come violenza psicologica. Danze classiche e moderne, esse disegnano soprattutto due storie, due donne che si confrontano a un passato. E queste due donne traversano la storia rinviando agli spettatori l'immagine della 'ballerina'. Le due donne, l'una turista, l'altra pazza, sono figure al limite delle identità positive sociali, sono due straniere, che introducono la riflessione sulla distanza tra un passato storico e il presente artistico che vuole rappresentarlo. Le due straniere sono due ballerine, illustrano come una realtà passa sovente su scena per gli stereotipi occidentali sulle culture. La ballerina codifica le donne in un'immagine femminile banale, che evoca il potere etnocentrico di modelli identitari occidentali e le loro rappresentazioni.*

Le plaisir charnel au service de la liberté et du pouvoir chez Calixthe Beyala: une lecture de *Femme nue femme noire*

Doctorant Simplicie Demefa Tido, Université de Dschang, Cameroun

*In the last twenty years, african women novelists have affirmed their visibility on the francophone literary scene, and have accorded an increasingly central place to the body and sexuality. In the work of each of these novelists, sexuality takes part in an aesthetic project and demonstrates a newly configured vision of the world. It is in this context that the work of Calixthe Beyala, a Cameroonian woman novelist, is situated. While in her first three novels she casts sexuality as part of the war between the sexes, with *Femme nue femme noire* the Cameroonian author begins a new phase, defining a new erotic project. This article will show how *Femme nue femme noire* constitutes a textualisation of sexuality that symbolizes both social disorder and a woman's will to free herself of the chains of phallocratic power and of what Beyala calls a testicular dictatorship.*

Mohammed Dib au féminin

Professeur assistant, dr. Amraoui Abdelaziz, Université Cadi Ayyad, Faculté Polydisciplinaire de Safi, Maroc

*The literary and artistic representations of femininity and women in the Francophone world depend on geography but also of sensitivity (s) authorial (s). Writing is permanent change such as this creature is also évanescence sibyline and what the woman under the pen of the writer. From three female characters (*Mamouchka*, *Faina* and*

« la figure sous le voile » of three different works (*L'Infante maure*, *Le Sommeil d'Eve* et *Comme un bruit d'abeilles*), we will try to pit different projections cultural, ideological and religious self-denial the cause if the absentification to be for the actualization of the other and the lack of being what they are like if they miss the appointment with time. They go to foreign themselves.

Les moyens d'affirmations des associations féministes dans la période de l'entre-deux-guerres

Doctorante Andreea Dimitriu, Université « Al. I. Cuza » Iași, Roumanie

During the interwar period, the Feminist Movement witnesses a continuous growth, until 1930, manifested by the multiplying of its associations - a phenomenon followed by their association as The National Women Council – and by the amplification of its activities in the public sphere. After gaining - for the municipal elections - the right to vote, the evolution of the Movement is marked by the conflict between the Feminist leaders concerning the implication of women in the political life. The main means for the affirmation of the Feminist societies – like gatherings and public debate, petitions and written statements, the press and cultural and educational activities – bring the Movement to the public attention. Moreover, their intensification proves the maturation and the strengthening of the Feminist message. Consequently, one can consider the period taken into consideration as the highest peak of the Romanian Feminism.

Effets de l'humour dans le discours féminin et féministe de Maryse de Francine Noël

Maître de conférences, dr. Carmen Andrei, Université « Dunărea de Jos » de Galați, Roumanie

*The feminist wave initiated by the Quiet Revolution gave birth, in the literature of Quebec, to a plethora of literary productions (novels, plays, critical essays etc.) which approach from different angles the feminine issue in its specificity in regard to social, cultural and economic relations with the other sex. Feminine character in the novel of our choice debates on these subjects using various registers (from the colloquial discourse to pseudo-academic demonstrations) and on a variety of tones. The feminist speech begins with humour and in a good mood, only to turn to irony, derision, self-derision, sarcasm, and even cynicism. Our paper focuses on a large fragment from the novel *Maryse*, by Francine Noël, in which feminist and feminine discourse changes course in a spectacular manner.*

Figures et structures de l'imaginaire dans le conte *La belle au bois dormant*. Genèse sociale de l'imaginaire

Professeur des universités, dr. Doinița Milea, Université « Dunărea de Jos » de Galați, Roumanie

L'imagination configurée dans les contes de fée, comparés aux mythes, est liée à un monde irrationnel ayant comme source possible les rêves individuels ou collectifs. Une forêt de symboles, avec la même profondeur insondable des mythes, se cache sous les apparences familières du conte de Perrault, qui peut proposer un retour aux sources, favorisé par un personnage solaire qui réveille la femme sphinx, thèmes promus au rang d'archétypes par la critique jungienne, liant le récit aux complexes personnels de l'auteur ou à une symbolique quasi universelle des forces instinctuelles.

Les femmes, la littérature et la société. *Tainele inimiei*, 1850 [*Les secrets du coeur*] (Mihail Kogălniceanu) dans l'actualité postcommuniste („*Tainele inimiei*” 2005 [*Les secrets du coeur*] - Cristian Teodorescu)

Professeur des universités, dr. Simona Antofi, Université “Dunarea de Jos” de Galați, Roumanie

*The recuperation of literary tradition may be activated through the already classic canonic Postmodernist strategies or by using the fictional Realist patterns of the novel. Thus, the textual dialogue focuses on a double perspective: the Postmodern anti-canonic re-writing and the authorial preference for an epoch, writer and his texts. Written by Kogălniceanu, the unfinished novel entitled *Tainele inimiei* (*Secrets of the Heart*) is the first to relate to Balzac's Realism, pointing out its strategies and internal motivation in an overt attempt to adapt it to the XIXth century Romanian cultural context. In his turn, Cristian Teodorescu prefers the palimpsest - opening the dialogue with the two hypostases of the Realist verosimilarity – viewed both as a covert strategy for re-writing a fictional (anti)model (Kogălniceanu ironically plays with the Realist clichés) and a personal manner of rebuilding a literary pattern also.*

Présences féminines dans le cyberspace littéraire
Chargée de cours, dr. Daniela Petroșel, Université „Ștefan cel Mare” de Suceava, Roumanie

The paper examines different perspectives on femininity in some contemporary Romanian works which can be seen as cyberpunk fictions: Cinci nori colorați pe cerul de răsărit by Florina Ilis, Derapaj by Ion Manolescu, and Vincent nemuritorul by Bogdan Suceavă. Our approach identifies the role and the features of feminine characters in a technological world usually seen as a manlike territory. The presence of futuristic themes, the play between actual and virtual reality, the serious (or ironic) meditation on the ethics of technology introduce new (or the same old) attributes for feminine figures. The female characters' identity is mainly projected by the masculine into a technological (pseudo)reality, on the tv' s or computer' screen. Unable to understand and to tame the feminine unknown, the male characters convert it into an electronic medium. Instead of a phalocentric perspective, when woman is seen as a powerless object, the omnipresence of the masculine (narrative) apprehension describes an alteration of the perceptive system, the male' fragility and the dependence on technological devices.

L' image de la jeune fille dans la littérature féminine de l'immigration
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In the 80s, a new feminine literature is emerging in France, written by migrant women from the North Africa, which explores the French society and sometimes the Algerian society, through the eyes of female characters who live "[a] difficult and painful acculturation" (Mata Barreiro 2006: 163), who are in search of their identity and freedom. Among the female characters proposed by this particular type of literature, we chose to examine the character of the immigrant girl: living in a "city", marginalized and stigmatized as an "foreigner from the inside " (Durmelat, 2008: 50), with a destiny under the sign of alienation, prohibitions, exclusion, Samia (They say I am a beurette by Soraya Nini), Malika and Farida (Beur's Story by Ferrudja Kessai) as well as their creators, become examples of strong characters who become desperate in their attempt to gain freedom, either by choosing the departure, the hope or the death, as in the case of their characters or by choosing to write instead, as in the case of the female writers.

Hypostases de la féminité vaudoise dans la prose de Jacques Chessex
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In Jacques Chessex's works, the woman identifies with the intimate source of creative inspiration. Whether a novel, short story or chronicle, eroticism is ubiquitous. The presence of the feminine element in men's life is often associated with a devastating phenomenon as it is described as one of the causes of impaired consciousness and inner conflicts of the characters. In La Confession du Pasteur Burg, the woman is seen as the incarnation of evil, the source of sin and the Devil's emissary. However, we cannot say that for Chessex the woman is only a foundation of the erotic desires. In Portrait des Vaudois, the writer describes and reveals several incarnations of the vaud womanhood: young girls, mothers or grandmothers, the women represent the centre around which all the family is organised. They are tougher than men, ready to risk everything, tenacious, wise and bitter. A last instance of the femininity is the one presented in Dans la buée de ses yeux, which actually represents a true praise of feminine sensibility, a trip to her inexplicable charms. We aim the study this triple hypostasis of the womanhood in Jacques Chessex's writings while emphasising the perspective of the writer on femininity.

Marie Ndiaye – La femme qui tremble, la femme qui impose
Maître assistante Dana Știubea, Université d'Ouest de Timișoara, Roumanie

Marie Ndiaye is one of the important faces of the contemporary literature having been appreciated by the public and by the critics in the same time. Her last novel Trois femmes puissantes (Three strong women) has received the Goncourt award in 2009 and sold over more than 46.000 copies. This triptic that narrates pieces of 3 women from Senegal caught our attention because, besides the fact that it brings a new view over the feminism it gives us the opportunity to meditate over the concept of feminine writing. In this article we are aiming to analyse the way in which the woman's image is built in the aforementioned novel. For this we will first analyse the novel's structure then we will try to figure out if this is a realist novel or a fiction.

Filmic Representations of Migration. A Romanian in France: *Stella*
Professeur des universités, dr. Michaela Praisler, Université “Dunarea de Jos” de Galați, Roumanie

En se proposant de présenter le réseau complexe de confrontations interculturelles et d'exposer le canon euro-centriste qui s'oppose à l'appropriation de l'altérité, soit-elle interne ou externe, la plupart des films qui traitent du phénomène de la migration se focalisent sur la juxtaposition entre les constructions culturelles de l'Ouest, imaginées par les sociétés-domiciles de l'Est, et celles de l'Est, imaginées par les sociétés occidentales qui hébergent ces premières. Notre travail se donne pour but d'identifier et d'analyser cet entrecroisement, tout en mettant en discussion la stéréotypie de genre et les politiques du pouvoir patriarcal, en faisant recours au film documentaire „Stella”, réalisé par Vanina Vignal, et au cas symptomatique de son personnage homonyme, qui choisit de quitter la Roumanie seulement pour rester prisonnière dans un camp d'émigrants à Paris.

L'« étrangère » et l'altérité féminine dans le roman d'Emmanuel Carrère *Un roman russe*

Chargée de cours, doctorante Onorina Botezat, Université « Spiru Haret », Constanta, Roumanie

The analytical approach to recurrent characterizations of groups as such uses the term “image” to describe the notional representation we form in our minds about otherness. The insights provided by the ethnology and anthropology have underlined the importance of the discourse of “alterity”, which is now understood as complementary to images studies and identity construction. Since Imagology concerns the study of idealized images of an Other, it opens up the possibility of understanding the connection between stereotype, social imagery, literature, culture, and society. Analyzing the gendered cultural Other and the topoi of literary representation and formation of cultural identities within the Emmanuel Carrère novel “A Russian novel”, underlines the way the female figure is represented and de-constructed within the literary understanding of the cultural diversity of the 20th century.

Le personnage féminin entre la spécificité esthétique et les exigences éducationnelles

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Pour les Romantiques, le gène du génie paraît s'identifier toujours dans la structure masculine, la femme apparaît le plus souvent comme une incarnation du principe de la simplicité plus ou moins détestable. Plusieurs fois divinisée, adorée, elle montre rapidement sa nature tellurique et elle « déçoit » par ses élans corporels. Le Romantisme instaure ainsi le préjugé sur la supériorité spirituelle masculine qui a donné jusqu'aujourd'hui plusieurs hypostases de la femme dans la littérature roumaine. La femme y apparaît soit comme l'héroïne d'une romance excessivement édulcorée située dans la lignée de la prose sentimentale du XVII^e siècle, soit, par contre, comme protagoniste d'une histoire de mœurs rappelant les typologies du roman bourgeois des Lumières.

Romanian Migrant Women in Paris : Gender Representations in Angus Macqueen's *The Last Peasants*

Maître de conférences, dr. Gabriela Iuliana Colipca, Université „Dunărea de Jos” de Galați, Roumanie

*Angus Macqueen's trilogy *The Last Peasants* (2003) aims at making a stand in the current debate on the causes and effects of migration from East European former communist countries to the West. Focusing on the dramatic stories of several Romanian families from the village of Budești (Maramureș), the British director's documentaries foreground the picture of a century-old rural culture in decline; within this framework, individual portraits of characters desperately wishing to make a better living abroad are clearly delineated. As special attention seems to be paid to the re-negotiation of gender roles in Romanian rural communities 'lost in transition', two films of the trilogy (*Journeys* and *A Good Wife*) examine the re-shaping of women migrants' identity in the process of intercultural (Romanian – French) interaction. Based on research conducted in the framework of the EU-funded FP7 collaborative project, *Gender, Migration and Intercultural Interactions in the Mediterranean and South East Europe: an interdisciplinary perspective (Ge.M.IC.)* (2008-2011), the paper proposes an in-depth analysis of Angus Macqueen's filmic texts with a stress on representations of gender and cultural differences that influence, in the larger context of migration, the dynamics of established cultural practices and hierarchies in both the sending and the receiving societies.*

Représentations de la féminité dans l'espace culturel francophone : Les « femmes » de l'humour maghrébin

**Dr. Héra Msellati-Kraiem, Université 7 novembre à Carthage, Institut Supérieur des Langues de
Tunis**

Humour about foreigners, as a crystallisation of bilingualism and multiculturalism, is based on the divergences between the interlocutors' linguistic repertoires. Its marginality is enunciated in the manner of expression as a strong recognition of the Other as different and as a source of comedy. It manifests itself here in the "feminine" francophone discourse of Maghrebian humorists, namely Michel Boujenah and Elie Kakou. Hybridization, as a founding mechanism of the humoristic discourse, imposes the alternation between two languages: Standard French here coexists with Arabic. This is concretised in the construction of the ideological and linguistic clichés that are identifiable in the discourse on femininity and in which the multiplicity of levels and the adaptation of common loans and places play an efficient role in elaborating stereotypes. Put differently, humour is the main focus of this study. The management of the coexistence of two languages, French and Arabic, in the representations of femininity and the emergence of humour, is the topic of this paper.
sur la femme ?

Les différentes représentations de la femme dans le dictionnaire arabe : aspect culturel et idéologique

Prof. dr. Nadia Benelazmia, Université Moulay Ismail de Meknes, Maroc

Qu'il soit positif ou négatif, le stéréotype reste un véhiculaire des représentations simplifiées et par conséquent, il facilite l'échange entre les individus d'un groupe social et la circulation des images et des idées biaisées par des facteurs éducatifs, sociaux, idéologiques, etc. En effet, malgré l'effort fourni par le lexicographe ; afin de rester objectif, lors de la description du lexique dans le dictionnaire, il n'y a point de travail lexicographique exempté de stéréotypes. Le dictionnaire est forcément influencé par les croyances et les représentations personnelles ou celles de la société à laquelle appartient son rédacteur. Les stéréotypes qui figurent dans le dictionnaire peuvent être donnés volontairement ou inconsciemment ; du moment qu'on ne peut pas dissocier la culture de la langue et de la société. Et le lexicographe est un membre de la société. Dans cette intervention nous allons voir, à travers les exemples et les citations qui sont souvent porteurs d'un jugement, comment le lexicographe arabe de ces différentes tendances idéologiques: religieuse, nationaliste, humaniste et de la mondialisation arrive à construire une image stéréotypée sur la femme dans un processus de catégorisation entre homme/homme et femme/femme. Et ceci, conformément à son appartenance doctrinale et idéologique. Chose qui nous incite à poser les questions suivantes : est ce que l'image de la femme arabe pendant les différentes époques historiques a subi un changement ? Et est-ce que l'appartenance doctrinale et religieuse du lexicographe influence la représentation que ce dernier donne

Le langage sexiste en question. Une autre piste de recherche

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In the fight against gender stereotypes, some feminists stipulate that language, commonly considered as mentalities mirror, is, quite as other behavioral acts, disdainful towards women. Marini Yeguello (1979) insists in this way chiefly on grammatical and semantic asymmetries and tries to show by means of arguments that the lower status of women and their dominance by men in patriarchal societies result in the language structure itself. In this regard, a number of terms which have negative meaning such as mort, disgrace, etc., are feminine while those that have positive one and various names of prestigious professions such as doctor, professor, ingénieur, etc., are masculine. Therefore, it is obvious that absorption of feminine gender by masculine gender is nothing but a reflection of men dominance over women and such a result of cultural construct of roles according to sex considerations. Although we recognize the importance of fighting against all forms of stereotypes, especially gender stereotypes, we think that many of the linguistic arguments are to be revised. Thus our main interest is to focus, in a linguistic perspective and in accordance with the conception of language as a collective memory, on metalinguistic expressions such as proverbs and idioms which function, with respect to their semiotic status, both as means of stereotypical images consolidation and as its transmission vectors across different generations within a particular social group. Our argumentation is crucially based on the French and Moroccan Arabic data.

Signes et métaphores de la féminité dans le discours
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After having undergone the “trauma” of birth, the baby establishes its first type of communication: that type of immediate, bodily communication, which is pre-verbal and intra-generic (if the baby is a girl) or inter-generic (if the baby is a boy) will be soon replaced with the indirect, mediated communication that is with language. Since language cannot exist in the absence of a body, the transgression of the biological to the symbolical is never neutral, while the metaphor seems to be the perfect vehicle of the symbolic identity hierarchy, mediated by mothers; the feminine discourse extends, in absentia, the originally suppressed bodily contact, while the (discursive) weaning does not take place any longer. Symmetrical or asymmetrical, the dialogue between the mother and the child constantly remakes by means of a familiar code, what seemed to be a completely lost primordial interpersonal relationship, which goes from mere chatting to poetry. The retrospective illusion and the image of one’s own identity reflected in the Other, within the couple-in-abys: mother/child will be reinforced by the metaphor. The children remain the most receptive to metaphors (just like the artists and the psychotics), being endowed with the “magic thinking” and the “analogical language”; it is this type of language that the mothers use to socialize their child (the linguistic tissue of the dream belongs to this language learned in early childhood, which is called “maternal”). However, the access to the symbol, which mothers make possible, takes place within a patriarchal culture and society, while the infancy myths – the fairytales- reiterate and make lasting impression (although women have been the first narrators and creators of fairytales) of the male/female asymmetry. The metaphors of the femininity in the literary or daily discourse are based on the dichotomy Beauty/Ugliness and place the feminine on the last rank inside the classical triangle (according E. Berne): Saviour / Hangman /Victim. Bearing various names (Little-Red-Riding-Hood, Snow White or Sleeping Beauty), Eve embodies all the capital sins, ranging from curiosity to infanticide; the motif of the sleep (or the analogous one, of loosing one’s voice) the classical punishment for the heroines of the fairytales, makes reference to this eternal, self-protecting human need to euphemize death.

Représentations de la féminité dans les manuels scolaires au Cameroun
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On est si habitué à considérer les manuels comme des outils pédagogiques qu’on est peu enclin à saisir leurs enjeux idéologiques. Or, à la lecture de nombreux manuels scolaires (de la maternelle, du primaire et du secondaire ; de l’enseignement technique ou général), on peut aisément constater des différences fondamentales dans les représentations du féminin. Cet article repose le problème des inégalités de genre dans les manuels scolaires. Il sera particulièrement question d’examiner les images que les manuels scolaires proposent des femmes. Appréhender les manuels scolaires sous l’angle de l’approche genre, c’est tenter de mettre en exergue la manière dont les auteurs, les manuels et par extension la société construisent, explicitent, organisent et modélisent les identités masculines et féminines. En tant que principal support de l’enseignement, les manuels scolaires sont au service d’une forme de reproduction des identités sexuelles des femmes et des hommes en assurant de façon implicite la domination masculine. Ils véhiculent à la fois des images et des stéréotypes sexués/sexistes. Ainsi, en nous interrogeant sur la place accordée aux femmes dans les manuels scolaires et à la manière dont elles y sont présentées, l’analyse de contenu montre que les manuels scolaires proposent une certaine vision de la réalité qui témoigne d’options intellectuelles et pédagogiques, mais reflète aussi diverses conceptions sociales qui finissent par acquérir une dimension normative et prennent valeur de modèles, d’exemples à imiter. Le corpus d’analyse est constitué de manuel de littérature du secondaire au Cameroun.

