

Emile Ajar Romain Gary Momo The Life Before Us

Décryptez La Vie devant soi de Romain Gary (Émile 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 œuvre 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'œuvre : 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'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 : Plébiscité tant par les passionnés de littérature que par les lycéens, 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 est reconnu d'intérêt pédagogique par le ministère de l'Éducation.

Gary a su faire de la contradiction et de l'ambiguïté un principe de vie et d'écriture - veillant par-dessus tout à ne pas se laisser enfermer dans une grille de lecture et à se rendre insaisissable au regard des autres. Porté par une voix où se mêlent l'ironie et la tendresse et où l'amertume côtoie toujours un indéfectible optimisme, Gary nous rappelle qu'il faut savoir ne désespérer de rien, et que l'existence est bien au croisement d'une culture salubre de la dissonance et d'un désir éperdu de fraternité.

The author recounts the special relationship he had with his mother and explains how he worked to achieve the many goals and accomplishments she expected of him

La vie devant soi raconte l'histoire, dans le quartier de Belleville, à Paris, d'un petit garçon arabe orphelin, Momo, et d'une dame juive, âgée, malade, Madame Rosa, qui garde dans son appartement des enfants dont les mères travaillent ou ont disparu. Dès la publication du livre d'Émile Ajar, Momo et Madame Rosa sont devenus célèbres, presque des personnages publics, et le roman a été aussitôt traduit dans une multitude de pays. C'est que ce roman, qui provoque constamment le rire et les larmes, porte en lui toutes les questions, tous les drames et tous les rêves du monde d'aujourd'hui. Lorsqu'à la fin du livre la police enfonce la porte de la cave où le petit Momo veille le corps de Madame Rosa qu'il n'a pas voulu laisser conduire à l'hôpital, ces deux protagonistes d'un immense amour atteignent une fois pour toute la dimension de Légende, parce que face aux oppressions et aux injustices ils ont lutté jusqu'au bout, par la lumière et l'intelligence et par la force du cœur. La vie devant soi a reçu le prix Goncourt en 1975.

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.

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.

Jonas works for the UK secret service as an intelligence analyst. When his father is kidnapped and held for ransom by ISIS gunmen in Syria, he takes matters into his own hands and begins to steal the only currency he has access to: secret government intelligence. He heads to Beirut with a haul of the most sensitive documents imaginable and recruits an unlikely ally – an alcoholic Swiss priest named Father Tobias. Despite barely surviving his previous contact with ISIS, Tobias agrees to travel into the heart of the Islamic State and inform the kidnappers that Jonas is willing to negotiate for his father's life. When the British and American governments realise they may be dealing with betrayal on a scale far greater than that of Edward Snowden, they try everything in their power to stop Jonas, and he finds himself tested to the limit as he fights to keep the negotiations alive and play his enemies off against each other. As the book races towards a thrilling confrontation in the Syrian desert, Jonas will have to decide how far he is willing to go to see his father 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

Berührend, unterhaltsam und provokant erzählt Du hast das Leben vor dir die Geschichte von Momo, einem Araberjungen ohne Eltern, und Madame Rosa, einer jüdischen Ex-Prostituierten in Paris. In dem aufregenden wie erdrückenden Lebenskampf in Belleville haben die beiden eigentlich keine Chance – aber Momo und Madame Rosa wissen sie zu nutzen. Für den Roman, längst ein französischer Klassiker, der nun in neuer Übersetzung vorliegt, erhielt Émile Ajar 1975 den Prix Goncourt. Was die Jury nicht wusste: Hinter dem Pseudonym verbarg sich Romain Gary, der damit – gegen die Regeln – zum zweiten Mal ausgezeichnet wurde.

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».

Fifty-nine-year-old Jacques Rainier, international tycoon and former Resistance leader, finds himself in love with a beautiful young Brazilian woman at a time when his virility is waning and the European economic recession threatens his financial empire

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, LePetitLitteraire.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. LePetitLitteraire.fr est reconnu d'intérêt pédagogique par le ministère de l'Education.

'Fiercely intelligent, very funny and unlike anything else I've ever read' MARK HADDON 'Original...witty...playful...a wonderfully funny book'
JAMES WOOD 'A triumph – a genuinely new story, a genuinely new form' A. S. BYATT Eleven-year-old Ludo is in search of a father. Raised singlehandedly by his mother Sibylla, Ludo's been reading Greek, Arabic, Japanese and a little Hebrew since the age of four; but reading Homer in the original whilst riding the Circle Line on the London Underground isn't enough to satisfy the boy's boundless curiosity. Is he a genius? A real-life child prodigy? He's grown up watching *Seven Samurai* on a hypnotising loop – his mother's strategy to give him not one but seven male role models. And yet Ludo remains obsessed with the one thing his mother refuses to tell him: his real father's name. Let loose on London, Ludo sets out on a secret quest to find the last samurai – the father he never knew.

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.

A New York Times Notable Book of 2018 'A rebel French writer ... a brilliant storyteller, a master craftsman and one of France's most original writers' Independent 'The Kites is a novel touched from beginning to end with grace, a great saga about the innate dignity of love that succeeds in the feat of being funny and poetic, tender and sharp, committed and fierce, with a touch of brilliance in the art of dialogue' Muriel Barbery, author of The Elegance of the Hedgehog A quiet village in Normandy, 1932. Ludo is ten years old and lives with his uncle, a kindly, eccentric creator of elaborate kites. One day, sitting in a strawberry field, Ludo meets the beautiful young Polish aristocrat Lila. And so begins Ludo's lifelong adventure of love and longing for Lila, who only begins to return his feelings just as Europe descends into the devastation of World War 2. After Poland and France fall, Lila and Ludo are separated. Ludo's friends in the village must find their own ways of resisting: the local restaurateur who is dedicated above all to France's haute cuisine, a Jewish brothel madam who sleeps with her unwitting enemies and Ludo, who cycles past the Nazis every day, passing on messages for the French Resistance - thinking always of Lila.

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.

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.

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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.

Ideal reading for anyone looking for adventure and romance in unusual settings. Lesley Blanch writes about four strong women in *The Wilder Shores of Love*. Turning East, away from 19th Century Europe and conventional living, they found emancipation through escape and adventure. Isabel Burton married the Arabist and explorer Richard Burton; they worked together on his translation of *A Thousand and One Nights*; Jane Digby el-Mezrab (Lady Ellenborough, the society beauty), had four husbands and numerous lovers, including Honoré de Balzac and King Ludwig I of Bavaria. She ended up living in the Syrian desert with a young Bedouin chieftain; Aimée Dubucq de Rivery was a French convent girl who was captured at sea by pirates and became the consort of Sultan Abdul Hamid I; and Isabelle Eberhardt was a Swiss linguist who went to Algeria where she lived among tribesmen in the Sahara, converted to Islam, and dressed as a man.

ANNA NIN — “I read *The Wilder Shores of Love* by Lesley Blanch and became completely devoted to her writing. It is a book of great vitality, superb storytelling. She is herself Scheherazade telling about four remarkable women. I was fascinated by the charm and with which she tells biographical facts. The four women became my heroines. I read the book several times. My admiration for her was total. *The Wilder Shores of Love* would have made colourful and entrancing films.”

CARSON McCULLERS — “*The Wilder Shores of Love* is a book of such radiance and strength.”

FREYA STARK — “A book as excellent as its title.”

WASHINGTON POST BOOK WORLD — “Love, wanderlust, faraway places – all that Romance implies – make up this delicious book.”

NEW YORKER — “Four seething but most enjoyable studies in headlong nonconformity.”

DAILY TELEGRAPH — “Enthralling to read.”

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.

Paris, 1869. Houses are being razed, whole neighbourhoods reduced to ashes. By order of Emperor Napoleon III, Baron Haussmann has set into motion a series of large-scale renovations that will permanently transform Paris into a modern city. In the midst of the tumult, one woman will take a stand. Rose Bazelet is determined to fight against the destruction of her family home until the very end; as others flee, she stakes her claim in the basement of the house on rue Childebert, ignoring the sounds of change that come closer and closer each day. Attempting to overcome the loneliness of her daily life, she begins to write letters to Armand, her late husband. And as Rose delves into her memories, she reveals the secrets held within the walls of her beloved house. Praise for *A Secret Kept*: 'That rare thing – a hugely accomplished, compelling, compulsively readable novel' Douglas Kennedy 'A wholly captivating novel. A triumphant follow-up to the bestselling *Sarah's Key*' Easy Living 'A sumptuous dark story... it's the suspense that keeps you truly hooked' Stylist

Tout ce qu'il faut savoir sur *La Vie devant soi* de Romain Gary! Retrouvez l'essentiel de l'uvre 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!

J'écris ces lignes à un moment où le monde, tel qu'il tourne en ce dernier quart de siècle, pose à un écrivain, avec de plus en plus d'évidence, une question mortelle pour toutes les formes d'expression artistique : celle de la futilité. De ce que la littérature se crut et se voulut être pendant si longtemps - une contribution à l'épanouissement de l'homme et à son progrès - il ne reste même plus l'illusion lyrique. J'ai donc pleinement conscience que ces pages paraîtront sans doute dérisoires au moment de leur publication, car, que je le veuille ou non, puisque je m'explique ici devant la postérité, je présume forcément que celle-ci accordera encore quelque importance à mes œuvres et, parmi celles-ci, aux quatre romans que j'ai écrits sous le pseudonyme d'Émile Ajar. Romain Gary.

Dans son testament littéraire qui permet 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... 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.

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.

On the face of it, Winston Churchill and Charlie Chaplin—two icons of the twentieth century—couldn't be more different. One is the grand statesman whose resolve led a nation in the struggle against Nazi Germany, the other the world-famous actor and comedian behind *The Great Dictator*, whose own roots were in poverty and hardship. But in this moving novel, they are bound by a dark secret: both suffer from depression. When a chance encounter reveals what they share, an unusual and unlikely friendship ensues. A series of therapeutic meetings across the world, in Germany, England, and America, sees each become the other's confidant as they talk of their "black dog days." With the eye of a masterfully subtle narrator, Michael Köhlmeier imagines a startling friendship of unique understanding between this extraordinary pair: a friendship of the twentieth century between art and politics, humor and seriousness, but which at heart remains an understanding between two men—the poor tramp and the grand statesman—who bring together the history of the century.

«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

soquadro 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*

"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"--

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!

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