

## Emile Ajar Romain Gary Momo The Life Before Us

In this book Ralph Schoolcraft explores the extraordinary career of the modern French author, film director, and diplomat—a romantic and tragic figure whose fictions extended well beyond his books. Born Roman Kacew, he overcame an impoverished boyhood to become a French Resistance hero and win the coveted Goncourt Prize under the pseudonym—and largely invented persona—Romain Gary. Although he published such acclaimed works as *The Roots of Heaven* and *Promise at Dawn*, the Gaullist traditions that he defended in the world of French letters fell from favor, and his critical fortunes suffered at the hands of a hostile press. Schoolcraft details Gary's frustrated struggle to evolve as a writer in the eye of a public that now considered him a known quantity. Identifying the daring strategies used by this mysterious character as he undertook an elaborate scheme to reach a new readership, Schoolcraft offers new insight into the dynamics of authorship and fame within the French literary institutions. In the early 1970s Gary made his departure from the conservative literary establishment, publishing works that boasted a quirky, elliptical style under a variety of pseudonymous personae, the most successful of which was that of an Algerian immigrant by the name of Emile Ajar. Moving behind the mask of his new creation, Gary was able to win critical and popular acclaim and a second Goncourt in 1975. But as Schoolcraft suggests, Gary may have "sold his shadow"—that is, lost his authorial persona—by marketing himself too effectively. Going so far as to recruit a cousin to stand in as the public face of this phantom author, Gary kept the secret of his true authorship until his violent death in 1980 from a self-inflicted gunshot wound. The press reacted with resentment over the scheme, and he was shunned into the ranks of literary oddities. Schoolcraft draws from archives of the several thousand documents related to Gary housed at the French publishing firms of Gallimard and Mercure de France, as well as the Butler Library at Columbia University. Exploring the depths of a story that has long remained shrouded in mystery, *Romain Gary: The Man Who Sold His Shadow* is as much a fascinating biographical sketch as it is a thought-provoking reflection on the assumptions made about identities in the public sphere.

20 stories reflect vintage Bates.

Roman - orphelin - amitié.

Unlock the more straightforward side of *The Life Before Us* with this concise and insightful summary and analysis! This engaging summary presents an analysis of *The Life Before Us* by Romain Gary, an insightful story that discusses one of the pressing issues in society. It tells the story of Momo, a young boy with an active imagination, and his relationship with Madame Rosa, the Auschwitz survivor and ex-prostitute who takes care of him. Gary published the novel anonymous, sparking a worldwide mystery regarding the true identity of the author of this popular work. It was not until Gary's death that he was revealed as the writer, earning him instant recognition. This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you in your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

Who better to tell the story of the Jewish People than the tribe of Jewish storytellers? And what a tribe -- Proust, Kafka, Primo Levi, Shalom Aleichem, Israel Zangwill, Saul Bellow, Philip Roth, Cynthia Ozick, Clarice Lispector, Mordecai Richler, Amos Oz and Nobel-winner S Y Agnon. *The Babel Guide* is a unique introduction to fiction by Jews from around the world available in English with inviting, informative

reviews of 150 new and old Jewish classics, with an author database and a listing of all fiction translated from Yiddish and Hebrew into English.

Décryptez La Vie devant soi de Romain Gary (Emile Ajar) avec l'analyse du PetitLitteraire.fr ! Que faut-il retenir de La Vie devant soi, un des romans les plus émouvants de la littérature française moderne ? Retrouvez tout ce que vous devez savoir sur cette oeuvre dans une fiche de lecture complète et détaillée. Vous trouverez notamment dans cette fiche : Un résumé complet. Une présentation des personnages principaux tels que Momo, Madame Rosa et Monsieur Hamil. Une analyse des spécificités de l'oeuvre : un roman construit autour de la «langue de Momo», un roman des origines et du devenir, et un roman d'émancipation. Une analyse de référence pour comprendre rapidement le sens de l'oeuvre. Le mot de l'éditeur : «Dans cette nouvelle édition de notre analyse de La Vie devant soi (2014), avec Amélie Dewez, nous fournissons des pistes pour décoder ce célèbre roman à l'univers drôle et triste. Notre analyse permet de faire rapidement le tour de l'oeuvre et d'aller au-delà des clichés». Stéphanie Felten. A propos de la collection LePetitLitteraire.fr : Plébiscité tant par les passionnés de littérature que par les lycéens, LePetitLittéraire.fr est considéré comme une référence en matière d'analyse d'ouvrages classiques et contemporaines. Nos analyses, disponibles au format papier et numérique, ont été conçues pour guider les lecteurs à travers la littérature. Nos auteurs combinent théories, citations, anecdotes et commentaires pour vous faire découvrir et redécouvrir les plus grandes oeuvres littéraires. LePetitLittéraire.fr est reconnu d'intérêt pédagogique par le ministère de l'Education.

MomoDoubleday Books

"Angels are the ultimate stranger. They come from another world and have a special place in the art of the Russian Jewish painter Marc Chagall (1887-1985). In My Life (1923) the young Chagall recalls one memorable night in Saint-Petersburg. Drifting into sleep in the corner of a room (all he could afford) he suddenly saw the ceiling open and a winged being, surrounded by light and blue air, hovered above him before disappearing through the ceiling again"--

A bawdy, candid, utterly unpredictable street urchin comes of age in Paris in the midst of well-meaning hustlers and whores with hearts of gold

Writing a new page in the surprisingly long history of literary deceit, *Impostors* examines a series of literary hoaxes, deceptions that involved flagrant acts of cultural appropriation. This book looks at authors who posed as people they were not, in order to claim a different ethnic, class, or other identity. These writers were, in other words, literary usurpers and appropriators who trafficked in what Christopher L. Miller terms the "intercultural hoax." In the United States, such hoaxes are familiar. Forrest Carter's *The Education of Little Tree* and JT LeRoy's *Sarah* are two infamous examples. Miller's contribution is to study hoaxes beyond our borders, employing a comparative framework and bringing French and African identity hoaxes into dialogue with some of their better-known American counterparts. In France, multiculturalism is generally eschewed in favor of universalism, and there should thus be no identities (in the American sense) to steal. However, as Miller demonstrates, this too is a ruse: French universalism can only go so far and do so much. There is plenty of otherness to appropriate. This French and Francophone tradition of imposture has never

received the study it deserves. Taking a novel approach to this understudied tradition, *Impostors* examines hoaxes in both countries, finding similar practices of deception and questions of harm.

This book examines the entire literary production of French playwright and novelist Eric-Emmanuel Schmitt (b.1960), listed by the Publishing Trends as one of the most widely read authors in the world today. Schmitt's works have been translated into thirty-five languages and his plays performed in thirty countries. Professor Hsich situates Schmitt within the French theatre tradition, while identifying recurring themes in his theatre and fiction, as well as intertextual references to other literary works. She highlights the relevance of his writings in today's increasingly multicultural societies, and describes the philosophy underlying his literary output and his ethics as a writer.

Seventeen stories deal with a middle-aged romance, a child's pain, a man living in the past, pilots during World War II, and an absent-minded old man

Gathers excerpts from critical articles written about twentieth century literature, and provides background information on the author being considered

Tout ce qu'il faut savoir sur *La Vie devant soi* de Romain Gary! Retrouvez l'essentiel de l'œuvre dans une fiche de lecture complète et détaillée, avec un résumé, une étude des personnages, des clés de lecture et des pistes de réflexion.

Rédigée de manière claire et accessible, la fiche de lecture propose d'abord un résumé chapitre par chapitre du roman, puis s'intéresse tout particulièrement aux personnages de Momo, le jeune narrateur du roman, et de Madame Rosa, sa gardienne. On étudie ensuite l'importance du travail sur la langue dans le roman, avant d'aborder les thématiques des origines et du traitement de la réalité. Enfin, les pistes de réflexion, sous forme de questions, vous permettront d'aller plus loin dans votre étude. Une analyse littéraire de référence pour mieux lire et comprendre le livre!

Œuvre emblématique de Romain Gary qui s'est longtemps caché derrière le mystérieux Émile Ajar, *La Vie devant soi* raconte l'histoire de Momo, un jeune garçon musulman, qui s'est choisi comme mère adoptive Madame Rosa, une vieille dame juive. À travers les mots de ce jeune garçon, l'on découvre leur quotidien dans cet immeuble où Madame Rosa s'occupe des enfants des prostituées. Mais aussi et surtout la tendresse entre une vieille dame qui se meurt et un jeune garçon qui a la vie devant lui...

Avant de résumer l'histoire de Momo et de Madame Rosa, Karolin Brohee nous raconte la vie de Romain Gary. Car, sans elle, il est difficile de comprendre toute la profondeur de l'œuvre de cet artiste insaisissable. C'est que Romain Gary déteste par-dessus tout être catalogué dans des cases bien souvent trop étroites pour son génie. Lui qui se plaît à se réinventer à chaque instant. C'est à l'aune de cette personnalité multiple qu'il faut lire *La Vie devant soi* et qu'il faut décrypter ses personnages ô combien attachants. Car derrière Momo, c'est bien Roman Kacew qui se cache, et derrière Madame Rosa, Romain Gary l'adulte. À travers des thématiques aussi fortes que la recherche identitaire et la solitude, l'on sent toutes les angoisses de l'auteur, celles qui le

hantent depuis l'enfance.

Travel narratives abound in French cinema since the 1980s. This study delineates recurrent travel tropes in films such as departures and returns, the chase, the escape, nomadic wandering, interior voyages, the unlikely travel, rituals, pilgrimages, migrants' narratives and emergencies, women's travel, and healing narratives.

Il pomeriggio del 3 dicembre del 1980, Romain Gary si recò da Charvet, in place Vendôme a Parigi, e acquistò una vestaglia di seta rossa. Aveva deciso di ammazzarsi con un colpo di pistola alla testa e, per delicatezza verso il prossimo, aveva pensato di indossare una vestaglia di quel colore perché il sangue non si notasse troppo. Nella sua casa di rue du Bac sistemò tutto con cura, gli oggetti personali, la pistola, la vestaglia. Poi prese un biglietto e vi scrisse: «Nessun rapporto con Jean Seberg. I patiti dei cuori infranti sono pregati di rivolgersi altrove». L'anno prima Jean Seberg, la sua ex moglie, l'attrice americana, l'adolescente triste di Bonjour tristesse, era stata trovata nuda, sbronza e morta dentro una macchina. Aveva 40 anni. Si erano sposati nel 1962, 24 anni lei, il doppio lui. Il colpo di pistola con cui Romain Gary si uccise la notte del 3 dicembre 1980 fece scalpore nella società letteraria parigina, ma non giunse completamente inaspettato. Eroe di guerra, diplomatico, viaggiatore, cineasta, tombeur de femmes, vincitore di un Goncourt, Gary era considerato un sopravvissuto, un romanziere a fine corsa, senza più nulla da dire. Pochi mesi dopo la sua morte, il colpo di scena. Con la pubblicazione postuma di *Vie et mort d'Emile Ajar*, si seppe che Emile Ajar, il romanziere più promettente degli anni Settanta, il vincitore, cinque anni prima, del Goncourt con *La vita davanti a sé*, l'inventore di un gergo da banlieu e da emigrazione, il cantore di quella Francia multietnica che cominciava a cambiare il volto di Parigi, altri non era che Romain Gary. A trent'anni di distanza dalla sua prima edizione, la Biblioteca Neri Pozza pubblica questo capolavoro della letteratura francese contemporanea. «Venti anni prima di Pennac e degli scrittori dell'immigrazione araba, ecco la storia di Momo, ragazzino arabo nella banlieu di Belleville, figlio di nessuno, accudito da una vecchia prostituta ebrea, Madame Rosa» (Stenio Solinas). È la storia di un amore materno in un condominio della periferia francese dove non contano i legami di sangue e le tragedie della storia svaniscono davanti alla vita, al semplice desiderio e alla gioia di vivere. Un romanzo toccato dalla grazia, in cui l'esistenza è vista e raccontata con l'innocenza di un bambino, per il quale le puttane sono «gente che si difende con il proprio culo», e «gli incubi sogni quando invecchiano».

The aftermath of Algeria's revolutionary war for independence coincided with the sexual revolution in France, and in this book Todd Shepard argues that these two movements are inextricably linked. Sex, France, and Arab Men is a history of how and why—from the upheavals of French Algeria in 1962 through the 1970s—highly sexualized claims about Arabs were omnipresent in important public French discussions, both those that dealt with sex and those that spoke of Arabs. Shepard explores how the so-called sexual revolution took shape in a France profoundly influenced by the ongoing effects of the Algerian revolution. Shepard's analysis of both events alongside one another provides a frame that renders visible the ways that the fight for sexual liberation, usually explained as an American and European invention, developed out of the worldwide anticolonial movement of the mid-twentieth century.

For the first time ever, managers will have a tool that will enable them to effectively grapple with the controversial, and sometimes explosive issues surrounding sexual orientation. Cultivated from Bob Power's 25 years business experience with some of the world's finest organizations, *A Manager's Guide to Sexual Orientation in the Workplace* provides managers with the knowledge, skills and resources to foster higher productivity and performance through an all-inclusive work environment.

Headlines from France suggest that the country's Jews and Muslims are inevitably at odds. But the past tells a different story. In this sweeping history from World War I to the present, Ethan Katz shows that Jewish-Muslim relations were more complex, shaped by everyday encounters and perceptions of deeply rooted similarities as well as differences.

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Une analyse de référence pour comprendre rapidement le sens de l'œuvre. LE MOT DE L'ÉDITEUR : « Dans cette nouvelle édition de notre analyse de *La Vie devant soi* (2014), avec Amélie Dewez, nous fournissons des pistes pour décoder ce célèbre roman à l'univers drôle et triste. Notre analyse permet de faire rapidement le tour de l'œuvre et d'aller au-delà des clichés. »

Stéphanie FELTEN À propos de la collection [LePetitLitteraire.fr](http://LePetitLitteraire.fr) : Plébiscité tant par les passionnés de littérature que par les lycéens, [LePetitLitteraire.fr](http://LePetitLitteraire.fr) est considéré comme une référence en matière d'analyse d'œuvres classiques et contemporaines. Nos analyses, disponibles au format papier et numérique, ont été conçues pour guider les lecteurs à travers la littérature. Nos auteurs combinent théories, citations, anecdotes et commentaires pour vous faire découvrir et redécouvrir les plus grandes œuvres littéraires. [LePetitLitteraire.fr](http://LePetitLitteraire.fr) est reconnu d'intérêt pédagogique par le ministère de l'Éducation.

Ce DVD-rom complète la présentation du colloque. Outre celles publiées dans la revue papier, y figurent les autres communications, accompagnées de l'intégralité des discussions des deux journées. Des séquences filmées, ainsi que l'enregistrement sonore de certaines interventions, complètent l'ensemble. Le DVD comprend 2 structures : une de type DVD vidéo et l'autre de type DVD Rom contenant les données, programmes, fichiers pdf, fichier mp3, etc ..., lisible sur un ordinateur.

Presents extended reviews of noteworthy books, short reviews, essays and articles on topics and trends in publishing, literature, culture and the arts. Includes lists of best sellers (hardcover and paperback).

En quarante pages, Romain Gary dénonce la "terreur dans les lettres", montre, preuves à l'appui, le peu de sérieux de la critique en général et de la critique parisienne en particulier. Il explique comment il est devenu bicéphale (Gary-Ajar) : pour n'être plus prisonnier de "la gueule qu'on lui a faite". Gary met le doigt sur une plaie; la critique est malade. Coteries

et cliques en ont fait une vaste foire d'empoigne. Et pas seulement en France ...

Airman, war hero, immigrant, law student, diplomat, novelist and celebrity spouse, Romain Gary had several lives thrust upon him by the history of the twentieth century, but he also aspired to lead many more. He wrote more than two dozen books and a score of short stories under several different names in two languages, English and French, neither of which was his mother tongue. Gary had a gift for narrative that endeared him to ordinary readers, but won him little respect among critics far more intellectual than he could ever be. His varied and entertaining writing career tells a different story about the making of modern literary culture from the one we are accustomed to hearing. Born Roman Kacew in Vilna (now Lithuania) in 1914 and raised by only his mother after his father left them, Gary rose to become French Consul General in Los Angeles and the only man ever to win the Goncourt Prize twice. This biography follows the many threads that lead from Gary's wartime adventures and early literary career to his years in Hollywood and his marriage to the actress Jean Seberg. It illuminates his works in all their incarnations, and culminates in the tale of his most brilliant deception: the fabrication of a complex identity for his most successful nom de plume, Émile Ajar. In his new portrait of Gary, David Bellos brings biographical research together with literary and cultural analysis to make sense of the many lives of Romain Gary - a hero fit for our times, as well as his own.

ResumenExpress.com presenta y analiza en esta guía de lectura *La vida ante sí*, la segunda novela del autor Romain Gary (conocido por el pseudónimo de Émile Ajar), que narra en primera persona y con un lenguaje muy propio la historia de amor entre Momo, un niño de once años, y la señora Rosa, una antigua prostituta con la que vive que acoge clandestinamente a niños de prostitutas en su apartamento. ¡Ya no tienes que leer y resumir todo el libro, nosotros lo hemos hecho por ti! Esta guía incluye: • Un resumen completo del libro • Un estudio de los personajes • Las claves de lectura • Pistas para la reflexión ¿Por qué elegir ResumenExpress.com? Para aprender de forma rápida. Porque nuestras publicaciones están escritas con un estilo claro y conciso que te ayudará a ganar tiempo y a entender las obras sin esfuerzo. Disponibles en formato impreso y digital, te acompañarán en tu aventura literaria. Toma una dosis de literatura acelerada con ResumenExpress.com

Dans son testament littéraire qui permit de jeter enfin la lumière sur l'affaire Ajar, Romain Gary explique : « J'étais un auteur classé, catalogué, acquis, ce qui dispensait les professionnels de se pencher vraiment sur mon œuvre et de la connaître. Vous pensez bien, pour cela, il faudrait relire ! Et encore quoi ? Je le savais si bien que, pendant toute la durée de l'aventure (...) je n'ai jamais redouté qu'une simple et facile analyse de texte vînt me tirer de mon anonymat. » Amélie Vrla s'emploie à mener cette analyse de texte, qui aurait pu permettre de prouver qu'Ajar n'était autre que Gary... «Mi sono davvero divertito. Arrivederci e grazie »: il 21 marzo 1979 Romain Gary terminò con queste lapidarie parole la

stesura di questa piccola opera. Due giorni prima di togliersi la vita con un colpo di pistola nel suo appartamento di rue du Bac a Parigi, precisamente il 30 novembre 1980, provvide a inviarla al suo editore, Robert Gallimard, con la raccomandazione di renderla pubblica previa intesa con Diego Gary, suo figlio. Il 17 luglio 1981 Gallimard diede alle stampe l'opera, e la pubblicazione costituì un evento che mise letteralmente a soqquadro l'intera società letteraria parigina. Quelle paginette rivelavano, infatti, che Émile Ajar, il romanziere vincitore del Goncourt con *La vita davanti a sé*, l'inventore di un gergo da banlieue e da emigrazione vent'anni prima di Pennac, il cantore di quella Francia multietnica che cominciava a cambiare il volto di Parigi, altri non era che Romain Gary, l'autore bollato dallo stesso comitato dei lettori della narrativa Gallimard come uno scrittore finito, «a fine carriera». Lette oggi, a 35 anni di distanza dalla pubblicazione, esse non appaiono soltanto come la divertita confessione di una delle più grandi «mistificazioni letterarie» mai avvenute, ma anche come un autentico «testamento letterario» che getta luce sull'idea di letteratura che ha guidato l'intera opera di Romain Gary. Un'idea fondata, come scrive Riccardo Fedriga nella postfazione a questa edizione, su «una vera e propria "poetica del fare pseudo", cioè diventare un personaggio che non si appartiene mai, inafferrabile, sempre altro sia a se stesso sia da se stesso». Émile Ajar, Fosco Sinibaldi, Shatan Bogat, Romain Gary stesso, pseudonimo di Roman Kacev, non sono altro, da questo punto di vista, che nomi di questa poetica, tentativi, cioè, di uscire dall'«impostura dell'esistenza» reale e di vivere la propria autentica esistenza nella verità della letteratura. «Uno dei più immaginifici inventori di storie e di se stesso è stato Romain Gary». Wlodek Goldkorn, *l'Espresso* «Gary/Ajar crea un linguaggio nuovo da banlieue e da emigrazione, che anticipa la realtà mettendo in scena il ritratto di una società francese multietnica». Fulvio Panzeri, *Avvenire*

This book traces the global, national, and local origins of the conflict between Muslims and Jews in France, challenging the belief that rising anti-Semitism in France is rooted solely in the unfolding crisis in Israel and Palestine. Maud Mandel shows how the conflict in fact emerged from processes internal to French society itself even as it was shaped by affairs elsewhere, particularly in North Africa during the era of decolonization. Mandel examines moments in which conflicts between Muslims and Jews became a matter of concern to French police, the media, and an array of self-appointed spokesmen from both communities: Israel's War of Independence in 1948, France's decolonization of North Africa, the 1967 Arab-Israeli War, the 1968 student riots, and François Mitterrand's experiments with multiculturalism in the 1980s. She takes an in-depth, on-the-ground look at interethnic relations in Marseille, which is home to the country's largest Muslim and Jewish populations outside of Paris. She reveals how Muslims and Jews in France have related to each other in diverse ways throughout this history--as former residents of French North Africa, as immigrants competing for limited resources, as employers and employees, as victims of racist aggression, as religious minorities in a secularizing state, and as French citizens. In *Muslims and Jews in France*, Mandel traces the way these multiple, complex interactions have been overshadowed and obscured by a reductionist narrative of Muslim-Jewish polarization.

In what may be the most in-depth study yet published of a film star's body of work, Susan Hayward charts the career of Simone Signoret, one of the great French actresses of the 20th Century. Signoret- who won an Oscar in 1960 for her performance in Room at the Top- was a key figure in French cinema for 40 years. But it is not so much her longevity that impresses, as it is the quality of work she produced as her career progressed. She started out as a stunningly beautiful woman, winning major international awards five times for her roles, and yet was only moderately in demand during those years. From the 1960s onwards, when her looks began to decline significantly, Signoret was in greater demand, and produced most of her output. She insisted on playing roles consonant with her real age, and often chose to play roles that portrayed her as even more ugly than she had become. Simone Signoret: The Star as Cultural Sign is a remarkable achievement, a labor of love from one of the world's leading scholars of French cinema.

Is Theory Good for the Jews? is the first attempt at exploring the cultural, intellectual, literary, and ideological roots of French engagement with the global and local upsurge of antisemitism in the 21st century. It is also the first attempt at analyzing the French responses to this new crisis. Chaouat endeavors to understand phenomena of repression, distortion, perversion, or outright denial, within the specific context of French intellectual and cultural history. By looking back to the 1960s and the emergence of a theoretical discourse on trauma, victims and suffering, the Holocaust and the Jews in literature, philosophy, and literary theory, he offers the first in-depth exploration of the cultural roots of French responses to the new antisemitism.

Das Interesse der Studie gilt der sogenannten Aventure Ajar, einem von Romain Gary (1914-1980) im Zeitraum von 1974-1980 inszenierten Pseudonymenspiel, dessen Aufdeckung im Jahre 1981 im französischen Literaturbetrieb für große Überraschung sorgte: Emile Ajar, jener junge Autor, dessen mysteriöse Identität lange Zeit die Medien beschäftigt und in den man vielfach große Hoffnungen gesetzt hatte, erwies sich als der literarische Einzelgänger Romain Gary, der seit 1946 publizierte und abseits der markanten Strömungen nach dem Zweiten Weltkrieg einen eigenen, wenig beachteten Weg gegangen war. Die Tatsache, daß den vier mit dem Autornamen Emile Ajar gezeichneten Texten, deren originelle Sprachverwendung bald als style Ajar von sich reden machte, größerer Erfolg und eine wesentlich bewußtere Lektüre zuteil wurde als gleichzeitig verfaßten Romanen Garys, fordert zu einer spezifisch literaturwissenschaftlichen Auseinandersetzung mit dem Pseudonymenspiel heraus. Neben den biographisch-motivationalen Aspekten der Inszenierung, die auch Garys Persönlichkeitsideal des 'brennenden Ich' betreffen, steht das poetologische Verhältnis der beiden Textserien zur Debatte. Da der ungewöhnliche Fall auch Erkenntnismöglichkeiten im Bereich der allgemeinen Literaturtheorie bietet, beschäftigt sich Poier-Bernhard auch mit Themen wie der Konstitution literarischer Ironie, der Bedeutung des Autornamens, Pseudonymität und Heteronymität; zahlreiche andere, zum Vergleich herangezogene Texte der deutschen und der portugiesischen Literatur verleihen der Arbeit dabei eine komparatistische Weite. Einen theoretischen Schwerpunkt der Studie bildet Poier-Bernhards Beitrag zur Autobiographie-Diskussion, in dem der Versuch einer grundlegenden Begriffsklärung zum Zwecke einer präzisen Textsortenbestimmung unternommen wird.

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