

Jacques Raymond Koffi Kouacou: Wandering and debauchery of the character : thoughts upon the strolls of the hero in fox folktales of France of the Middle Age

ABSTRACT: The continual monotony and the wandering life of individuals, members of the French society of the Middle Age has been a big concern for the fox folktales tellers. They have focused on the strolls of Renart the fox, hero of *Le Roman de Renart*, deriving from populous tales of former France. In fact, the fox folktales tellers represent the reign of social anarchy triggered off by the decay of central power and the implementation of an asocial life grounded on the quest and conquest of an uncertain future and desperately marked by anguish and the resort to deceit means to the disdain of human being. Even the knight dignified forfeit of the social honorable and respectable manners in the past, is compelled to a roving, boredom and brutality for survive. This contribution aims to visit this central and worrying question of the Middle Age society to establish the contemporary value and show how it is dozed a potential outline of wandering whose expression comes from the absence of a controlled life and an irresponsibility of any resignation power.

Keywords: Wandering life, antisocial life, boredom, irresponsibility, social concern

Hugo Sert: From the « Paria » to the « Emigré » : a typology of postRevolutionary wanderers

ABSTRACT: The « great detention » analysed by Michel Foucault shows the fear societies have of wanderers and tramps. During the wholeclassical period, political and religious elites try to lock up people who don't have neither home nor work, thinking that they are a danger to society's order. Arts and literature represent this threat, reinforcing the negativity of wandering and mobility in minds. However, there is a time in French history leading to question this *doxa*. A political revolution turns these representations round. The French Revolution changes the camp of suspicion towards wandering. Starting from 1789, old elites, ironically, find themselves out in the streets with nothing. These people, the *Émigrés*, are the ones creating literature during the revolutionary period. This phenomenon affects writing at this time, and arises ethical and aesthetic questions. The texts written in exile trying to answer these questions create a new sensibility which is going to influence the minds of the 19th century.

Keywords: representations of exile, French revolution, Emigration, outcast, walking, wandering

Jolanta Rachwalska von Rejchwald: Spinning-top man. Vagabond as a personification of social order's subversion in *Le Ventre de Paris* by Émile Zola

ABSTRACT: A vagrant Florent Quenu serves as a metaphor of social-political shift that strikes France in the late XIX-th century. Intimidated by the magnitude of change, upon his return Florent wanders the streets, meanders and strolls in circles which casts a horrendous contradiction with the austerity of Hausmann's new Paris, aligned with omnipresent straight line forms. This geometrical collision of a straight line and a curve is symptomatic of ferocious conflict between the Second Empire and the alternative social model embodied in the Florent's attitude.

Keywords: Zola, vagabond, vagrant, Second Empire, *Les Rougon-Macquart*, *Le Ventre de Paris*, bourgeois

Anna Kaczmarek: The motif of vagabondage in some of Emile Zola's « dark » short stories

ABSTRACT: The paper shows the importance of the motif of vagabondage recurrent in three of Zola's short stories : *For a Night of Love*, *Jacques Damour* and *The Death of Olivier Becaille*. Their characters' aimless wandering through the countryside, through France or the entire world either means perfect happiness, time-filling strategy, or consequence of one's past or bad luck. It is always opposed to immobility of sleep or death.

Keywords: Zola, short story, vagabondage, mobility, happiness, bad luck.

Julien Jeusette: The eulogy of vagrancy in the 19th century: Stirner, Nietzsche, Gide

ABSTRACT: All along the nineteenth century in France, the vagabond becomes a main social and philosophical issue, for he is hunted down by scientists – vagrancy is conceived as a mental illness – and by jurists – different laws are created to criminalize the act. By establishing a link between this sudden obsession and the concern expressed by thinkers (Tocqueville, Comte, Bourget) that the society is dangerously blowing apart in separate individuals, this paper aims to analyze the manifestation of this conflict between society and vagabond in literature, among others Barrès' *Les Déracinés* and Gide's *Nourritures terrestres*.

Keywords: vagrancy, marginality, individualism, evasion, anarchism, Gide, Barrès.

Maïa Varsimashvili-Raphael: « I wandered beneath the sky, Muse! And I was your faithful ». The vagrant in French poetry from the second half of the Nineteenth Century

ABSTRACT: Throughout history, vagrancy appears as one of the notions of the Human Condition. Its artistic and poetical representations are drawn from multiple sources and offer various models. The fantasy of vagrancy in French poetry in the second half of the Nineteenth Century is fashioned as much through the vagrant's relationship with space as with Society. Its models spring from marginality and contestation. Spatial structure presents an opposition between « closed » and « open », « interior » and « exterior », and so forth... These separations fluctuate and interact mutually. The poet conjures, from any questing, marginal figure, his own image. The general tendency, from Hugo to Rimbaud, shows both a crushing of the poetical figure, transforming it into a magus or a prophet, and the proliferation of the accursed poet's « negating anger ».

Keywords: French poetry, Nineteenth Century, vagrant, marginality, space

Olivia-Ioana Costaş: The wanderer and his avatars at Apollinaire

ABSTRACT: Passionate about mundane details and singular beings, Apollinaire deploys throughout his stories and novels quite a collection of mysterious and paradoxical characters. A central place in his collection is occupied by the wanderer which illustrates the propensity of the writer towards the occult and the picturesque, towards the anecdotal and the extraordinary. As a being always on the run he is sometimes associated with a bohemian spectator, *jouisseur* of the street and sometimes a marginal presence bordering on antisocial. Versatile character, the apollinarian wanderer does not refer to a specific social type. Wanderer, bohemian, *chiffonnier*, antique dealer, he has a rather metaphorical position that allows him to expose multiple identities at once. His multivalent nature makes it difficult for a true literary taxonomy. Always seeking innovation and surprise, Apollinaire was able to refine the ambivalence of the wanderer and often relates it to the image of the artist.

Marginal and mystifying, the apollinarian wanderer is yet lacking any pejorative sense because its uniqueness is only a sign of originality. With its attractive heterogeneity, the apollinarian prose creates a vast and fine repertoire with a wanderer who is constantly redefining the concept of wandering. With its multiple facets, it actually becomes a living metaphor of a work that is looking through a hybrid and plural writing, mixing genres and composite images.

Exploring the prose of Apollinaire, however, we can detect multiple lines of coherence that ultimately reveal a rich array of the wanderer. Despite the nature of the chameleonic apollinarian wanderer, our challenge is to analyze his literary metamorphoses and thus arrive at a definition that surprises in its many urban disguises.

Keywords: Apollinaire, wanderer, collection, Wandering Jew, bohemian, artist

Tomasz Kaczmarek: Modern wandering in the French theatre in the first half of the 20th century

ABSTRACT: The motif of the wanderer is not new in the French theatre, but in the first half of the twentieth century due to the general crisis of values, some authors refer to it in order to display the plight of modern man. One of them is H.-R. Lenormand, an author not very well-known to a wider audience nowadays, who under the influence of Strindberg writes plays which refer to the expressionist aesthetics. He creates a lot of works in which he employs the technique of the station drama. It is this form that allows him to focus on the evolution of the character and his metamorphosis. While in *Les Ratés* he shows buffoons heading for the brink of despair and finally their certain death, in *L'Homme et ses Fantomes* he focuses on the inner journey of the main character, who is looking for the reason for his suffering in his own soul.

Keywords: expressionism, Henri-René Lenormand, modern wandering, August Strindberg, crisis of values, station drama

Anna Ledwina: In the footsteps of a vagabond: exploring the world and discovering "the Other" in the works of Simone de Beauvoir

ABSTRACT: Simone de Beauvoir – a writer, journalist, and philosopher, a pioneer of modern feminism, a collaborator and life partner of Jean-Paul Sartre, was also a tireless

traveller, who embarked on numerous journeys described in her autobiographical accounts and correspondence. The author of *The Second Sex* invariably seeks new sensations and is attracted to other people. Memories of visits to foreign countries are characterized by detailed descriptions and exploration of the world. Each destination is presented from the viewpoint of aesthetics, avoiding interactions with the local population.

Over time, under the influence of her trips, Beauvoir becomes aware of the complexity of "the Other" and the need to support people and reject own isolation. Her writing becomes involved, subjective, and empathetic, reflecting growing interest in the problems of other people and sensitivity to social injustice and ideological issues. The shrewd observer searches for the meaning of life and her own "self". The universal dimension of the human condition appears to be far more important than individual experiences of the previously egocentric woman.

Keywords: Beauvoir, exploration, travelling, vagabond, sens of the existence, discovering "the Other", vocation

Sylvia Kucharuk From vagabond to saint – the search for self in *Becket or The Honour of God* by Jean Anouilh

ABSTRACT: At first glance, the protagonist of the play has none of the characteristics of a vagabond. However, subjected to a more thorough analysis, he proves to be endowed with many features typical of a wanderer, such as alienation, unrest, loneliness, social isolation and individualism. In the text he is described as a man who is « *in the search for himself*, » his exile is, first and foremost, a metaphysical search for his own « self » and for the meaning of life.

He is also a character undergoing a metamorphosis – from a lecher he becomes a saint. The shift seems to come as a consequence of being an exile from his own country. This exile, however, in its literal dimension, becomes too heavy a burden for him, and, be rid of the burden, he chooses to die a martyr.

This article presents the evolution of the personality and the shift in the social standing of the character, as well as the reasons for, and consequence of, his exile.

Keywords: vagabond, evolution of the personality, saint martyr, alienation, search for one's own personality

Anna Żurawska: The vagabondage of the artist in *The Hidden Mountain* by Gabrielle Roy

ABSTRACT: The aim of the article is to examine the figure of a vagabond and an artist in the novel *The Hidden Mountain (La Montagne secrète)* by Gabrielle Roy which, according to Antoine Boiscclair, is the first Quebec novel completely devoted to painting. It presents the wandering of the artist who does not perceive his vagabondage as movement from one place to another, but regards it as the essence of both his existence and his creation. First, the analysis explores the problem of wandering as narrative basis, examining the tension between the external reality and the inner experience of the painter. Then, the aim of the artist's journey, symbolically delineated by the Hidden Mountain, is analyzed. The final part of the

article is devoted to the concept of art presented in the novel, with particular emphasis on the humanistic dimension of artistic creation.

Keywords: symbolic, existential and artistic wandering, search for the artistic ideal, concept of art, artistic creation

Aleksandra Komandera: Wandering in André Dhôtel's *Le Mont Damion*

ABSTRACT: The paper discusses the theme of wandering in the novel by French author André Dhôtel. The protagonist of *Le Mont Damion*, Fabien Gort, is not a typical vagrant, as he is a member of an intellectual and quite rich family. However, because of his strong absent-mindedness and strangeness, Fabien is unable to find a place in social structures. People's hostility leads him to many wanderings and unexpected encounters which influence his existence. The novel seems to be also a generic wandering, as it possesses some features of picaresque novel, adventure novel, initiation story and fairytale fantasy.

Keywords: André Dhôtel, wandering, strange, social structures, hybrid genre

Anca Porumb: Panaît Istrati – the wandering of the soul to forget the injustices

ABSTRACT: Using a simple narrative technique, Panaît Istrati is an excellent painter of the Balkans and, above all, he is the friendship seeker.

Our study starts from an interrogation: What makes the main character, Adrien Zograffi, wander from one place to another? Is there his taste of adventure or any ideal? The two parts of the work describe several important moments from the volume *The Youth of Adrien Zograffi*, where Romanians, Greeks and other nations from a Romanian town near the Danube share their happiness and their sadness.

Keywords: wandering, adventure, passion, injustice, Balkans

Diana Presadă: The Image of the *viator* child with *Le Clézio*, a new type of *pícaro*

ABSTRACT: The first short story in the volume *Mondo and Other Stories* serves as a model for the other stories in the collection in terms of the themes, the representation of the child's portrait and the stylistic peculiarities of the text. More exactly, the story describes the world of "children seen as kings" (Brée, 1990: 100) where everything is dominated by goodness, purity, beauty and magic. As the reference to Sinbad the Sailor at the beginning of the book suggests, the story depicts a moving journey in pursuit of a dream. This is the journey of a child who, refusing the adult world from which he feels alienated, is in search of himself and the unknown. As an image of the *viator* child, can we consider *Mondo* a new type of vagabond? Why is he emblematic of the author's fictional universe and of universal literature?

By answering these questions, the purpose of the paper is to demonstrate the originality and uniqueness of Le Clézio's writing.

Keywords: childhood, picaresque, vagrancy, alienation, initiation, lyricism, symbolism

Paweł Kamiński: *The Book of Abraham* by Marek Halter : a game with the legend of The Wandering Jew

ABSTRACT: In the very beginning of the 17th century appears a famous legend of the Wandering Jew named Ahasuerus, who is characterised by some immutable features. Since then, the story has inspired various artists and despite the passage of time it keeps on arousing a great interest among both writers and readers.

The main goal of the present study is to compare the collective protagonist from *The Book of Abraham*, a twentieth century novel by Marek Halter, to the legendary figure. Therefore, we present a vast and accurate picture of the interactions between the Jewish protagonists from Halter's novel to the features typical of Ahasuerus.

Keywords: The legend of the Wandering Jew, contemporary French prose, vagrancy, religion, Jewishness, comparative studies.

Julie Assier: In search of itself, inquiry into itself. Representations of vagrant in *Fuir* (1988) de Linda Lê

ABSTRACT: In *Fuir*, Linda Lê features two characters – a vagrant nicknamed “Le Japonais” and the narrator, exiled to an unnamed Asian country – that seem to be recognized for what they are : lonely beings in search of an alter ego. Their improbable than astonishing meeting marks the beginning of a wandering both geographical and mental; the reader follows through the streets, alleys, driveways, sidepaths, pedestrian streets of indeterminate city symbolizing the maze of life whose meaning is to be decoded. The figure of the vagabond reflects the obsessions and concerns of the writer on his anguish of living. It also crystallizes its founding and formative reading, including the Romanian philosopher Emil Cioran and the Swedish writer Stig Dagerman who greatly influenced in the writing and the construction of her novel. *Fuir* is both a question about the absurdity of life and a metaphor for the condition of the exiled writer.

Keywords: vagrancy, wandering, disillusion, suicide, writing, exile

Simona Jiša: From one Heterotopia to another or the Vagrancy at the Feminine Gender (Jean Echenoz, *One Year*)

ABSTRACT: Jean Echenoz's text presents Victoria's story who runs away from Paris, believing that she has killed her lover. Her straying (that embraces the form of a relative deterritorialization in a Deleuzian sense) lasts one year and it is built up geographically upon a descent (more or less symbolical) to the South of France and, after that, she comes back to

Paris and encloses the spatial and textual curl. From a spatial point of view, she turns into a heterotopia (Foucault) every place where she is located, fact that reflects her incapability of constituting a personal, intimate space. The railway stations, the trains, the hotels, the improvised houses of those with no fixed abode are turning, according to Marc Augé's terminology, into a « non-lieux » that excludes human being. Her vagrancy is characterized through a continuous flight from police and people and through a continuous decrease of her standard of living and dignity. It's not about a quest of oneself, but about a loss of oneself. Urged by a strong feeling of culpability, her vagrancy is a self-punishment that comes to an end when the concerns of her problems disappear and she finds out that her lover is alive.

Keywords: vagrancy, heterotopias, non-places, culpability, novel

Donia Boubaker: The tramp and outcast in Laurent Gaudé's work or the hobo as a social outcast figure

ABSTRACT: Partly a tramp and partly an outcast, the hobo as a character in Laurent Gaudé's imagination and fiction is a multi-faceted figure, a metaphor for modern world crisis. Resorting to a sort of primitive morality, he elects to break away from a universe of exclusion, alienating individuals to the point of stripping them off of their humanity and he ultimately becomes a hobo. His wanderings become a form of resistance to repressive normality and the Gaudean tramp evolves into a social rebel figure.

Keywords: hobo, outcast, rebel, exclusion, alienation, resistance, primitive morality