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FAMAGOUSTE



OCCIDENT

ETHNOGRAPHIQUES



EDITORIAL

As a tribute to the mythical figure of Anacharsis, the enlightened barbarian philosopher, sentenced to death by his people to prevent him from perverting their customs; as a tribute to all those who, in the course of history, have adopted his name as a pseudonym, to mark their change of perspective upon their contemporaries, Edition Anacharsis is dedicated to the publishing of works dealing with cross-cultural encounters.

Anacharsis publishes ancient texts –often unfairly demoted to the role of “documents”–, travelogues (recounting real or imaginary travels), novels and essays, which all converge in their common questioning the very notion of otherness.

Our publications - avowedly exotic - are an invitation to discover new horizons located in space as well as time, without ever renouncing the sheer pleasure of reading.

COLLECTIONS

Anacharsis Editions was founded almost fifteen years ago. Structured around four main collections, it now boasts over a hundred titles always related in their own way to both history and literature.

FAMAGOUSTE

Backbone to the whole catalogue, “Famagouste” is a collection of writings from ancient and faraway times. They reveal many unknown horizons, from the Vikings worlds to the Southern lands, from the medieval Mediterranean to the Far West. From that perspective, they are historical documents. However, they stand apart from other historical novels, especially because of the distinctive voice they deliver: the authors of the Famagouste collection, for most of them, only wrote once in their entire life, about an exceptional circumstance. They wrote in styles that strike by their literary qualities. Through the practice of these writing exercises, which, in a way, were not ‘allowed’, they managed to impose a literary style over the non-fictional dimension of these narrations. The titles in the Famagouste collection are therefore, in our opinion, real novels, as worthy as modern novels.

FICTIONS

“Fictions” (in plural) is a collection that gives more importance, specifically, to contemporary writings. Here again, what matters most is the audacity in the writings. Whether it be in the diabolical hilarity we feel through Luigi Di Ruscio’s furious words, in the elegant subterfuges used in Alberto Ongaro’s adventure novels, in Franck Manuel’s chiselled writings, in Dov Lynch’s minimalist writings or in Mika Biermann’s rich writings, we are drawn to a world of beautiful storytelling that gives shape to a moment, to a story.

ESSAYS

“Essais” is a collection subdivided into four series deftly segmenting the depths of the links between history and literature: “Philologie” (Philology) works on the origins of the understanding of literature; “Histoire” (History) presents the most stimulating essays on the practice of history; “Anthropologie” (Anthropology) develops the social worlds’ constantly evolving dynamics; and “Libre pensée” (Free thinking) deals with the potential powers of language.

LES ETHNOGRAPHIQUES

“Les ethnographiques” is a collection which, through the writings of its anthropologists’ field experiences, completes the circle of the “Famagouste” by somehow joining together the experiences of the many unknown authors of the whole catalogue.

From all this emerges a catalogue that is both disparate and homogeneous, the catalogue of a publishing house that is resolutely generalist.

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Lives and Deaths of a Cretan leper

Epaminondas Remoundakis

Story collected and translated from Greek by Maurice BORN y Marianne GABRIEL

FOLLOWING MAURICE BORN'S ESSAY: *ARCHAEOLOGY OF ARROGANCE*



Epaminondas Remoundakis
VIES ET MORTS D'UN CRÉTOIS
LÉPREUX

Traduit du grec par Maurice Born et
Marianne Gabriel

Suivi de ARCHÉOLOGIE D'UNE
ARROGANCE

ISBN: 979-10-92011-27-2

Pages: 528

Price: 26 €

Format: 12 x 16 cm

The systematic internment of lepers on the island of Spinalonga on the northern Cretan coasts began in 1904 until 1957.

Epaminondas Remoundakis was interned for twenty years there; concerned to claim his whole existence as a normal man, he attests here not only of his banished destiny but also of his entire life. He relates with an immense talent his truant youth, his student life in Athens, his detention and his daily life on the island. Through the memories of collective struggles waged against injustice and arbitrariness, he invites the reader to travel through the Greek history referring to concentration experiences.

Maurice Born taped and then translated the living words of Remoundakis, in 1972. The following essay presents the historical path of leprosy and the fate of its victims, and exposes the way in which lepers became victims to religious and ideological prejudices and scientists' mistakes. It's also a way of thinking about our reactions to any epidemics.

Lives and Deaths of a Cretan leper

THE TRUE STORY OF *THE ISLAND*:

THE VICTORIA HISLOP'S BEST SELLER

In 1904, the Turks had left Crete for six years, but the island was not yet connected to Greece. It was under British rules and Prince Georges of Greece was the regent. On October 13th, sixty lepers came to Spinalonga, a small island on the northern Cretan coast. This will be the beginning of a systematic confinement of the lepers who used to live on the outskirts of the city, but among the rest of the population. This will last until 1957.

In the early 1970's, Maurice Born (sociologist) co-directed, with Jean-Daniel Pollet *The Order*, a film about the lepers' colony of Spinalonga. There, he met Epaminondas Remoundakis, a leprosy survivor, and asked him to share his experience. The disease affected Epaminondas seriously, so he had to use a tape recorder continuously for dozens of hours to record his story. It is those tapes, transcribed into Greek, read by Epaminondas and translated into French, that are proposed here. They are a testimony and an exhaustive piece of literature. Well served by a flawless memory and an immense talent as a storyteller, smart and knowledgeable, and even though he hid his blindness, Epaminondas told the story of his entire life: his happy and truant youth, his student life in Athens, his detention and his experience on the island, and his fight against an arbitrary and unfair state. He didn't want this account of his life to merely relate the destiny he faced because of his disease, but essentially to justify his whole existence as a normal person.

Maurice Born's short essay presents the historical path of leprosy in Crete and the fate of its victims. In relation to laws, medical rules and popular and institutional attitudes that characterize each period of time –especially the “guidelines” of health policies dictated by European powers during the Berlin Congress in 1898-, he exposes the way in which lepers became the victims of religious and ideological prejudices and of scientists' mistakes. On the other hand, they often forget that they suffered the framework of a social, cultural and ideological determined thought

Epaminondas Remoundakis (1914-1976), author of this storytelling, contracted leprosy when he was 12 years old. He became the lepers' tireless spokesperson - the lepers that they tried to silence.

Maurice Born is a trained architect, environmentalist, sociologist, director, actor, founder of Canevas Editions, and Greek translator. He worked for forty years on leprosy and beyond on the treatment of epidemics and overused notion of exclusion.

Livre Hebdo: “It's an amazing document.”

Le Temps: “What should become of Spinalonga? [...] Nowadays, the island is a tourist attraction. Its Venetian and Ottoman vestiges have been showcased, and so have, later, the remains of the leper colonies, at first hidden away. Victoria Hislop's novel, *The Island*, brought to television by a Greek channel, greatly influenced the reputation of Spinalonga. However, Maurice Born's initiative is against such exploitation of memory.”

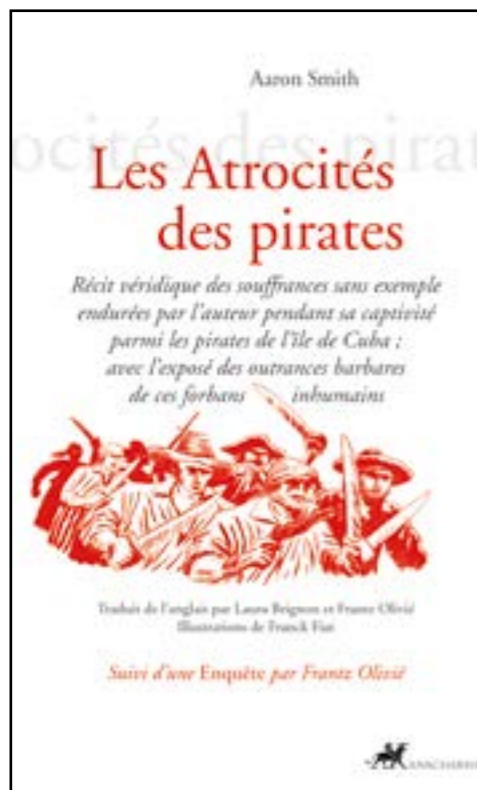
The Atrocities of Pirates

A TRUE STORY OF THE AUTHOR'S INCOMPARABLE PAINS ENDURED DURING HIS CAPTIVITY BY THE PIRATES FROM CUBA INCLUDING THE REPORT OF THOSE INHUMAN PIRATES' BARBARIC EXCESSES

Aaron Smith

Translated by Laura BRIGNON and Frantz OLIVIÉ

WITH AN INVESTIGATION OF Frantz OLIVIÉ.



On July 7th, 1822, Aaron Smith was kidnapped off the coast of Cuba by pirates, on his way back from Jamaica to England. The unfortunate was detained for months as a member of the pirates and participating in robberies. Later, the Spanish authorities arrested him and handed him over to the British justice. In 1823, he was tried for piracy, but was acquitted. Some witnesses, which he relieved of their belongings off the Cuban reef with his face smeared with gunpowder and his handheld cutlass, identified him and designated him as the leader of the pirates. The next year, he published his *Pirates' atrocities*: this is a chameleon book because it is, all at once, an account of his captivity, a testimony, but also a wide plea to his innocence.

It was sufficient to investigate, and conclusions revealed a wonderful chapter of the history of piracy.

Aaron Smith
LES ATROCITÉS DES PIRATES
Suivi d'une *Enquête* par Frantz Olivié.
ISBN: 979-10-92011-06-7
Pages: 192
Price: 20 €
Format: 12,5 x 20 cm

The Atrocities of Pirates

A TRUE STORY OF THE AUTHOR'S INCOMPARABLE PAINS ENDURED DURING HIS CAPTIVITY BY THE PIRATES FROM CUBA INCLUDING THE REPORT OF THOSE INHUMAN PIRATES' BARBARIC EXCESSES

Who was Aaron Smith? Was he the innocent victim of a terribly heavy blow, or the most skilled, arrogant and sneakiest of pirates?

On July 7th 1822, a British merchant ship named *Zephyr* was attacked and looted by pirates off the coast of Cuba, and the sailors were tortured. Aaron Smith, who was the master of the captain on board, was kidnapped by them. He lived a few months with pirates: he participated in boarding, assisted their conspiracies, and was forced to serve as their navigator and surgeon. Then, he was arrested in Havana. The Spanish authorities handed him over to the British justice and, in 1823, he was tried for piracy in London; it was a resounding trial. Aaron Smith was acquitted. The following year, he published his *Pirates' atrocities*; this is a chameleon book because it is, all at once, an account of his captivity, a testimony, but also a wide plea to his innocence. In addition, when he was on trial, some witnesses identified him and he was designated as the leader of the pirates.

This is an original French translation. *Pirates' atrocities* are now disclosed to acute readers, with an investigation including the full translation of the report of the trial and some investigations into the rest of his life. His account is finally revealed as to determine the mysterious truth on Aaron Smith.

Furthermore, his story inspired two authors, Joseph Conrad and Ford Madox Ford, who published, in 1903, a co-written novel, entitled: *The inheritors*.

Whichever way we take it, *Pirates' atrocities* is a pirate book. A word to the wise...

Laura Brignon is the translator and Frantz Olivié the publisher of the book.

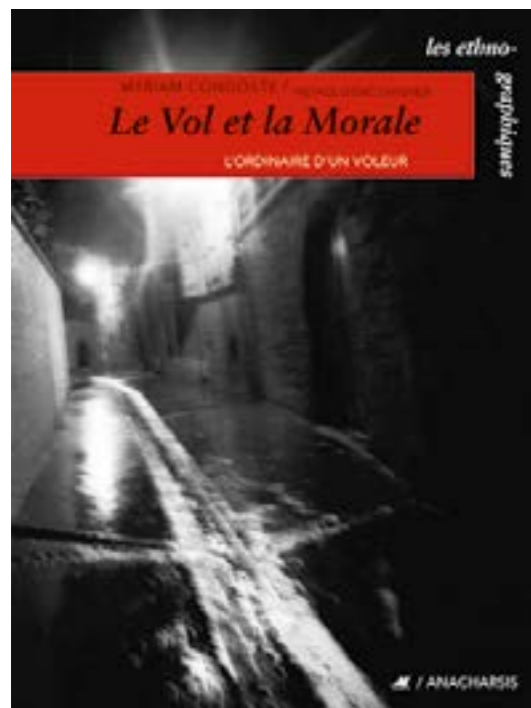
Le Temps (on the Investigation of Frantz Olivié): "By choosing to write a short story of a text, or rather of a character, Frantz Olivié offers the jubilant account of his own researches. That drives him to travel off the coasts of Cuba to the Colorados Archipelago and the Caribbean Sea, always beside Aaron Smith and through the arcans of the nineteenth century's British courts. But, above all, this attractive Investigation asks readers to review a genre that was born with Walter Scott and Robert Louis Stevenson and emanated from mythical figures, original rituals and folklore surrounding pirate stories."

Theft and Morality

EVERYDAY LIFE OF A CROOK

Myriam CONGOSTE

Preface by Éric CHAUVIER



Theft and Morality is the account of the encounter between an outlaw and an anthropologist who wants to write a book about him, and about how he sees and describes his own activities.

Hence a game of mirrors takes place between them, in which all sorts of prejudices are displayed, providing an opportunity to examine the forms that social condemnation takes on today. A real immersion in the underworld, guided by a professional thief; an exceptional document, an anthropological approach which is both reflexive and ethical, in an attempt to understand, and not to judge.

Myriam CONGOSTE
LE VOL ET LA MORALE
L'ordinaire d'un voleur
ISBN: 978-2-914777-858
Pages: 304
Price: 16 €
Format: 12 x 16 cm

Theft and Morality

EVERYDAY LIFE OF A CROOK

Youshka is a thief. He works in Bordeaux –but not exclusively there– and makes a living out of his criminal activities: burglary, gold smuggling and the trafficking of stolen cars and motorbikes. He has never been caught. Myriam Congoste, born in Youshka's neighbourhood, got to meet him and to follow him in his everyday life as an outlaw. This led to an ethnographic investigation which provides an exceptionally informative record. Myriam Congoste takes us to an investigative journey, whereby we set out to explore the world of crooks and of professional lawbreakers.

Here the ethnographic process matches its own writing: we are not presented with a detached and factual account, but rather we escort the author in a milieu of ill repute, usually deemed distant and dangerous, in which she immerses herself without ever letting go of her doubts, her surges, her exaltation and her mistakes. The ethnographic relation often turns into an apprenticeship of transgression, which causes a permanent unrest to the researcher, this unrest itself being a most powerful drive for the investigation. The author's empathetic relation to Youshka becomes a sort of "self-apprenticeship", a form of reflexive and participated anthropology, unravelling its exploration among morally and socially enforced norms, conventions and taboos.

The underworld appears to hold its own social codes and practices, which are at once a rejection and an imitation of their "lawful" equivalent. The author succeeds in overcoming the hurdles of criminal imagery and moral disapprobation. The suppleness of her approach allows the rendering of all the contradictions and ambivalence implied in the author's research, and conveys all the complexity of a voice that is usually silenced.

Myriam Congoste is a nurse practitioner and an anthropologist. She lives in Bordeaux.

Power Hunt

POLITICAL CHRONICLE OF A FRENCH VILLAGE

Marie DESMARTIS

Preface by Alban BENSA



This ethnographic chronicle of a French village's Municipal Council illustrates the fundamental violence inherent in politics. Marie Desmartis describes the daily exertion of political power, as it is displayed by the internal conflicts of a municipality in the South-West of France. It is an inquiry on the political workshop in its most basic and essential features, with its practices and its effects, its history and its violence.

Marie DESMARTIS
Original title: UNE CHASSE AU POUVOIR
Chronique politique d'un village de France
ISBN : 978-2-914777-865
Pages : 288
Price : 15 €
Format : 12 x 16 cm

Power Hunt

POLITICAL CHRONICLE OF A FRENCH VILLAGE

Oignac is an ordinary French village, with its pretty town hall and public spaces, and the typically scattered disposition of the houses, which is characteristic of the Landes villages.

Yet, in the early 80s, Oignac makes the news: tensions are growing fast among the villagers, arson and shootings take place, a sort of curfew caused by fear and violence empties the streets by night, and the hamlet earns itself the reputation of being "the Landes' Far West." The local press did of course take full advantage of this crisis, which made the front-pages for a while, until it finally subsided. However in the early 2000's the local elections revived the previous conflicts, and Marie Desmartis went on the field to investigate.

Thus, the author takes us to the very heart of politics - and its intrinsic violence - with this ethnographic relation on Oignac's accidents. Her investigation addresses the most ordinary political practices, ranging from the formation of "clans" (in this case, it is the "hunters' clan" which is responsible for the fearsome accidents) to the rise of charismatic personalities endowed with strategic abilities (here represented by Madame Fortier, the mayor).

Desmartis' investigation takes on a totalising and multi-faceted perspective, matching anthropology's claims: her painstaking, articulate ethnographic work, deep-rooted in the precise context of a French village in the Landes, provides a staggering portrayal of the workings and procedures of the political game in human societies.

Excerpt from Alban Bensa's Preface: "We know that everyday politics is as petty in the National Assembly, the Senate or the Council of Ministers, as it can be in the municipal council of a small village. However, the anthropological dynamics of this political dwarfism are yet to be fully investigated."

Marie Desmartis is an anthropologist and associated researcher at the EHESS (École des hautes études en sciences sociales); she lives in New York, where she works at the New York University; she is managing editor of the journal *French Politics, Culture & Society* (Berghahn).

Alban Bensa is an anthropologist and research director at the EHESS.

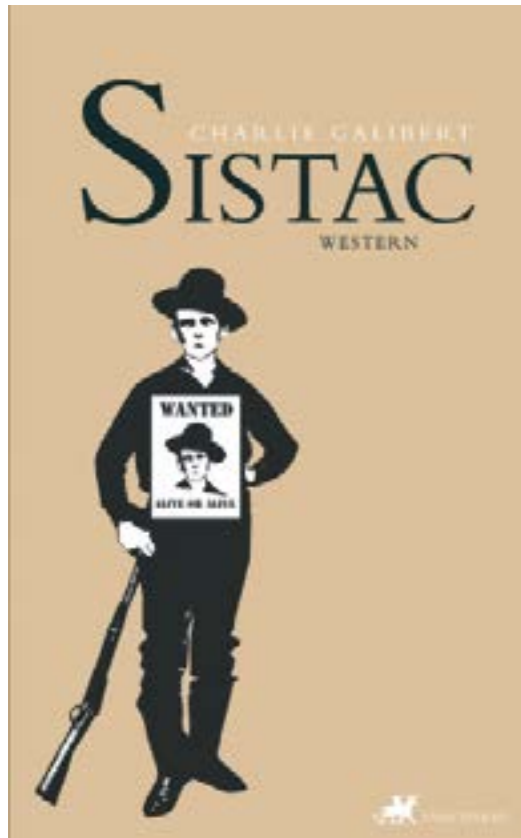
Le Temps (on the Ethnographiques collection): "A village in the Landes is torn by internal conflicts, apparently pointless. A professional crook reveals his everyday life. Two brilliant essays, straightforward and thought-provoking, invite us to reconsider our vision of society and its divides."

Le Monde (on Power Hunt): "An overview of daily political violence in a hunters' village. This book opens a new collection directed by Alban Bensa, whose declared goal is to bring anthropology back to the Polis: challenge met."

Sistac

WESTERN

Charlie GALIBERT



A retired bounty hunter stalked by his prey in the wasteland of the Wild West, a horse that loves herbal tea, an old Indian clutching his umbrella as if it were a parachute, some very chatty barflies: so it goes, in *Sistac's* world. A weird Western novel.

Charlie GALIBERT
Original title: *SISTAC*
Western
ISBN : 2-914777-22-1
Pages : 224
Price : 14 €
Format : 12,5 x 20 cm

Sistac

WESTERN

In the vast wasteland of the West, two men chase each other.

Sistac, a young vagrant from Toulouse, flees from his diabolic alter ego, the mysterious Goodfellow. Through ice and blizzard in the Rocky Mountains, across godforsaken deserts, plains and swamps, under torrential rain, throughout ditches and thickets, they chase each other relentlessly, equipped only with a battered gun and some ammunition. The unyielding chase drags them through the endless plains to the rhythm of a droll and wistful ballad, in this strange and unconventional Western novel.

One could almost hear a mournful harmonica weep in the distance, or a squawking Mexican mariachi orchestra, while assisting at this parade of cameos reviving with much irony and subtlety the great characters of the Western myth. Galibert's style, bare and simple, veering from naturalistic scenes to tragic ones (with a good deal of slapstick along the way), reminds of the eerie atmospheres of Jarmush's *Dead Man*, or Sergio Leone's movies.

Reading this novel, we learn how to administer herbal tea to a horse, we obviously attend some proper saloon shootouts, we meet an Indian hanging to his umbrella as if it were a parachute, we come across an old huntsman who swears by his gods that the Apache are perfectly able to understand the patois from Toulouse... And the gallows' shadow is also there, reminding us that all things meet their end –which is where Galibert leads us superbly, unbridling his luscious writing and his lust for storytelling.

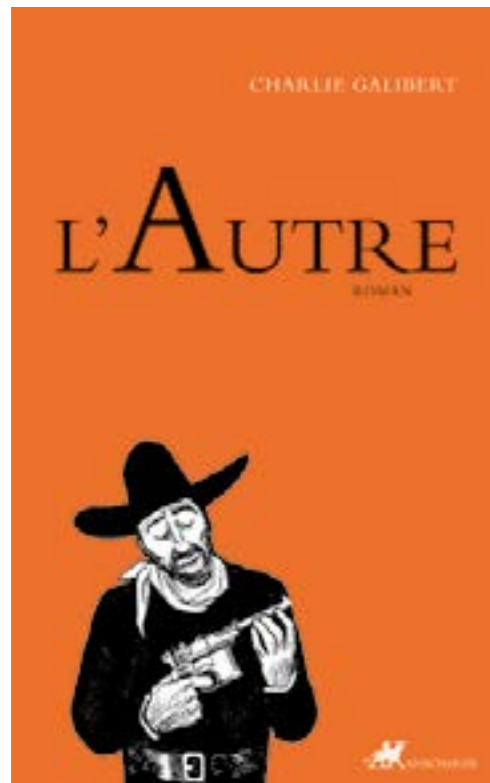
Charlie Galibert is an anthropologist, an essayist and a novelist. He is associate researcher at the Interdisciplinary Centre "Récit, Cultures, Psychanalyse, Langues et Sociétés" (CIRCPLS), he teaches at the university of Nice (Sophia-Antipolis). His fields of research are Corsica, insularity and the epistemology of anthropology.

Le Matricule des Anges: "Sistac's story is a mixture of extreme solitude, wisdom, farce and tragedy. [...] *Sistac* is the tale of an absurd quest, which turns out to be inevitable in a meaningless world."

The Other

NOVEL

Charlie GALIBERT



The other is Goodfellow, aka Goodbrother: he was the hero's nemesis in a previous novel. But rumour has it that he actually was a historical figure. Hence the need for this second book: a biography, a novel, a portrayal of the other one - the other that remained in the shadows, and yet is truer and more real. Beyond the sheer literary enjoyment, Charlie Galibert provides us with an inverted and diabolic gospel. The gun-obsessed bounty killer gets his long, whimsical, rambling poem.

Charlie GALIBERT
Original title: L'AUTRE
Roman
ISBN : 978-2-914777-48-3
Pages : 288
Price : 17 €
Format : 14,5 x 21 cm

The Other

NOVEL

Who is really Janus Schulmeister (or Ripberger), aka Goodfellow, aka Goodbrother? An Austrian bounty killer, as cold as his Mauser's barrel? A devilish horseman sprung from the Mexican deserts, leaving a trail of death and destruction wherever he goes? Or is he just another legend of the Wild West, a myth passed on from campfire to campfire, recounted by the last cowboys and Indians who can still remember the Wild Age?

He made himself known in the successful novel *Sistac* (Anacharsis, Toulouse, 2004), under the appearance of a merciless and mysterious bounty killer. But there are traces, hints, scraps of evidence that lead to the hypothesis that Goodbrother is not a fictional figure.

At the request of an American researcher, himself an authority in the field of Wild West history, Charlie Galibert attempted to collect these remains (a time-worn leather bag, containing papers filled with unreadable writings, the blueprint for assembling and disassembling a gun, some belt buckles, a receipt for the purchase of a T-model Ford car...) in order to provide a portrayal as complete as possible of this grim and obscure figure.

A digressive novel, as messy and chaotic as a well-shuffled card deck; a roman-goutte, where others would have a roman-fleuve, *The Other* recounts the exploration of a black soul (much less tormented than the world that surrounds him) alternating metaphysical musings and tales of adventure, a scientific and scrupulous biography and its zany staging.

He wanders there, writing with magnificence, along the roots, scattering from a trunk representing Goodbrother (alias Janus Schulmeister –or Ripberger?), which move away from it and back to it, so that it gives birth to a literary monster that everyone, without a doubt, as a bad part, bears in oneself: the Other One.

Charlie Galibert is an anthropologist, an essayist and a novelist. He is associate researcher at the Interdisciplinary Centre "Récit, Cultures, Psychanalyse, Langues et Sociétés" (CIRCPLS), he teaches at the university of Nice (Sophia-Antipolis). His fields of research are Corsica, insularity and the epistemology of anthropology. He has already published with Anacharsis *Sistac* (2005).

Le Magazine littéraire: "Charlie Galibert has decided to turn the Western plains into grounds of experimental literature. A reflection on the American myth which is also beyond its humorous appearance - an analysis of contemporary social violence. The Western genre does not only consist of brave and righteous heroes: it carries its share of losers, scheming traitors and greedy scallywags."

Un Blanc

NOVEL

Mika BIERMANN



“In this book there is no room for invention. It is not the fruit of an overflowing imagination, it is not the effort of a novelist striving to please his readers: it is the result of methodical research and meticulous transcriptions. Three long years have been consecrated to the task of reconstructing the tragic expedition of the Astrofant.” [excerpt from the author’s Preface]

Mika BIERMANN
Original title: UN BLANC
Roman
ISBN : 978-2-914777-964
Pages : 144
Price : 15
Format : 12,5 x 20 cm

Un Blanc

NOVEL

The Astrofant’s scientific expedition to the Antarctic regions was a standard one. With an additional bonus: the task to operate a display of fireworks at midnight, on the year 2000’s New Year’s Eve, from the South Pole, to mark the passage into the third millennium. Piece of cake.

It would be too easy to say that everything was wrecked by a crash with the occasional iceberg – and it would fall pretty short of the mark, too.

What did really happen to the Astrofant and its crew?

In this novel, Mika Biermann manages to retrace the course of this Ship of Fools: a delirious, polyphonic account which brilliantly paves the way to the 21st century’s new adventure fiction.

It is as if Edgar Allan Poe, after getting to know French surrealism, Échenez’s novels and Monty Python’s filmography, would have written his *Narrative of Arthur Gordon Pym* directly in Baudelaire’s translation. That was for references, in case you needed them.

This novel is both a consolation and a vengeance against the mediocrity of daily life. Placing itself within the proper fantastique tradition, it is nothing short of a revelation.

Mika Biermann, born in Germany, has been living in Marseille for the last 25 years. He attended the School of Fine Arts both in Berlin and in Marseille, before turning to literature. He already published two novels: *Les 30 jours de Marseille* (Climats, 1996) and *Ville propre* (La Tangente, 2007). *Un Blanc* is his third novel; he has also published in Austria the German translation of Jacques Durant’s chronicles on bullfighting.

Booming

WESTERN

Mika Biermann



Popping up from the decor, Lee Lighttouch, tall and thin, and Pato Conchi, small and big, go to Booming for sentimental reasons. “Nobody goes to Booming”; “Have a candy, I don’t think they have any out there”. They have been warned. Kid Padoon and his gang carry on a reign of terror in Booming: the sheriff is their puppet, the brothel and the saloon serve them and the undertaker takes care of them.

But that’s nothing. Something else is happening in Booming: something that is going wrong and drives people crazy.

Booming is a quantum Western novel that defies

Mika BIERMANN
Título: BOOMING
Western
ISBN: 979-10-92011-28-9
Pages: 144
Price: 15 €
Format: 12,5 x 20 cm

Booming

WESTERN

For sentimental reasons, Lee Lighttouch and Pato Conchi go to the village of Booming. One is tall and thin and the other, small and big: as familiar as original figures in every self-respecting Western.

“Nobody goes to Booming”; “Nothing to do out there”; “Have a candy, I don’t think they have any out there”. They have been warned. Kid Padoon and his gang carry on a reign of terror in Booming: the sheriff is their puppet, the brothel and the saloon serve them and the undertaker takes care of them.

But that’s nothing. Something else is happening in Booming: something amazing and terrifying; something unhinged that produces an adventure like a pile of marbles scattered by an exasperated kid.

Booming is much more than a funny novel. Mika Biermann, like a mad literary scientist, paints scenes with a spatula, full of elements of B movies and American naturalist paintings, against the backdrop of a solid friendship that overcomes bullets and time.

Brace yourself: Booming is a quantum Western novel! You may think you have read everything, but you haven’t!

Le Monde des Livres: “Mika Biermann combines the original Western with the most unbridled fantasy. He plays with parallel dimensions, leaps in time and split personalities, as for example in this dialogue between doubles that have the same name, wear the same clothes and share the same ideas: *Sorry for asking, my friend, but who are you? – Who am I? Conchi answers. I don’t know, but I always wanted to have a little talk with myself.* Absurd yet delightful.”

Le Matricule des Anges: “Sometimes, when referring to places lost in the middle of nowhere, some might say that time has stopped there. The village Biermann has chosen for his story isn’t an exception to the rule. On the contrary, it amplifies it. When they finally reach the small village, they notice that everything is made of the same material, that of a video that has been put on hold, the image of which can be seen from any angle, from wherever you are. On the main street, a bullet, stopped in its flight, has not yet reached its victim; in the saloon, drinking beer for eternity; and elsewhere, a horse never dies. Progressively, the narrative jigsaw becomes more and more complicated and the trip less peaceful, as time goes back to normal, more or less quickly, depending on the time.”

Of manufacturing ghosts

NOVEL

Franck Manuel



Today, he is the king of the party. He is a hundred years old. Under his tired eyes, his family is agitated. They are all strangers to him, except Lucie, gorgeous, cheeky, with glimpses of effrontery and cruelty in her eyes. She was never scared of him, and he knows it. However, she knows the terror he inspires to everyone, with his tales of ogres, of men who could walk through walls, of cats eaten alive. But she has to find out. So she takes him to the place where the tragedy took place thirty seven years ago. It will be his birthday present In a small dusty room, facing the wall full of scattered words written in pencil, ghosts come true.

The author also invents a new literary genre: the terrible magic.

Franck Manuel
DE LA FABRICATION DES FANTÔMES
Roman
ISBN: 979-10-92011-32-6
Pages 128
Price: 14 €
Format: 12,5 x 20 cm

Of manufacturing ghosts

NOVEL

Today, he is the king of the party. He is a hundred years old. Under his tired eyes, his family is agitated. They are all strangers to him, except Lucie, gorgeous, cheeky, with glimpses of effrontery and cruelty in her eyes. She was never scared of him, and he knows it. However, she knows the terror he inspires to everyone, with his tales of ogres, of men who could walk through walls, of cats eaten alive.

But she has to find out. So she takes him to the place where the tragedy took place thirty seven years ago. It will be his birthday present. He is standing now, motionless, in the small room, facing the wall on which the remains of scattered words are still visible. He raises his arm and, with a slow movement that gradually becomes more precise, he reproduces the deleted sentences that remind him of the moment when everything changed. Behind him, Lucie observes, dumbfounded and impatient, but she won't know.

In his strong third novel, Franck Manuel explores the springs of ghosts manufacturing: all the ghosts, their texture and their vaporous material; these ephemeral beings nestled at the very heart of memory; intrusive spectra whose (presence?) can poison life or make it bearable, but still remind us of our solitude.

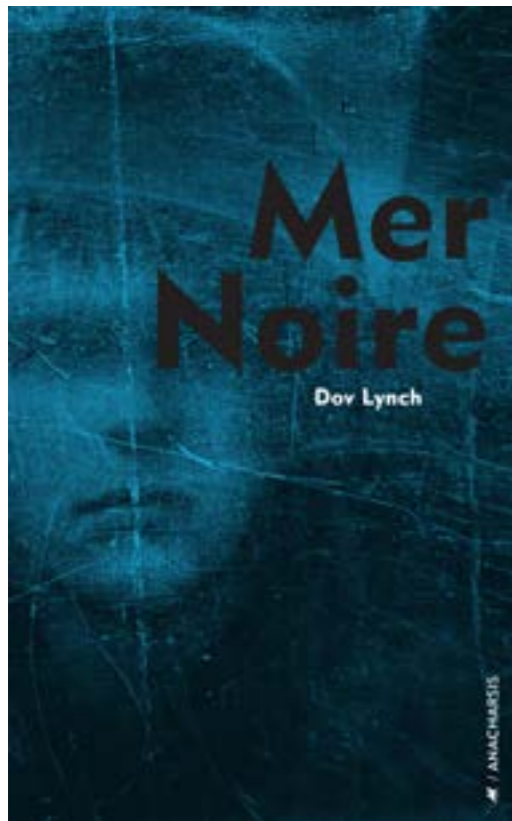
With *From manufacturing ghosts*, Franck Manuel follows his novelistic work published by Anacharsis and confirms that he is a good writer, investigating tirelessly into themes that he holds dear: the lack of communication, sensory experience and solitude. He wrote before *Le Facteur Phi* and *029-Marie* (Anacharsis).

He started to write the present novel when he discovered, in a Bearn house, a room covered by enigmatic and fascinating inscriptions: crude work of a woman who was imprisoned there during years. A small postscript, entitled *Rosalie*, pays homage to her.

Black Sea

NOVEL

Dov Lynch



Dimitri is a former soldier of the IRA. When his father dies, he goes out on the search for his brother, who has disappeared somewhere in Caucasus. His trajectory in the shape of a road movie at the very edge of Europe, marked with the seal of crime and strewn with unfinished encounters, piece of stories and fleeting visions, takes him from a war that no longer has name to another one that does not have one yet, until his adventure is accomplished.

Dov Lynch
MER NOIRE
Roman
ISBN: 979-10-92011-21-0
Pages: 112
Price: 14 €
Format: 12,5 x 20 cm

Black Sea

NOVEL

Dimitri is a former soldier of the Irish Republican Army (IRA). When his father dies, he goes out on the search for his brother, who has disappeared in a country that has fallen prey to a forgotten war at the very heart of Caucasus. During this journey from Northern Ireland to Georgia, he will take a route along a barbaric diagonal nestled at the very edge of Europe all the way to an underworld: like the West stanches, the backwash of its omissions, its blind spots where the sense is dispersed.

His voyage, marked with the seal of crime, strewn with unfinished encounters, piece of stories and fleeting visions, takes him from a war that no longer has a name to another one that does not yet have one, until his adventure is accomplished. An astonishing first novel in the shape of a road movie, in which Dov Lynch, with simple language entirely dedicated to the expressive force, manages to bring together the threads of an adventure novel with some of the most recent European conflicts for background.

If *Black Sea* is a concise novel of great integrity, it is also a reflection on the war happening on our doorstep, one that we don't seem to be able to recognise as such.

Clutch: “A movement, a trajectory that whizzes through the continent like a bullet.”

Liberté Hebdo: “An efficient and effective style: at the start, the author accelerates time, only to give it more breadth when approaching his final goal; the story, obscured by void and murders, gradually lifts up and is allowed to go on. It is a way for Dimitri to try and get away from the ghosts that inhabit him, domesticating a future, the only charm of which is that it does not yet exist.”

Krimi

A CRIME NOVELS' ANTHOLOGY IN THE THIRD REICH

Texts collected, presented and translated from German by Vincent PLATINI



Vincent Platini
Título: KRIMI
Une anthologie du récit policier sous
le Troisième Reich
ISBN: 979-1-09201-100-5
Pages: 448
Price: 23 €
Format: 12,5 x 20 cm

The Krimi - or German detective novel - proliferated during the Third Reich. For a long time underrated by the authorities, it collected disobedient authors and assumed critics that didn't belong to the "high-end culture". However, as censorship was increasingly pressing and the regime wanted to impose a «good German detective novel», so the authors had to adapt themselves in different ways to official requirements.

New in Germany, this anthology reflects the differences in a controlled literary genre.

While some Nazi authors carried on defending the Third Reich's police, others disarmed censorship by setting the plot of their stories in a foreign country or through confessions that the criminal mailed to some anonymous investigator - one might wonder what justice and crime actually meant during dictatorship.

A popular genre, Krimi makes us hear another German voice; while demonstrating the power of the police on a daily basis, it also draws a portrait of people and the mafia – whether true or imagined. But it's an ideological battlefield investigated by Jewish writers, as Micheal Zwick or Adam Kuckhoff or John Sieg, who were killed for their actions.

Krimi

A CRIME NOVELS' ANTHOLOGY IN THE THIRD REICH

The *Krimi* (*Kriminalroman*) did not have a good reputation during the Third Reich. Criminal underworld and deviations were supposed to have disappeared from the Nazi Germany society – and it was unnecessary to keep on talking about them, especially in a literary genre that had, exactly at the same time, a successful impact in America. Like all the other literary productions during the Third Reich, the Krimi was censored and controlled by the Nazi regime. The authors, limited by very heavy restrictions, were forced to all kinds of complicated arrangements, because this genre was also popular, and knew a wide distribution system which lasted until the early forties. The crime novels' writers acclimatised themselves in various ways to the unpleasant and strongly-established ideology.

This anthology, unpublished in France, as well as in Germany, reflects the disparities in the productions of the genre, which was little known until now. What Vincent Platini offers to read here is a sample of a dozen of under-controlled texts [that liberated itself by unexpected peculiarities].

While some Nazi authors carried on defending the Third Reich's police or directed their words toward the meaning of the regime, others, more courageous, thwarted censorship by setting the plot of their stories in a foreign country or through confessions that the criminal mailed to some anonymous investigator.

In fact, this genre is a proven place of resistance, such as, for example, the original work entitled: Opened letter to the Eastern Front; it is a separate sheet of paper found by Vincent Platini and written in 1942 by "Red Orchestra" ("Die rote Kapelle"), an anti-Nazi resistance movement whose members were arrested and killed.

Beyond the documentary interest, those texts questioned subtle literary issues: between being submitted to the dictatorship and turning over restrictions into a truly resistance literacy against totalitarianism. This book aims to highlight the ambiguity in the crime novel genre and the creativity of texts in response to the pressures of the regime.

Vincent Platini has a PhD in comparative literature in Paris-Sorbonne University and he currently teaches at the Freie Universität in Berlin.

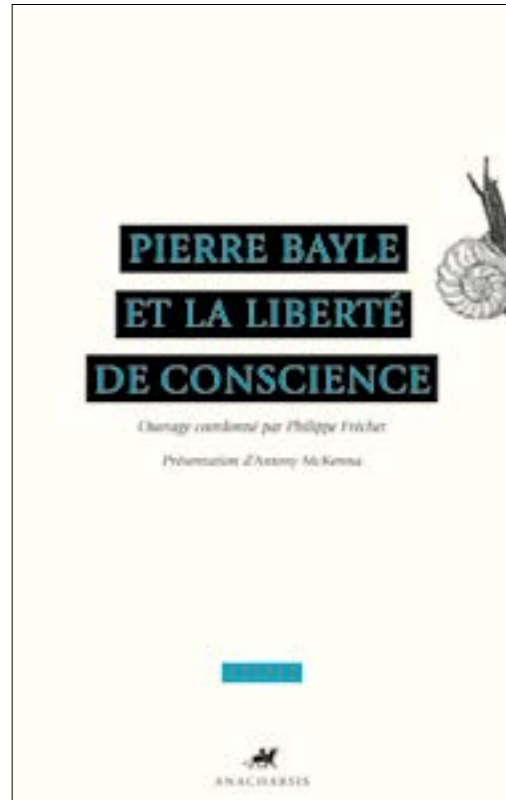
L'Obs: "Krimis, or crime novels, that had to be read between the lines, were published despite censorship. Forgotten during the Third Reich, the Nazi detective novel reappears, and, (*mein Gott!*) it is amazing."

Le Magazine littéraire: "Nine stories to discover those who collaborated with the Nazis; the opportunists; the few who stood against the regime, such as Adam Kuckhoff and John Sieg, who published clandestinely the Open Letter to the Eastern Front in 1941-1942, a Krimi that denounces the massacres. Excellent, imperfect, sometimes badly written [...], all these texts provide an overview of the thirst for freedom that inhabited the Germans at the time."

Pierre Bayle *and the Freedom of Conscience*

Philippe FRÉCHET (ed.)

with an Introduction by Antony McKENNA



Pierre Bayle has too long been dismissed as a mere observer of the great philosophical events of his age. The papers collected in this essay, on the other hand, explore his role as a very perspicuous and dynamic actor in the history of ideas.

Ouvrage coordonné par Philippe FRÉCHET
Présentation d'Antony McKENNA
Original title: PIERRE BAYLE ET LA LIBERTÉ DE CONSCIENCE
ISBN : 978-2-914777-827
Pages : 368
Price : 25 €
Format : 12,5 x 20 cm

Pierre Bayle and the Freedom of Conscience

Pierre Bayle (1647-1706) and his contribution to European philosophy have been poorly covered by historians. He has traditionally been acknowledged as an observer, a “witness of his times”, and credited with a harmless scepticism: neither the forcefulness and scope of his work, nor the indisputable influence it had over all European free-thinking traditions, have been conveniently studied, and especially in France.

The essays that have been collected in this publication manage to restore Pierre Bayle’s place among the major philosophical traditions which preceded and influenced him (since Montaigne and Charron), and the ones that followed his work and bore its mark (Prévost and the Radical Enlightenment). The book’s structure, however, is centred around the founding basis of Bayle’s thought: the appeal to reason, and the necessary enquiry about the conditions for freedom of conscience that it entails.

From Montaigne to Du Marsais (or Jean Meslier), Bayle’s forerunners and successors are mustered around this kernel of European free thought, which carries along fundamental issues such as atheism, tolerance and human rights. The collected studies do not restrict themselves to the Radical Enlightenment or the libertine philosophers: Leibniz, Spinoza, Malebranche or Locke are examined too, as well as other thinkers who have been discussed or influenced by the author of the monumental *Dictionnaire historique et critique*.

Pierre Bayle and the Freedom of Conscience is the result of a symposium held in Carla-Bayle in 2009. It collects contributions from internationally renowned specialists: Olivier Abel, Philippe de Robert, Luisa Simonutti, Emmanuel Naya, Didier Foucault, Isabelle Moreau, Lorenzo Bianchi, Jean-Pierre Cavaillé, Winfried Schröder, Henri Peña-Ruiz, Victor Bedoya Ponte, Jean-Michel Gros, Antony McKenna, Eckart Birnstiel, John , Pedersen, Marie-Hélène Quéval.

Libertine Postures

THE CULTURE OF FREETHINKERS

Jean-Pierre CAVAILLÉ



Libertinism and libertines in the 17th century are readily dismissed as a sort of “reverse side of the Grand Siècle”, a dark side that has been deemed sometimes brilliant, but ultimately inconsequential. This book undertakes the task of reinstating this philosophical tradition in its wider context, thus subtracting it from the cultural ban it had to endure in its time— and still has to, to the present day.

Jean-Pierre CAVAILLÉ
Original title: POSTURES LIBERTINES
La culture des esprits forts
ISBN : 978-2-914777-711
Pages : 288
Price : 22 €
Format : 12,5 x 20 cm

Libertine Postures

THE CULTURE OF FREETHINKERS

Having dismissed the weary cliché of the libertin de salon –as the self-righteous priggery of today’s salons would have it– the study of philosophical libertinism poses many a problem. In this collection of essays, Jean-Pierre Cavallé confronts the questions that arise in all their scope and depth. The potency and productiveness of 17th century freethought are meticulously examined throughout this essay.

From Cyrano to La Mothe Le Vayer, including of course Gassendi, Claude Lèpeit and Pierre Charron: it is necessary to disentangle the most effective and compelling part of a most remarkable philosophical school, which has been methodically devitalized by the «hagiographers» of the Grand Siècle, since the first academical researches in the 19th century to the present day.

However, this “grey area” of the Ancien Régime gathers the proponents of a critical thought that - while confined by its subversive status to secrecy and covertness - upheld and expanded the workings of a rational approach, thus preparing for the Age of Reason. Those dissident thinkers addressed politics, philosophy and morality with an utterly radical and unreligious perspective; the extent of their contributions, as well as the variety of strategies they had to adopt to make themselves heard, have had such a persistent influence that even the most renowned philosophers –Descartes and Pascal among them– cannot be simply dissociated from their work.

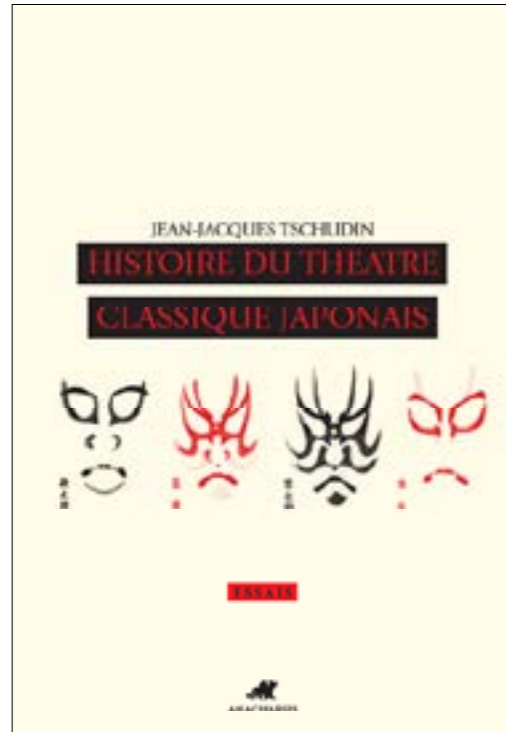
The scathing, vitriolic force of what appears to be a “culture” in its own right has reached farther and deeper than it is usually admitted, besides and beyond the mere world of ideas. But these clandestine writings do not lend themselves easily to investigation, not without exerting a certain resistance. This book contrives however a thorough and fruitful exploration of their philosophical tactics and intents.

Jean-Pierre Cavallé is associate professor at the EHESS; he published *Dis/simulation. Religions, morale et politique au XVII^e siècle. Jules-César Vanini, François La Mothe Le Vayer, Gabrile Naudé, Louis Machon et Torquado Accetto*, Champion, 2002; and he edited for Anacharsis *L’Antre des nymphes* by de La Mothe Le Vayer, Adrien de Monluc and Claude Le Petit, 2004.

History of Japanese Classical Theatre

FROM ITS ORIGINS TO THE PRESENT DAY

Jean-Jacques Tschudin



“If we want to retrace a history of Japanese classical theatre, the persistence of genres itself poses a methodological problem: is it possible to follow a chronological approach, or is a genre-study perspective to be preferred? We have tried to balance these two options in order to analyse each genre as thoroughly as possible, without losing sight of the specific and general historical evolution.” [excerpt from the author’s Introduction]

Jean-Jacques Tschudin
HISTOIRE DU THEATRE CLASSIQUE JAPONAIS
Des origines à la société contemporaine
ISBN : 978-2-914777-797
Pages : 512
Price : 28 €
Format : 14,5 x 21 cm

History of Japanese Classical Theatre

FROM ITS ORIGINS TO THE PRESENT DAY

This encyclopedic work retraces the history of Japanese classical theatre, from its origins to its present day evolution in contemporary society.

All the elements of Japanese theatre are methodically explored and examined, in a thorough analysis of the texts, as well as of the stagings, the costumes, the masks, the make-up, the styles, the genres, the characters, the actors, the marionettes, investigating their own significance as well as their evolving role and function in Japanese society.

This essay, chronologically conceived, confronts a corpus which spans several centuries, exploring its dynamics and its transformations, without abiding by the worn-out cliché of a Japanese culture eternally polarized between “tradition” and “modernity”. This exploration of Japanese theatre and its different varieties is also an exploration of Japanese history, observed through the prism of an art form that reflects its manifold and multi-faceted aspects.

This book, equipped with forty pictures, conceived as a reference text and written by an internationally acclaimed specialist, has come to fill a publishing gap in France.

Jean-Jacques Tschudin (1934-2013) is emeritus professor at the University of Paris Diderot-Paris 7. He authored many works on Japanese literature and theatre, among which are *La Ligue du théâtre prolétarien japonais* (L'Harmattan, 1989) and *Le Kabuki devant la modernité* (L'Âge d'homme, 1995). Tschudin is also a prolific literary translator from Japanese (having translated, for instance, Mori Ogai, *Le Jeune Homme*, Le Rocher, « Série japonaise », Junichirō Tanizaki, *Ceuvres complètes*, Gallimard, coll. « Pléiade », Kafū Nagai, *Scènes d'été*, as well as the third volume of *Amours. Anthologie de nouvelles japonaises contemporaines*, éd. Le Rocher, « Série japonaise »).

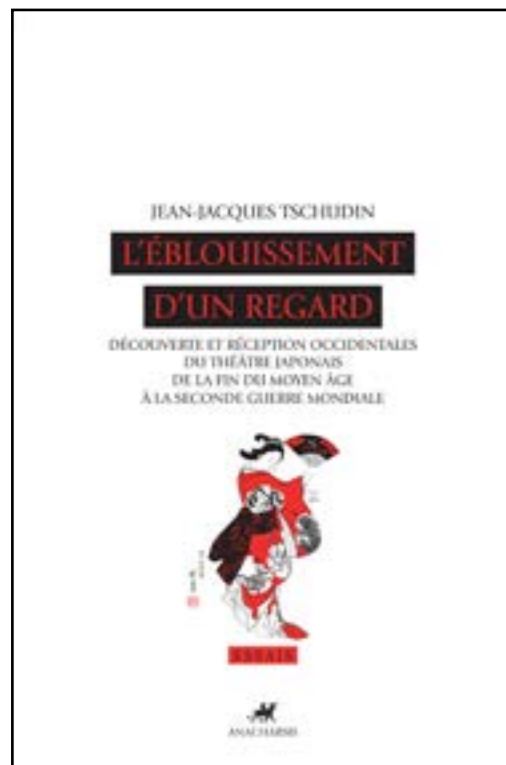
A dazzling sight

WESTERN DISCOVERY AND RECEPTIONS OF JAPANESE THEATRE

FROM THE END OF THE MIDDLE AGES

TO THE SECOND WORLD WAR

Jean-Jacques Tschudin



Jean-Jacques TSCHUDIN
L'ÉBLOUISSEMENT D'UN REGARD
Découverte et réception occidentales du
théâtre japonais de la fin du Moyen Âge à la
Seconde Guerre mondiale
ISBN: 979-1-09201-119-7
Pages: 400
Price: 27 €
Format: 14,5 x 21,5 cm

Japanese theatre influenced the 20th century European theatrical avant-gardes. Sean Artaud, Stanislavski, Yeats, and more, each were looking to find a powerful expressive form, able to subvert the performing arts of the bourgeois theatre corseted in its conventions. Unlike the rediscovery of the ancient theatre or Elizabethan one, or the Comedia dell'Arte, it has the advantage of still being alive and it offers the western theatre actor not only the knowledge of a book but also a dazzling sight.

This book traces the steps that led the Western world to discover Japanese theatre. Based on the reconstitution of many testimonies of travellers, in the 16th century in Japan, and featuring the first big tour of a Japanese company in Europe, it relates, beyond the fascination for the exotic, the misinterpretations and hasty judgments of this major art.

A dazzling sight

WESTERN DISCOVERY AND RECEPTIONS OF JAPANESE THEATRE

FROM THE END OF THE MIDDLE AGES

TO THE SECOND WORLD WAR

There is no doubt that Japanese theatre influenced, only through its existence, the 20th century European theatrical avant-gardes. From Stanislavsky to Artaud or Yeats and more, each were looking to find a powerful expressive form, able to subvert the performing arts of the bourgeois theatre corseted in its conventions. Unlike the rediscovery of the ancient or Elizabethan theatre, or the Comedia dell'Arte, it has the advantage of still being alive, anchored into the real world of the spectators in relation to their life. It offered the western theatre actor not only the knowledge of a book but a dazzling sight.

This book traces the steps that led the Western world to discover this important and unique art which is the Japanese theatre. Based on the reconstitution of many testimonies, from the 16th century through to the 1930s, it relates the outraged judgments of the first missionaries or the enthusiastic appreciations of the public at the Exposition Universelle in Paris in 1900, when a Japanese company toured in Europe for the very first time. It also relates, thanks to the first translations of books, the progressive and multidimensional understanding of a rich and complex art.

This is the account of the discovery and the teaching of a culture through one of its major arts, beyond the fascination for the exotic and through the account of misinterpretations and hasty judgments.

Jean-Jacques Tschudin (1934-2013), a prominent member of the CRCAO (East Asian Civilisations Research Centre) at the Paris Diderot University, specialised in modern Japanese literature. He is also a prolific literary translator, particularly of Japanese theatre.

Histoire du théâtre classique japonais, published by Anacharsis, in 2011.

Livres Hebdo: “*Japonism is revolutionising the perspectives of the Westerners*, wrote Edmond de Goncourt in his diary in 1884.”

“Jean-Marie [...] Tschudin has produced a perfect textual machine. He has managed to stage the adventures of these new dramaturgical and theatrical options as well as the processes of discovery, revelation, transmission, contamination, adaptation and hybridization.”

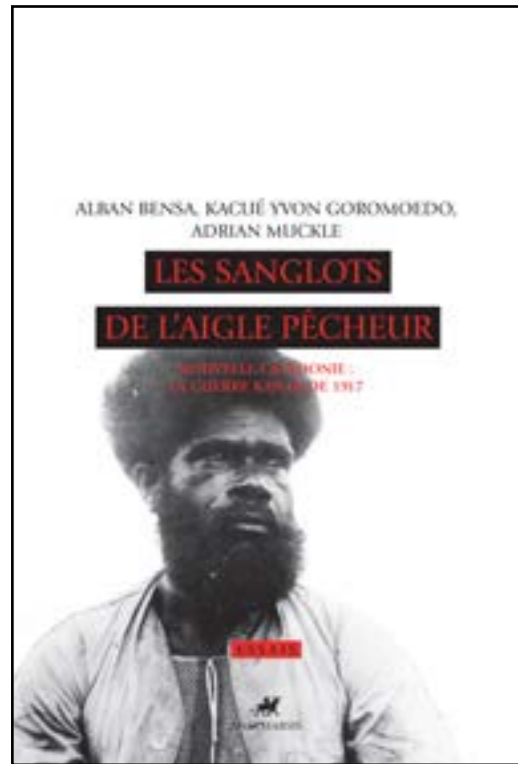
The sobs of the Osprey

KANAK REVOLT IN 1917

Alban Bensa, Kacué Yvon Goromoedo and Adrian Muckle

The Adrian Muckle history part had been translated by Frédéric Cotton and narrations in païçi by Kacué Yvon Goromoedo et Alban Bensa.

The 40 minutes' audio creation: *The sobs of the osprey. Narrations and poems about the revolt of the Kanaks in 1917*, by L'Orage.



Alban Bensa, Kacué Yvon Goromoedo y
Adrian Muckle

Original title: LES SANGLOTS DE
L'AIGLE PÊCHEUR

Nouvelle-Calédonie: la guerre Kanak de
1917

ISBN: 978-2-91477-797-1

Pages: 720

Price 30 €

Format: 14,5 x 21 cm

In April 1917, in New Caledonia, the Kanaks revolted against French authorities and its local auxiliaries.

Against the recruitment of new «volunteers» going to fight in Europe, and overcome by the feeling of denial of their existence imposed by the pioneers, the Kanaks fought for twelve months until exhaustion. Even though they were defeated, exterminated, separated, they were still there, and they have entrusted literature and words to keep trace of their memory of these times. This book talks about voices that, between 1919 and 2011, carried the history of the Kanak revolt of 1917 with them, its memories and its timeliness.

Uniting history and anthropology, joining narratives and epic poems, and published in a bilingual edition with commentaries, this book displays the polyphony for which authors and writers – past Kanak poets and storytellers or contemporaries – jointly produce a work involved in a plea for Kanak intellectual sovereignty.

The sobs of the Osprey

KANAK REVOLT IN 1917

In 1917, in northern New Caledonia, the Kanak rebelled as a result of being forced to 'voluntarily' join the French army. Repression was hard: the colonial army, with Tahitian and Kanak auxiliaries, carried out a scorched earth policy, populations were exterminated or moved, and proven or putative leaders who were not killed were imprisoned, tried, then executed or deported; others committed suicide. From this traumatic experience resulted, as in Europe during the Second World War, the apparition of narrative creations, oral and written, in prose or verse, in which the Kanak conferred the memory of these events, and whose translations and transcriptions in original language formed the basis of this book. Because it's precisely on the history and memory of those terrible times that the authors have worked, under additional perspectives: Adrian Muckle as a historian, Alba Bensa as an anthropologist and Yvon Kacué Goromoedo as a païçi language scholar, the main language of the storifications presented here.

The sobs of the osprey is a work created in favour of the independence of New Caledonia, legitimised by both the unmasked history of the founders' humiliation starting from the colonial enterprise, and the practice of reflexive and involved ethnology that carefully restores a social world in all its complexity, in all its extraordinary vitality, and anchored in a field still in motion. It will now be impossible to ignore this.

CD: *The sobs of the osprey. Narrations and poems about the Kanak revolt war in 1917*

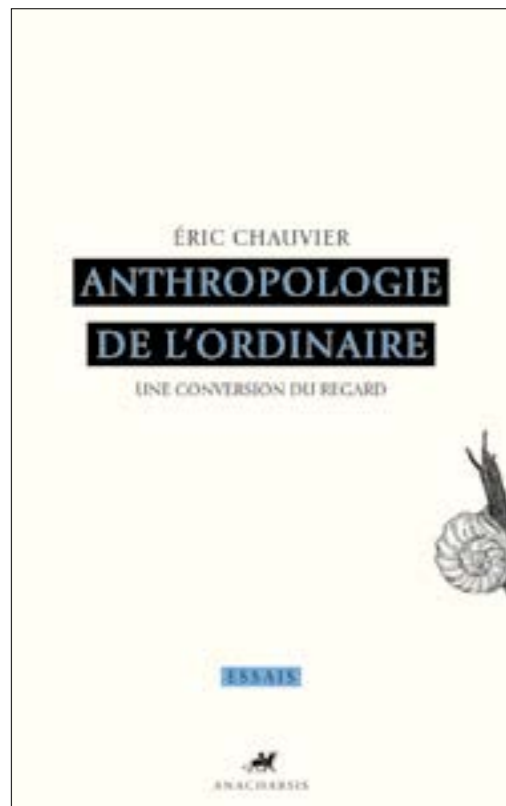
An audio documentary of 40 minutes about the collection from Alban Bensa and Jean-Claude River from the EHESS (School for Advanced Studies in the Social Sciences) from 1973 to 2011 about narrations and poems called Teno on the colonial war of 1917 in Koné region of the northern Province, the epicentre of the «rebellion». The narrator of this documentary is Yvon Kacué Goromoedo, Kanak of that region, whose biographical trajectory evokes the shocks and misfortunes of colonial worlds. This documentary is both a sound layout of the book and a personal creation. It gives voices, intonations and intentions of Kanak words about this war, its scope, and its extension in the current New Caledonia into a reflexion on independence.

Le Monde: “*The Sobs of the Osprey* - a beautiful book in the great tradition that reminds us respectively of the works of Claude Levi-Strauss and Philippe Descola: *Tristes Tropiques* (Plon, 1955) and *Lances du crépuscule* (Plon, 1993) - will certainly become a classic.”

Anthropology of the Commonplace

A CONVERSION OF THE GAZE

Éric CHAUVIER



Éric Chauvier radically distances himself from anthropology's academic standards. Arguing against the construction of an objectified world disconnected from the irregularities of reality, drawing on Wittgenstein's and Merleau-Ponty's contributions, the author proposes an anthropology centred around the practice of listening and the transmission of field experience.

Éric CHAUVIER
Original title: ANTHROPOLOGIE DE L'ORDINAIRE
Une conversion du regard
ISBN : 978-2-914777-735
Pages : 160
Price : 16 €
Format : 12,5 x 20 cm

Anthropology of the Commonplace

A CONVERSION OF THE GAZE

The title of this essay displays the extent of the ambition from which it proceeds. Chauvier's perspective rejoins the critique against academic anthropological practices, and aims to revitalize a discipline that is becoming less and less lively. The construction of great classifying theories (traditional task of anthropology's classics) is based upon a writing strategy that strives to remove all «anomalies» from the investigation's outcome, so as to ratify more fully its scientific status. This proceeding is defined as being an act of “de-interlocution” towards the people who are the object of the study, or observation. This approach results in creating barriers that separate the “observed”, the readers and the anthropologists, placing these last in a dominating position, which is not devoid of political implications. Chauvier takes this act of removal as a start for his reappraisal of anthropology, in an attempt to reconcile the discipline's practices and goals. Anthropological fieldwork is not a matter of “extracting meaning” from the observational grounds: it is its task to record all the anomalies that continuously emerge in an investigation, which are in themselves the true object and body of anthropological inquiries. It is a radical reversal of perspective. The anthropology of the ordinary is based upon a meticulous analysis of the anomalies that emerge in communication at every encounter; such a methodological approach does not produce self-centred musings, nor positive conclusions on the part of the observer: it results instead in a “matching of consciousness” between anthropologists, readers and “observees”, which is a necessary condition for any participatory learning.

However, the development of this “conversion of the gaze” is not the only virtue of this essay. The author also draws on the works of Wittgenstein, Merleau-Ponty, the sceptic tradition, pragmatic philosophy and Foucault's writings, to build – with great intellectual rigour and clarity – a new range of methodological and conceptual tools. All human sciences will find food for thought in the record of this work in progress.

Chauvier's recent and widely celebrated works are mentioned as procedural examples: these studies have all too often been associated to the literary mode. The present essay proves, on the contrary, that they are the result of a highly structured theory.

Éric Chauvier is an anthropologist. He works at “Victor Segalen” University in Bordeaux. He already published *Anthropologie* (Allia, 2006), *Si l'enfant ne réagit pas* (2008), *Que du bonheur* (2009), *La crise commence où finit le langage* (2009) and *Contre Télérama* (2011).

Le Temps: “*Anthropologie de l'ordinaire* represents the theoretical side of Chauvier's work. More scholarly than *Contre Télérama*, but just as engaged, this essay pursues the same research: to bring the language back from its philosophical practices to its everyday use.”

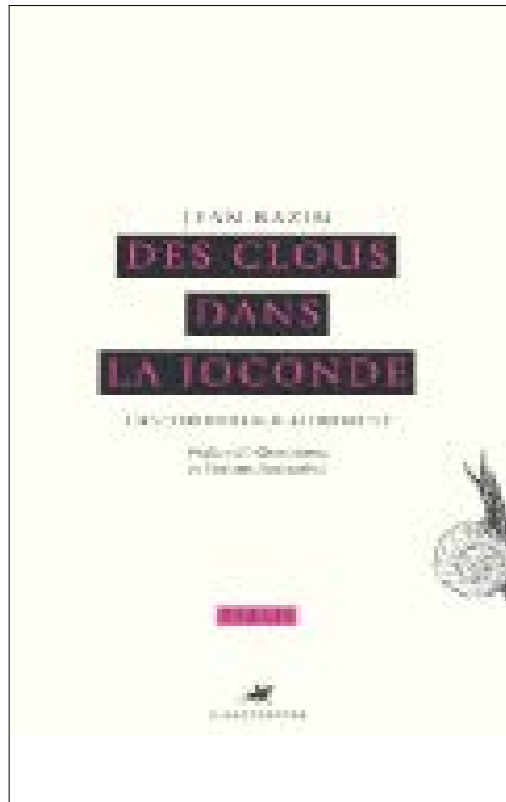
Livres Hebdo: “Grounding his demonstration in his experience of language, of the age, of exclusion, of human suffering, but drawing also on his reading of Lévi-Strauss, Malinowski, Foucault and Wittgenstein, Éric Chauvier articulates his *Anthropologie de l'ordinaire*; a new anthropology that rehabilitates anthropological writing and agrees with Merleau-Ponty's brilliant remark: *The world is not what I think, but what I live.*”

Nails in the Mona Lisa

ANTHROPOLOGY OTHERWISE

Jean BAZIN

Preface by Alban BENSA and Vincent DESCOMBES



In these writings, which have finally been collected and published, Jean Bazin (a former student of Louis Althusser and Georges Balandier) submits the very conditions for the possibility of knowledge gain in human and social sciences to a thorough critical exam. Each of these essays, which display a remarkable erudition, is an invitation to reconsider the practices of anthropology by and large, and revive the debate around the status of “human sciences”.

Jean BAZIN
Original title: DES CLOUS DANS LA JOCONDE
L'Anthropologie autrement
Avant-propos d'Alban BENSA et Vincent DESCOMBES
ISBN : 2-914777-42-1
Pages : 512
Price : 23 €
Format : 12,5 x 20 cm

Nails in the Mona Lisa

ANTHROPOLOGY OTHERWISE

To this day, the anthropologist and philosopher Jean Bazin does not receive all the attention he is due, despite having developed in his career a most powerful and insightful form of critical thought. This undeserved anonymity might be due to the choice of publishing his texts in a sparse and uncoordinated way, this publication being the first comprehensive collection of them.

Bazin has developed a radically critical and reflexive anthropology: an effective and extremely relevant anthropological reflection that he unfolds with his remarkable writing and his uncommon sense of humour. This reflection stems from his fieldwork in the Segu Kingdom in Mali, and - nourished by Ludwig Wittgenstein's writings - takes on the very foundations and premises of anthropology itself: for instance, he firmly rejects the notion of “ethnic group” (“À chacun son Bambara”, “Le bal des sauvages”), or what is implicitly posited by all “globalising” approaches to human and political sciences.

His work is staunchly aimed at understanding the true nature and boundaries of a State, a population, a tribe, a “thing” or an “object”. This perspective is not really interested in “subconscious structures” or the totalising notions of “culture” or “epoch”: rather, it focuses on the circumstances and situation, on the linguistic acts performed and on the viewpoint of the participating actors. This vast “work in progress” on otherness and its construction questions the type of gaze and attention we address to the “others”, since they cannot display anything but practices, and cannot express - when interrogated - anything but comments.

Therefore the work of an anthropologist (“interpret or describe”) demands a careful consideration of the circumstances and actors that partake in a new ritual, or of the effects produced by an object or a belief. There Bazin identifies the process by which an “object” turns into a “thing”: by acknowledging its rigorous uniqueness and its function, which does not lie in its own usability or significance, but rather in its being a kernel around which people gather and events take place. This is the common trait that relates the Mona Lisa to any African fetish. Bazin's thinking attains by that a more philosophical dimension which also addresses the domain of aesthetics and contemporary art.

This cogent and articulate reflection invites to a fundamental critical thinking, that anthropologist Alban Bensa and philosopher Vincent Descombes analyse in their Introduction, proving that the force and scope of Bazin's ideas are still to be profitably explored.

Jean Bazin (1941-2001) was an anthropologist and a directeur d'études at the EHESS (École des hautes études en sciences sociales), which he also directed, together with Marc Augé, for ten years.

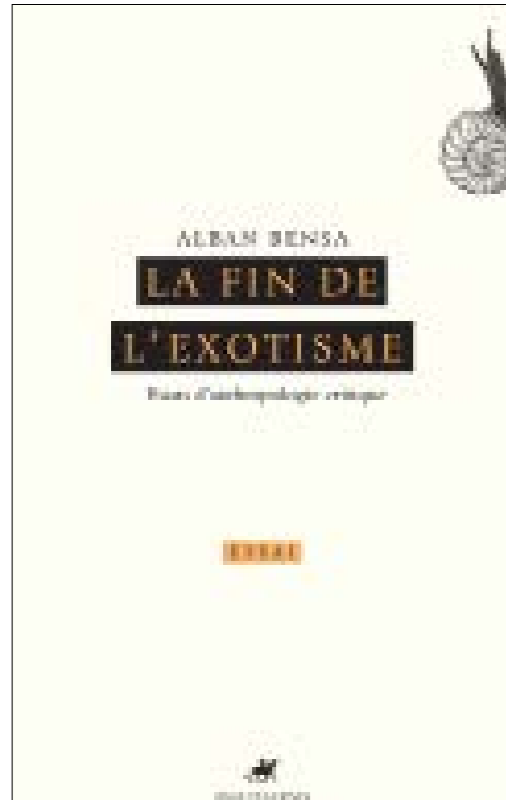
Alban Bensa is an anthropologist and a directeur de recherches at the EHESS. He published with Anacharsis *La Fin de l'exotisme, essai d'anthropologie critique*.

Vincent Descombes is a philosopher and a directeur de recherches at the EHESS. He published *Grammaire d'objets en tous genres* (Minuit, 1983), *Les Institutions du sens* (Minuit, 1996), and, recently, *Le Complément du sujet : enquête sur le fait d'agir de soi-même* (Gallimard 2004).

The End of Exoticism

AN ESSAY FOR A CRITICAL ANTHROPOLOGY

Alban Bensa



Anthropology has often indulged in “dreaming the exotic dream,” thereby provoking a fossilisation of time, language, cultures and people in its own accounts. In this collection of essays, Bensa examines the ideological drifts that led anthropology to neglect social realities and engage instead in the construction of improbable worlds, feeding on primitivist utopias. Alban Bensa proposes an innovative perspective on diversity, redefines the notion of otherness and relates the end of exoticism to anthropology’s return to reality.

Alban Bensa
Original title: LA FIN DE L'EXOTISME
Essai d'anthropologie critique
ISBN : 2-914777-24-7
Pages : 368
Price : 21 €
Format : 12,5 x 20 cm

The End of Exoticism

AN ESSAY FOR A CRITICAL ANTHROPOLOGY

These collected essays sum up twenty years of ethnological research, which led Alban Bensa (a Kanak specialist) to progressively enlarge the scope of his investigations and address the very foundations and core practices of anthropology. Assisted by his remarkable political and scientific experience, he articulates a very original perspective, exhaustively illustrated in this collection of revised and sometimes previously unpublished texts.

Traditional anthropology posits the existence of “radically different communities” (which were formerly called “primitive”, prior to that “savage”, and today have become “early cultures”), defined by their pre-existent, structural immobility (ancestral in nature); this premise would be necessary and sufficient to allow for the possibility of ethnological investigation and anthropological analysis. Alban Bensa examines the relevance of this axiom, questioning the anthropological discourse on a few essential notions.

Adopting a critical, sometimes provocative stance, the author examines the context in which the anthropological object is constructed, and endeavours to theorise the necessary premises for a true interpretation of mythology and oral traditions –which remain the ultimate “raw material” of ethnological analysis. The same theoretical scrutiny is applied to the different concepts of time, not merely following the critique to the biased notion of “time of the others,” but also subjecting contemporary museography and its practices to a thorough and painstaking exam. This same critical exam is conducted upon the status of the individual, his/her place in society, his/her feelings, tastes and desires, which are still all too often demoted to the rank of “traditional necessities” exerting an overwhelming control on all modes of existence.

These critical analyses are unfolded in a collection of essays on a wide range of ethnological practices, the implications of which have been directly experienced by Bensa while participating (with architect Renzo Piano) in the conception and building of the “Jean-Marie Tjibaou” Centre in Noumea, or, again, when he took a resolute stand in favour of New Caledonia’s independence on the Kanaks’ side.

Focusing on the anthropological questions of context and enunciation, Alban Bensa argues for a redefinition of the notion of otherness: an innovative approach to diversity that leads him to theorise the end of traditional exoticism, and fight against the fossilisation of cultures.

Alban Bensa is an anthropologist, directeur d'études at the EHESS, and co-founder of the IRIS (Institute of Interdisciplinary Research on Social Issues). He already published *Chroniques kanaks*, *Ethnies*, 1995, he edited Jean-Marie Tjibaou's texts for Odile Jacob (*La Présence kanak*, 1996), and he authored *Nouvelle-Calédonie, vers l'émancipation* (Gallimard, 1998). For Anacharsis he presented and prefaced Michel Millet's work: *1878, Carnets de campagne en Nouvelle-Calédonie* (2004).

Sciences Humaines: “Anthropologist Alban Bensa published a collection of essays which provide a critical analysis of his discipline. If anthropology wants to represent the real life of individuals and society, the author argues, it has to consider the participants’ strategies and their historical situation, renouncing the temptation of recurring to great abstract theories.”

Writers' Fields

LITERATURE AND ETHNOGRAPHY

Alban Bensa, François Pouillon (eds.)



Alban Bensa and François Pouillon have been struck by the “dreadful ennui” and the “feeling of unreality” that often accompanies anthropological readings, by contrast with the pleasure experienced while reading literary texts dealing with the populations they were engaging with. Field research is a sort of founding ritual for the ethnologist, but it is also preliminary to many a literary creation; the recourse to a highly specialised textual corpus is also a preparatory practice which is shared both by ethnologists and writers. This work provides an analysis of commonalities and differences between the ethnologist’s and the writer’s gaze.

Sous la direction de Alban Bensa et François Pouillon

Original title: TERRAINS D'ÉCRIVAINS

Littérature et ethnographie

ISBN : 978-2-914777-773

Pages : 416

Price: 25 €

Format : 14,5 x 21,5 cm

Writers' Fields

LITERATURE AND ETHNOGRAPHY

Do Conrad and Stevenson tell us less about the tropics than Malinowski? Are Chateaubriand and Proust less helpful than Lévi-Strauss, if we want to understand the behaviour of men in society? Why do writers –the great ones– manage to describe the world better than professional anthropologists?

In this daring work, twelve professional social scientists investigate the experiences and background which resulted in the creation of great literary texts: works of Montaigne, Lamartine, Pushkin, George Sand, Nerval, Flaubert, Rimbaud, Kipling, Virginia Woolf, Céline, Montherlant, and Camus are here successively examined.

While it is true that ethnography cannot forego field work, it is also true that writers and novelists themselves are tied to it. The collected material and its literary elaboration are the focus of the analyses collected in this publication. Anthropologists, beware: these queries reveal a concrete and tangible relation with real field work.

These essays manage to uncover a social and human dimension which is all too often eluded by the anthropological discourse, and its narrative and conceptual codes. It is a healthy reclamation of the centrality of fieldwork, in a domain of increasing textual domination.

Alban Bensa and François Pouillon are both anthropologists and directeurs d'études at the EHESS.

The other contributors are: Jackie Assyag, Wladimir Berelowitch, Dominique Casajus, Corinne Cauvin Verner, Renée Champion, Clémentine Gutron, Rose-Marie Lagarve, Michèle Sellès-Lefranc, Bernard Traimond and Emmanuel Terray.

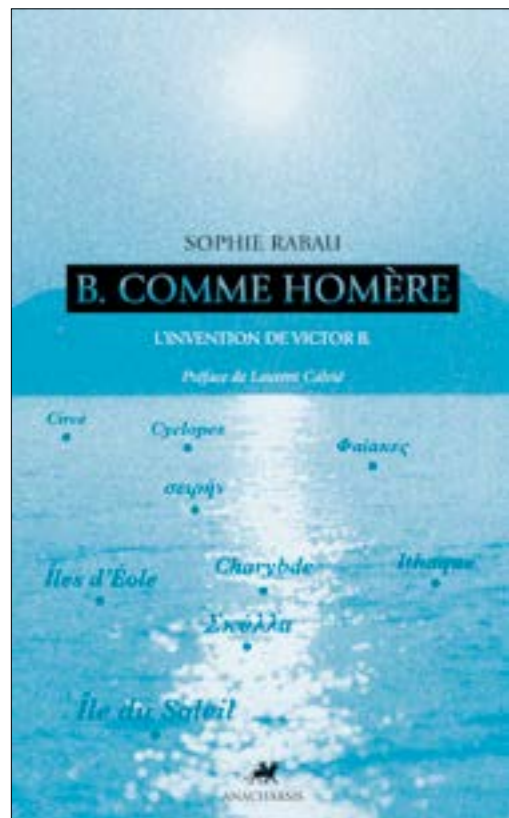
Le Temps: “Ethnology conceals all too often its uncertainties behind its obscure specialized jargon, while great literary works provide abundance of informations along with beautiful writing. The collected essays examine this assumption, looking for proof in the works of Montaigne, Rimbaud, Flaubert, Virginia Woolf, Camus... A thought-provoking invitation to submit literary texts to an anthropological reading.”

B. as Homer

THE INVENTION OF VICTOR B.

Sophie Rabau

Preface to Laurent CAVIÉ



Victor Bérard (1864-1931), famous scientist and Hellenist with a long beard and flying hair, dedicated his life to the *Odyssey*. Thus he achieved, from one volume to another, a monumental work: his own *Odyssey*. In the same way, Sophie Rabau invented here her own *Odyssey*: Victor Bérard as Victor B, her double, figure of the imagination in the practice of enchantment of the world. In this fictional, erudite, dizzyingly funny essay whose happiness and joy is dangerously contagious, the author takes the reader to the edge of the abyss of literary interpretation and offers news visions on one of the major poems ever

Sophie Rabau
Original Title: B. comme Homère.
L'invention de Victor B.
Prólogo de Laurent Cavié
ISBN: 979-1-092011-34-0
Pages: 256
Price: 22€
Format: 12,5 x 20 cm

B. as Homer

THE INVENTION OF VICTOR B.

Victor Bérard (1864-1931) dedicated his life to the *Odyssey*. From the peaceful shadows of libraries to the crest of the waves of the Aegean Sea, he followed Ulysses around the world, trying to decipher Homer's poem, designed as a Phoenician map of sea steps. Thus he achieved, from one volume to another, a monumental work: his own *Odyssey*. In the same way, Sophie Rabau invented here her own *Odyssey*: Victor Bérard as Victor B; a facetious, dark, but also fictional and inventive Victor B.; a polymorphous figure of the fantasy that proceeds to the magic spell of the word. In this erudite, dizzyingly funny essay whose happiness and joy is dangerously contagious, the author takes the reader to the edge of the abyss of literary interpretation and offers news visions on one of the major poems ever. But Sophie Rabau's essay is also bold: in order to develop reading and literary analytic theories from the interpolation notion, she starts a facetious re-reading of Victor Bérard's work and the dozens of volumes that he has dedicated to the *Odyssey* - she multiplies the possibilities of reinterpretation of Homer's poem and invites us to interpolate B. as Homer into an endless spiral.

Sophie Rabau is an associate professor of literature and lecturer specialized in comparative literature at the University of Paris 3 Censier. She has written many an article and has published: *Fictions de présence. La narration orale dans le texte romanesque du roman antique au XXe siècle*, Champion, «Bibliothèque de littérature générale et comparée», 2000.

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