



## The Writing of Trauma and the Entre-Genre in *Our Life in the Forests* of Marie Darrieussecq\*\*

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THE psychoanalytic field, trauma is understood as a painful experience lived individually or collectively and which takes possession of the individual. Faced with a psychosomatic tear, the traumatized person no longer has any control. In literature, when the narration is provided by a traumatized subject, the text loses its linearity and becomes hybrid. This is the case in *Our life in the forests* of Marie Darrieussecq whose story is both testimonial and dystopian. What are the origins of the trauma of the narrator in this work? How does trauma generate generic hybridity and what style does it hatch? Starting from the postulate that the novel is an open, multifaceted genre, which absorbs everything, the analysis is responsible for elucidating the mechanisms of functioning of the trauma in the work of the French novelist by determining its causes, showing the meeting between the witness and dystopia within the narrative, highlighting the aesthetic character of writing.

According to Marie Carmen Rejas Martin, the trauma originates from serious events lived collectively and / or individually. In *Our life in the forests* of Marie Darrieussecq, these two types of trauma are present. The individual trauma is located in the family sphere of the protagonist. This one, answering to the name of Viviane, became orphan of father and mother, in his childhood. She lost her father accidentally while she was still an infant. And about her mother, her death occurred during his adolescence.

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Condemned to live without her parents, the heroine received early psychotherapeutic care. In addition, she had a sister through cloning. Because the human beings coming from this reproductive system which is cloning are assimilated to subhuman beings and thus obliged to a life under medical assistance, the protagonist-narrator is constantly anguished even traumatized. The collective trauma leans on various factors: plane accidents, terrorist attacks, kidnappings, heat wave, diseases, restriction of liberties, excessive robotization. For Joseph Attié, these events produce today, in the 21st century, many traumatized. In this way, the term "trauma" is very popular in our era. For her part, Cathy Caruth explains the trauma by the haunting presence of an image or an experience. In the wake of Cathy Caruth, Anne Martine Parent defends the idea that the trauma of heroin and other members of society is justified by the fact that these characters fail to integrate what happened. All the reasons identified and at the origin of the trauma of the central character and the rest of society produce the same effects, namely paranoia, psychosis, pain.

Marked by the seal of trauma, Marie Darrieussecq's novel is between the testimony and the dystopia. The testimony is based on real facts and is for a witness. Since the latter, who identifies with the reader, is absent during the course of the event's scene, the author uses imagination and subjectivity in the narrative to facilitate the understanding of the traumatic episode, according to Barbara Havercroft. In the text of the testimony, the author, the narrator and the central figure share the name. With Marie Darrieussecq, this pact seems broken on the understanding that there is an anthroponomic jamming between these different entities. However, the many points of similarity consecrate the testimonial character of Darrieussecq's narrative while rendering the nominal hiatus minor. Consequently, several parametric elements bring Darrieussecq's text closer to the testimony: the professional affinity between the author, the narrator and the central character and the incessant calls to the reader-recipient. Like Marie Darrieussecq, the narrator-protagonist practices writing and practices as a psychoanalyst. Obviously, the witness is always addressing a recipient, which explains why Marie Darrieussecq, the narrator is addressed directly to the reader, by designating it by the pronoun of the second person of the plural. In this way, she expresses the need to share her anxiety with the other, with the reader, her silent interlocutor, in the understanding Havercroft. On the other hand, Bruno Blanckeman considers Darrieussecq's novel as a work obeying the literary modalities of the testimony because it perceives a work of aestheticization of which the word and the word constitute the matter. This aesthetic expression lies in the refusal of the chronology, the numerous transgressions of the syntax, the important iterations, the insertion of medical pages, among others. This is why the testimonial narrative has been enriched by the author's imaginary and unconscious by revealing the traces of romance that feeds on fantasy, as

apprehended by Andreas Pfersmann. The dystopian work denounces, for its part, the bad future of society caused by many factors such as terrorism, epidemics, global warming, the restriction of freedoms, robotization, to name a few. All things that belong to the actions of man or nature. The dystopian phenomenon is not confined to contemporary literature alone, it also affects the film sector. Many works of famous cinematographs are adaptations of novels namely *Matrix*, *Welcome to Gattaca*, *Equilibrium* with in focus the predominance of technologies on humans. The dystopian phenomenon is naturally summoned in the story of Marie Darrieussecq through the attacks, kidnappings, plane crashes, heat wave, diseases, restrictions of freedom, excessive robotization. These evils, which are read in the novel, contribute to the existential malaise of the members of society. With the diseases, without freedom of expression and under the domination of the robots, the characters are confronted with a perilous life. In doing so, the work of Darrieussecq is part of the new literary trend that places the novel genre at the heart of major contemporary issues, according to the perception of Christine Baker.

In the novelistic discursive, Marie Darrieussecq uses various methods to pierce the aesthetic dimension of writing. Indeed, psychically unbalanced due to the premature death of her parents, the discovery of her cloned sister, the many societal calamities and physically impaired, showing signs of physical suffering, the narrator provides a narrative delineate, marked by many repetitions, onomatopoeic elements and intertextual references. Repetitions break the chronology of the story; they allow him, in this case, to solicit the complicity and support of the reader-witness. Onomatopoeia confer a sound character to the text; the intertexts open up the novel text to other texts, here to Sacred Scripture and to the work of the psychoanalyst Sigmund Freud. To these are added abundant syntactic distortions characterized essentially by lacunary sentences singularly nominal, infinitive, adverbial, verbal, adjectival constructions. These various constructions are grammatically correct, but syntactically false. They find their justification in the psychic discomfort experienced by the protagonist narrator who no longer manages to differentiate between the normative language and unconventional language. For this character, only the content of the message matters. The style adopted by the novelist translates the transgression of the language and consecrates its hyper-oralization in her work.

In the end, the writing of the trauma is generating the hybridity of the genre in *Our life in the forests* of Marie Darrieussecq. The traumatic causes of the heroine narrator both familial and social such as the early death of her parents, the unexpected discovery of her cloned sister associated with aircraft accidents, terrorist attacks, kidnappings, heatwave, diseases, restrictions of liberty, over-robotisation. The psychic imbalance of the narrative instance shifts the fictional text into instability. Thus, it has

become a collection of heterogeneous texts. In these conditions, it contains features of other genres such as testimony and dystopia, revealing at the same time the existence of a scriptural poetics, a sign of the novel renewal inaugurated by the New Roman at the end of the first half of Twentieth century.

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