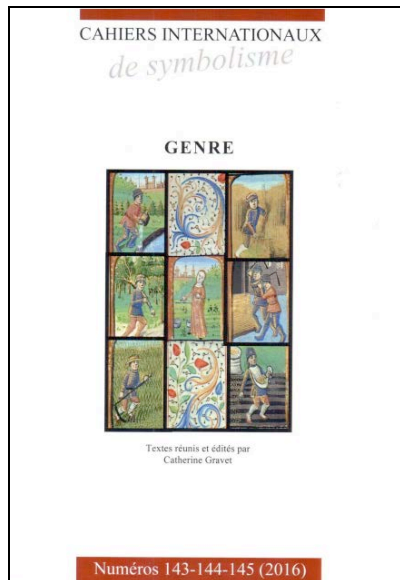


# Notes de lecture et parutions



## Notes de lecture



Catherine GRAVET, Damien DARCIS et Pierre GILLIS (ed), *Cahiers internationaux de symbolisme, Numéros 143-144-145 (2016), Genre*, Union européenne, Centre interdisciplinaire d'Études philosophiques de l'Université de Mons-Hainaut (CIÉPHUM), asbl, 2016, 508p.

Gender equality has always been a real social issue. In Belgium, there is still a lot to do to understand the concept of "gender", one must go back to the post-war era and to Simone de Beauvoir. Gender improves human and social sciences through an innovative approach. The International Journals of Symbolism 2016 deal with this concept from different angles. First of all, this journal is composed of several articles about gender written by authors coming from several horizons of research.

Nahiyé Léon Camara (Normal Superior School of Abidjan), in her article entitled "La sexualité dans l'œuvre romanesque de Donato Ndongo-Bidyogo" ["Sexuality in Donato Ndongo-Bidyogo's novels"] (pp. 11-26) focuses her attention on the central role and sexuality women have in Donato Ndongo-Bidyogo's novels (Donato Ndongo-Bidyogo is an Equatorial Guinean-Spanish writer and journalist who writes in Spanish. His most successful novels are *Historia y tragedia de Guinea Ecuatorial* (1977) and *El Comercio Español con Africa* (1980)). In addition, these texts make us conscious of African women's suffering and dignity.

In the article "La femme au toucher ineffable : la pianiste, pédagogue et chercheuse Marie Trautmann, épouse Jaëll" ["The woman with the ineffable touch: the pianist, pedagogue and researcher Marie Trautmann, wife of Jaëll"] (p. 27-41), Giusy Caruso (Ghent University, Vakgroep Kunst-, Muziek-, en Theaterwetenschap Musicologie – Instituut voor Psychoacustica en Elektronische Muziek) depicts the life and work of Marie Trautmann, a pianist, pedagogue and researcher who worked on embodied music cognition. This precursor literally left her mark on scientific aspect of music.

Particularly enlightening is "Aspects de la transculturalité du mythe d'Antigone : étude du personnage Ebah Ya de « La carte d'identité » de Jean-Marie Adiaffi" ["Aspects of the transculturality of the myth of Antigone: study of the character Ebah Ya in "The identity card" by Jean-Marie Adiaffi"] (pp. 43-54), written by Sara Cissoko (University of Félix-Houphouët-Boigny, Abidjan). It is about the relation between Antigone and the character of

Ebah Ya in *La Carte d'identité*, where transculturality and myths are discussed. For Jean-Marie Adiaffi, African people (and African women in particular) must reestablish a proper identity after the acculturation provoked by colonization.

Maria Victoria Ferrety Montiel (University of Cadiz), who wrote "Quelques femmes et le surréalisme" ["Some Women and Surrealism"] (pp. 55-72), studies the important role women have played in surrealism, as muses or artists. However, they were often underestimated, criticized and in the shadow of their masculine peers. She offers an insight into gender related issues in arts.

In her text "Les femmes dans l'espace public. La proposition d'une politique de « galanterie démocratique » par Robespierre" ["Women in public space. The proposal of a policy of "democratic gallantry" by Robespierre"] (p. 73-91), Florence Gauthier (Paris 7 University – Denis Diderot) analyzes the critics a feminist movement made towards Robespierre: the exclusion of women from political rights. The author did not find any elements in this sense; on the contrary, she discovered that he has made the case for diversity and gallantry.

In another article, "Olympe de Gouges, histoire ou mystification?" ["Olympe de Gouges, history or mystification?"] (pp. 91-102), Florence Gauthier (Paris 7 University – Denis Diderot) investigates prejudices about women, and especially about Olympe de Gouges, the redactor of the Declaration of the Rights of Woman and the Female Citizen. Some authors claimed that she has been executed because of her avant-gardiste feminism that mystified her. Nevertheless, Florence Gauthier proves that, even if Olympe de

Gouges brought positive elements, she is not the woman we currently tend to portray.

Dominique Gluck (University of Mons), in the article entitled "La ville est-elle du genre masculin?" ["Is the city of the masculine gender?"] (pp. 103-119) deals about the fact that public space is organized on basis of a young, active and valid man, when women represent more than half of the population. Therefore, cities are not egalitarian nor mixed (for studies, wages, politics, infrastructures, name of streets of places, sexism, etc.).

In the article "Infime contribution à l'histoire des femmes" ["Small contribution to the history of women"] (pp. 121-135), Catherine Gravet (University de Mons) studies the life and work of Renée Dunan, an anarchist, Dadaist and surrealist author. Most of this writer's texts, who had numerous pseudonyms, were about sexuality – even pornography – of women, but always in an artistic way. Furthermore, she also edited a letter from this author.

"L'imaginaire du genre et du voyage au Soudan Médiéval" ["The Imagination of gender and journey in Medieval Sudan"] (pp. 137-142), written by Sylvie Kandé (The History and Philosophy Department, State University of New York, College at Old Westbury) deals about gender imaginary and travels in Sudan. This year, the poet has been awarded the Lucienne Gracia-Vincent Prize (with support from Saint John Perse Foundation) and the Louise Labé Prize.

Gabriël Maes (Zelee), in the article "L'ange des origines. Traversée éclair du « chant du dragon » de Claire Lejeune" ["The angel of the origins. Claire Lejeune's

"dragon's chant" flash crossing"] (pp. 143-152), mentions « Le Chant du dragon », one of Claire Lejeune's works that is about animality, life and death.

Marie Mehaignoul and Camille Janssens (University de Mons) collaborated for the essay "Traduction et études de genre : est-il question de style féminin et de style masculin dans les traductions de « Brief einer unbekanntenen » de Stefan Zweig" ["Translation and gender studies: is it a question of feminine style and masculine style in the translations of "Brief einer unbekanntenen" by Stefan Zweig"] (pp. 153-161). In their study, the purpose was to discover if there were differences between a translation made by a man and another made by a woman, based on two criteria: concision and accuracy.

In the article "Nicole Verschoore, romancière de la passion" ["Nicole Verschoore, novelist of passion"] (pp 163-174), Michel Otten (Catholic University of Louvain) conducts a research into the complete work of Nicole Verschoore, a Belgian researcher, journalist and novelist.

Nadine Plateau, from the association Sophia – a non-profit-making organization that is centered on gender studies and financed by the Belgian institute for the equality of women and men –, writes, in the article "Entre subversion et institutionnalisation : l'agir de Sophia pour intégrer les savoirs féministes dans les universités belges" ["Between subversion and institutionalization: Sophia's action to integrate feminist knowledge into Belgian universities"] (pp. 175-190), about the legitimization of women's knowledge in universities. Furthermore, she traced the creation and the history of studies about

women and gender in Belgium, at the heart of her association Sophia's works.

"D'« Ariane et Don Juan » à « La femme rouge » : un dialogue ininterrompu" ["From "Ariane and Don Juan" to "La femme rouge": an uninterrupted dialogue"] (pp. 191-201) by Martine Renouprez (University of Cadiz) is centered on the Belgian writer Claire Lejeune's life and work, and more precisely her modern dramatic writings.

In the text "Les LGBT en Russie et la loi du silence" ["LGBT in Russia and the law of silence"] (pp. 203-216), Magali Roba (University of Mons) focuses her attention on homophobia in Europe, and especially in Russia, where laws have been adopted to restrict sexual freedoms.

Katherine Rondou (Université libre de Bruxelles & University of Mons), in "Femmes de papier et religions du libre : l'influence de la théologie féministe sur les lettres contemporaines" ["Women of paper and religions of the free: the influence of feminist theology on contemporary letters"] (pp. 2017-235) deals about feminist theology and its current influence on literature. The text is mostly articulated around Mary Magdalene (keystone of her works) and the feminist image she represents.

Michael Rosenfeld (Sorbonne nouvelle University – Paris 3 & Catholic University of Louvain) studies, in the article "Construction et déconstruction de la virilité chez Zola et Mendele Moïcher Sforim : les personnages de Sender-la-bonne-femme et François Mouret" ["Construction and deconstruction of manhood at Zola and Mendele Moïcher Sforim: the characters of Sender-la-bonne-femme and François Mouret"] (pp.

237-253) the way the traditional image and the role of men and women have been questioned in the novels *La Conquête de Plassans* (Zola) and *Les Voyages de Benjamin III* (Abramovitch).

In "Le bouddhisme et les femmes en Himalaya. Des paradoxes scripturaires des premiers temps à l'investissement religieux dans la modernité : une étude ethnologique" ["Buddhism and women in the Himalayas. From scriptural paradoxes of early times to religious investment in modernity: an ethnological study"] (pp. 255-275), Brigitte Steinmann (Lille 1 University) examines the role and status women have in Buddhism in Himalaya, analyzing the biography of a female tamang monk and refuting some stereotypes occidental people have about that religion.

Kristoff Talin (CNRS – Clersé-Lille 1), in his article entitled "Devenir et être ingénieures en France. Un genre particulier dans le champ scientifique ?" ["Become and be engineers in France. A particular gender in the scientific field?"] (pp. 277-304), deals about the difficulties for women to study engineering and to be an engineer. This profession tends to open up to women but we are still far from male-female parity.

In the last article of the gender-related section, "Théologien-nes féministes et « gay-friendly » de l'Islam" ["feminists Theologians and "gay-friendly" of Islam"] (pp. 305-318), Ludovic-Mohamed Zahed (CALEM) explores the feminism and the gay friendly movements and theologies in Islam.

The second part of the Journals is made up of various texts: first, a short story, "De Barbie à Saint Jérôme" ["From Barbie to

Saint Jerome"] (pp. 321-324), in which Valentine Boudart (University of Mons) tells how the Barbie dolls lead her to study translation. Then, three accounts: "Le théâtre et l'ignorance" ["Theater and ignorance"] (pp.325-330), where Jean Delval (Théâtre des Rues – Cuesmes) deals with the predominance and superiority men have on women in theater; "Récit de vie d'une scientifique insolite" ["Life story of an unusual scientist"] (pp. 331-338), in which Nivin Faely counts her schooling and active life as a scientist in Irak before she emigrated to Belgium; and "Rélexion" ["reflexion"] (pp. 339-342), written by Wafa Ouchene (University of Mons), a text that tackles the importance cultures and traditions have in Algeria. Finally, this part ends with a poem, "le regret d'Elvire" ["the regret of Elvire"] (pp. 343-347).

The third part of this journal, "varia", is composed of four essays.

The text "« Nocturne au Parc royal de Bruxelles » temps vitrifié et figures absentes" ["«Nocturne at the Royal Park of Brussels» vitrified time and absent figures"] (pp. 351-360), written by Laurent Grison (Montpellier), is about the painting *Nocturne au Parc royal de Bruxelles*, realized by the French artist William Degouve de Nuncques. This piece of art is characterized by the absence of faces, the melancholy, the vitrification of time and the obscurity.

In "Saint Georges au Pays des Soviets" ["Saint George in the Land of the Soviets"] (p. 361-366), Jean-Maurice Rosier and Alixe Constant (Université libre de Bruxelles and Haute École Condorcet) work together to analyze the modified and simplistic image Saint

George represents in the Soviet propaganda and the Russian culture.

Jean-Maurice Rosier (Université libre de Bruxelles) concentrates his text "Requiem pour un rêve wallon. La vie et l'œuvre de Jean Louvet comme écrivain, auteur et personnage" ["Requiem for a Walloon dream. The life and work of Jean Louvet as a writer, author and character"] (p. 367-376) on Jean Louvet's life and work. This Belgian writer was also an intellectual who worked in favour of culture in Wallonia.

Émile Van Balberghe (Bruxelles) dedicates the article "Premier supplément à l'inventaire chronologique de la correspondance de Léon Bloy, à l'inventaire de ses envois et dédicaces et à la première liste des traductions de ses œuvres" (pp. 377-409) ["First supplement to the chronological inventory of the correspondence of Léon Bloy, the inventory of his mailings and dedications and the first list of translations of his works"] to his research on the French author Léon Bloy.

The fourth part of the journal, "à propos de" (pp. 411-501) reunites about forty reviews of books published from 2005 to 2016. Amongst the numerous themes mentioned in these texts are : women, translation, prostitution, French-speaking literature, George Sand, Verlaine, Saint George, the Muslim world, Victor Hugo, philosophy, fashion, the Enlightenment, music, gender or sex.

Finally, the last part of the *Cahiers internationaux de symbolisme 2016* resumes the table of contents of the last issues.

In conclusion, this issue of *The Cahiers internationaux de symbolisme 2016* offers a rich volume reuniting authors from around the world and coming from several fields of research. They provide us with a well-rounded reflexion on gender issues on our modern society.

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