

Europeana Learning Scenario

Title

Intertextuality: a timeless and borderless dialogue

Author(s)

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Abstract

What is culture if not an uninterrupted dialogue between artists, whether they are painters, sculptors, writers, etc.? To illustrate this point, the study of intertextuality in the literary field is particularly edifying. Intertextuality is defined as the totality of the relationships that a text has with one or more other texts. Here we will work on the myth of Robinson Crusoe. Daniel Defoe wrote the source novel in the 18th century. Two centuries later, Michel Tournier wrote his Robinson but the main hero turns out to be Friday...

In addition, this course is ideally suited to interdisciplinarity. It is important to decompartmentalize subjects so that students can understand the overall coherence of their learning. The course should ideally be taught by four teachers: literature, history (**colonialism**) art history and philosophy.

Reflecting on the difficult relationship to the ‘**otherness of the other**’ is an important **philosophical question**. This somewhat awkward relationship can be better understood by studying the historical context when empires were formed through colonization.

Finally, this can be further illustrated through the analysis of a **pictorial** and **literary** trend: **orientalism**, which rather than seeing the other in his reality, prefers to see only what reassures and attracts him...

Keywords

Intertextuality, Colonialism, Orientalism, Exotism, Others.

Table of summary

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| Subject | It is an interdisciplinary lesson: Literature. Art History: orientalism/History: European colonization and the colonial system. /Philosophy. |
| Topic | A literary process and its meaning: intertextuality |
| Age of students | 12-18 |
| Preparation time | For each teacher who would adapt this lesson: 30 minutes for each lesson. |
| Teaching time | For each lesson, between one and one and a half hours. Circa 12 h |
| Online teaching material | O365 TEAM. Europeana, Historiana. |



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|----------------------------------|--|
| Offline teaching material | Paintings, images projected on the interactive whiteboard. |
| Europeana resources used | <ul style="list-style-type: none"> • Video report: « Daniel Defoe : le roi des pirates ». Institut National de l’Audiovisuel. Link • Video Report : « Michel Tounier, Vendredi ou les Limbres du Pacifique ». Institut National de l’Audiovisuel. Link • Odalisque. Henri Matisse. Link • Odalisque à l’esclave. Dominique Ingres. Bibliothèque nationale de France. Link • Le bain turc. Dominique Ingres. Ministère de la culture et de la communication, Musées de France. Link • Representation of odalisques. Europeana collections. Link. • Paintings by Eugène Delacroix. Europeana collections. Link. • Painting by Eugène Delacroix. Arab tábor, éjszaka. Szépművészeti Múzeum. Link • Painting by Eugène Fromentin. Caza con halcón en Algérie. Complutense University Library of Madrid . Link |

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Integration into the curriculum

During year six of upper secondary school (16-17 years old students) in the European Schools, the literature program often includes novels that use **intertextuality**. In this learning scenario, the students will work on “[Oedipe sur la route](#)” (“Oedipus on the road”) wrote by Henri Bauchau, and will have to read Sophocles' Oedipus. In the same way, Michel Tournier's analysis of “[Vendredi ou la vie sauvage](#)” (“Friday or the wild life”) cannot be thought of without explaining the process of intertextuality and the reference to Daniel Defoe's work.

Aim of the lesson

- Students will understand the process of intertextuality, so that they have a more acute awareness of the link between the literary works and their constant dialogue.
- Students will understand how much their experience is part of this dialogue. Writers have been readers at first.
- Students will learn to perform researches on Europeana, with autonomy and in a relevant way.
- Students will learn how to analyse the main features of a propaganda picture and of an orientalist painting.
- Finally, students will learn to perceive the underneath, the political dimension of a work.

Outcome of the lesson

Students will be able to

- Write an article with an analysis on the re-actualization of the myth of the vampire in cinema and many successful series on Netflix (many video documents and Europeana images on this theme).
- Write a short story with a vampire as a hero.

Trends

Trends that the lesson incorporates: <http://www.allourideas.org/trendiez/results>

- *Students inverted pedagogy*: students master basic concepts of topic at home. Time spent in the classroom is used to reflect, discuss, develop topic. They complete some questionnaires on the online collaborative tool (O365 TEAMS), at home.
- *Cloud-Based and open sources learning*. Online tools (O365 TEAM) permit students to write and share their work
- *Ability to perform a relevant search* on Europeana or Historiana.
- *Sense of initiative and autonomy*: for the oral presentation, topics were assigned, but students could choose other references on Europeana.
- *Collaborative Learning*. Students work together in groups. Synthesis is written online, prepared in the group during the course. They have to assume shared responsibilities, respect different viewpoints.
- *Communication skills*: reading and understanding, express ideas in a specific way.
- *Development of critical thinking*.

21st century skills

Critical thinking: The twenty-first century will be the century of images. At a time when fake news is invading social media, it is more essential than ever that students know how to analyse images and be able to recognize propaganda.

Raising awareness of cultural, political heritage and history.

Awakening of an artistic sensitivity.

Medias and technology skills: students learn how to use and combine resources from Europeana and Historiana. In addition, by using O365 TEAMS, pupils will develop ICT skills.

Activities

| Name of activity | Procedure | Time |
|---|---|---------|
| 1-Historical background: understanding colonialism | <p>Pre-requisite: on the interactive whiteboard, the teacher will have explained how to do research on colonialism on Europeana and Historiana (cf. first assessment with Historiana).</p> <p>The teacher makes an historical point on the history of colonialism (See Appendix 1. Colonialism).</p> <p>Student task: from this link, select all the images that denounce colonialism. Explain what is being criticized.</p> | 1 hour |
| 2-Reading comprehension | <p>Pre-requisite: students will have read <i>Robinson Crusoe</i> and <i>Vendredi or the Wild Life</i>.</p> <p>Student task: after reading the three selected excerpts from Daniel Defoe's novel (see Appendix 2); answer the following questions online, on the digital working place (O365 TEAMS):</p> <ol style="list-style-type: none"> 1. What does Robinson call the men who are suing Friday? 2. Read all the phrases that refer to Friday. What can you deduce from this? <i>N.B.: this leaning activity will also provide an opportunity to review two stylistic processes: 'paraphrase' and 'modalisation'.</i> 3. Why does Robinson call Friday instead of Peter, Paul, John, etc.? | 1 hour |
| 3-Research Europeana to provide a synthesis of Daniel Defoe and the Robinson myth. | <p>A group of students provides a summary presentation of what they have learned from the author and the character.</p> <p>Another group analyses the reasons why this character fascinates so much, and why he has inspired multiple rewritings.</p> <p>From these works, the teacher can start working on the concepts of intertextuality and myth.</p> | 2 hours |
| 4-What is intertextuality? Why is it interesting? | <p>This section is about intertextuality or how the authors establish a dialogue independent of any temporal or geographical constraints (see Appendix 4. Robinson: from character to myth).</p> <p>Through their reading of the two works (the original 17th-century work and its rewriting in the 20th-century), the students will be able to understand how Michel Tournier responds in a way to Defoe by inverting the perspective: Friday is historically the first major black character in European literature. While Defoe had given a lot of attention to Robinson's installation on the island, Tournier became more interested in meeting the savage Friday.</p> <p><i>"The great subject of the novel is the black servant, that is, the Third World, and also the one of the different companion,"</i> says the author of his book written in the post-decolonization era.</p> <p>For the next class, students will have read the three selected excerpts from Michel Tournier's novel, <i>Vendredi or the Wild Life</i> (see Appendix 3).</p> | 1 hour |

| Name of activity | Procedure | Time |
|---|--|---------|
| 5- Research on Europeana on Michel Tournier and his rewriting of the myth. | <p><i>How can we talk about intertextuality when we read Tournier's novel?</i></p> <p>A group of students proposes a synthesis of the interview given by Tournier. Another group summarises what they've found on intertextuality and rewriting.</p> <p>On the digital working place (O365 TEAMS), the students answer the following questionnaire:</p> <ol style="list-style-type: none"> Note the similarities between Daniel Defoe's original version and Tournier's. Note the differences between Daniel Defoe's version and Tournier's. What is the difference between the two titles? What does it reveal? | 1 hour |
| 6- Philosophy (optional) | <p>The 'Other': the difficult relationship to difference (Optional course in French)</p> <p>Students will read the excerpt from Tournier's novel "for adults": <i>Friday or the Limbo of the Pacific</i> and then the famous analysis of the philosopher Gilles Deleuze on Tournier's text (see Appendix 5. Autrui selon Tournier).</p> <p>On the digital work place (O365 TEAMS), the students answer the following questionnaire:</p> <ol style="list-style-type: none"> In excerpt 1, what are the consequences of loneliness? "Wherever I am not now, there is an unfathomable night. ». How do you understand this sentence? According to Gilles Deleuze, in what way is the relationship with others essential? | 1 hour |
| 7. Art history | <p>Research on Europeana. Understand the link between colonialism and orientalism.</p> <p>After having researched Europeana concerning the representation of the odalisque and the Turkish bath through the works of Delacroix, Fromentin, Ingres and Matisse, the students will answer the following question: <i>In what way does Orientalist painting testify to a fascination for the other and at the same time to its rejection?</i></p> <p>Then, the teacher will propose a synthesis on orientalism (see Appendix 6 Orientalism).</p> | 2 hours |

Assessment

Assessment method of the lesson.

Activity 1: Pupils will consult the work on propaganda organised by Adolf Hitler on Historiana website: [Propaganda, Cartoons and Photographs](#). On this model, they will create a similar folder on propaganda around colonialism.

In groups on the digital working space (O365 Teams), students will share their work so that other groups will choose the most convincing presentation. To justify their choice, they will have to put on the collaboration space a critical article analyzing the chosen work (see **Appendix 7**. Self-assessment form).

Activity 2: Students will write an essay on *How is Daniel Defoe's novel representative of colonial ideology?*

Activity 3: Students will choose on Europeana two Orientalist paintings and analyse them by highlighting

1. which is a matter of benevolent and curious fascination;
2. which is a colonialist and condescending view.

Activity 4: Students will prepare a presentation on modern day examples of intertextuality in ads/tv series/songs etc. Alternatively, they can find modern day examples of Orientalism (for example, how Arabs are depicted in European films or in Hollywood).

***** AFTER IMPLEMENTATION *****

Student feedback

Method with which the students will be able to give you feedback and discuss the lesson.

- Students will be given an online form assessment chart at the end of the module (see **Appendix 8**. Final self-assessment).
- The teacher can suggest that students write an argument that will explain:
 - a- the advantages of this working method,
 - b- the limits of this method,
 - c- possible solutions to improve the learning activity.
- The teacher can also suggest that students describe the course as a logbook, focusing on what interested them, bored, interviewed, etc.
- The teacher can also organise a class discussion to evaluate the contributions of the course and its shortcomings.

Teacher's remarks

Comments and evaluation AFTER the implementation of this lesson.

This course allowed students to improve their general knowledge interestingly and actively.

Students understood that the arts maintain a dialogue that knows no boundaries, whether temporal or geographical: the process of intertextuality proves it.

The link with current events greatly interested the students. Massive immigration and the old nationalist demons that are being reborn raised fears that the lessons of history have not borne fruit.

What also surprised the students, was to realise that sometimes, behind good feelings, a racist conception of 'the other' can be hidden in that it denies it in its specificity. They made the link between exoticism and orientalism in some restaurants: Italy is not just a gondola and chianti, any more than France is a baguette, red wine and a white checkered tablecloth, or Greece is ouzo and sea-side decorations.

Finally, the fact of varying the materials and actively involving them in research on Europeana or Historiana and the works online (O365 TEAMS) contribute to making the course dynamic and lively. I hope I have succeeded in stimulating their intellectual curiosity!

About the Europeana DSI-4 project

[Europeana](#) is Europe's digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe's museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana Digital Service Infrastructures (DSIs). It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers, and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex 1

European colonization.

Source: [Le Monde.fr](http://LeMonde.fr)

1. The causes of European expansion

The conquest was initially carried out without difficulty, with European countries possessing an enormous technological lead.

The dominant colonialist ideology in Europe claims that the "superior races" must "civilise" the "inferior races"; in some circles linked to the Church, the aim is also to Christianize the indigenous.

Europeans think in terms of territorial imperialism: a country, to be powerful, must dominate vast territories, if possible spread over the entire globe. Economic reasons are also at stake: the colonies are supposed to provide raw materials and represent opportunities for the colonising powers.

2. The main stages of the conquest

The English increased their influence in India from the 17th century onwards through the East India Company. In 1876, Queen Victoria of England became Empress of India. The French, after having conquered Algeria in 1830 and settled in Indochina (Cochin China) in 1862-1863, turned to Tunisia. An object of rivalry between Europeans (France, Italy), Tunisia became a French protectorate after the signing of the Bardo Treaty in 1881. The country apparently keeps its traditional institutions (the bey remains sovereign), but France establishes its administration. Also, Tunisia is abandoning its external sovereignty, i.e. foreign affairs and defence. In 1882, Egypt was occupied and controlled militarily by Great Britain, which had wanted to monitor the Indian route since the inauguration of the Suez Canal in 1869. Although still under the sovereignty of the Ottoman Empire, Egypt is ruled by Great Britain. All key positions, including that of consul, are in the hands of the British, who hold Egyptian sovereigns in place without real power.

In 1884-1885, the Berlin International Conference organised the division of the world between the European powers. Under the auspices of Bismarck, it launched a "bell tower race", a competition between European powers to conquer as many territories as possible, particularly in Africa. France and the United Kingdom would constitute the most extensive empires, seizing most of Asia and Africa and sharing it. Everywhere the conquest was made by violence; universally the colonised peoples opposed a strong resistance but were defeated.

A colony is a territory politically dominated by another state. A distinction is made between operating colonies (where the colonial power administers the territory but without a significant presence of a metropolitan population) and population colonies (where the metropolitan population is strongly established). France dominates the Maghreb and the Sahel (the region just south of the Sahara), while Great Britain dominates in eastern and southern Africa. South Asia is also largely colonised, except for Thailand and Iran: in this part of the world, the main power is Great Britain, which has the immense empire of India. In 1920, France and Great Britain shared the Middle East. Two major regions of the world escaped colonisation: China and Latin America, the latter consisting of former Spanish and Portuguese colonies that became independent at the beginning of the 19th century.

The development of the colonies is mainly economic (investment, trafficking economy), in the service of the interests of the metropolis, and is done at the expense of the populations (absence of rights, forced labour, taxes), although the colonial discourse emphasizes cultural and humanitarian aspects (care, education) through religious missions.

Annex 2

***Robinson Crusoe*.1719. Daniel Defoe.**

Source: <https://ebooks.adelaide.edu.au/d/defoe/daniel/d31r/>

Extract 1 *Robinson Crusoe*.

One would have thought I should have dreamed of it, but I did not, nor of anything relating to it, but I dreamed that as I was going out in the morning as usual from my castle, I saw upon the shore two canoes and eleven savages coming to land, and that they brought with them another savage whom they were going to kill in order to eat him; when, on a sudden, the savage that they were going to kill jumped away, and ran for his life; and I thought in my sleep that he came running into my little thick grove before my fortification, to hide himself; and that I seeing him alone, and not perceiving that the others sought him that way, showed myself to him, and smiling upon him, encouraged him: that he kneeled down to me, seeming to pray me to assist him; upon which I showed him my ladder, made him go up, and carried him into my cave, and he became my servant; and that as soon as I had got this man, I said to myself, 'Now I may certainly venture to the mainland, for this fellow will serve me as a pilot, and will tell me what to do, and whither to go for provisions, and whither not to go for fear of being devoured; what places to venture into, and what to shun.' I waked with this thought; and was under such inexpressible impressions of joy at the prospect of my escape in my dream, that the disappointments which I felt upon coming to myself, and finding that it was no more than a dream, were equally extravagant the other way, and threw me into a very great dejection of spirits. Upon this, however, I made this conclusion: that my only way to go about to attempt an escape was, to endeavour to get a savage into my possession: and, if possible, it should be one of their prisoners, whom they had condemned to be eaten, and should bring hither to kill. But these thoughts still were attended with this difficulty: that it was impossible to effect this without attacking a whole caravan of them, and killing them all; and this was not only a very desperate attempt, and might miscarry, but, on the other hand, I had greatly scrupled the lawfulness of it to myself; and my heart trembled at the thoughts of shedding so much blood, though it was for my deliverance

Extract 2. *Robinson Crusoe*

The poor savage who fled, but had stopped, though he saw both his enemies fallen and killed, as he thought, yet was so frightened with the fire and noise of my piece that he stood stock still, and neither came forward nor went backward, though he seemed rather inclined still to fly than to come on. I hallooed again to him, and made signs to come forward, which he easily understood, and came a little way; then stopped again, and then a little farther, and stopped again; and I could then perceive that he stood trembling, as if he had been taken prisoner, and had just been to be killed, as his two enemies were. I beckoned to him again to come to me and gave him all the signs of encouragement that I could think of; and he came nearer and nearer, kneeling down every ten or twelve steps, in token of acknowledgment for saving his life. I smiled at him, and looked pleasantly, and beckoned to him to come still nearer; at length he came close to me; and then he kneeled down again, kissed the ground, and laid his head upon the ground, and taking me by the foot, set my foot upon his head; this, it seems, was in token of swearing to be my slave for ever. I took him up and made much of him and encouraged him all I could. But there was more work to do yet; for I perceived the savage whom I had knocked down was not killed, but stunned

with the blow, and began to come to himself: so I pointed to him, and showed him the savage, that he was not dead; upon this he spoke some words to me, and though I could not understand them, yet I thought they were pleasant to hear; for they were the first sound of a man's voice that I had heard, my own excepted, for above twenty-five years. But there was no time for such reflections now; the savage who was knocked down recovered himself so far as to sit up upon the ground, and I perceived that my savage began to be afraid;

Extract 3. *Robinson Crusoe.*

Then, calling away, I carried him, not to my castle, but quite away to my cave, on the farther part of the island: so I did not let my dream come to pass in that part, that he came into my grove for shelter. Here I gave him bread and a bunch of raisins to eat, and a draught of water, which I found he was indeed in great distress for, from his running: and having refreshed him, I made signs for him to go and lie down to sleep, showing him a place where I had laid some rice-straw, and a blanket upon it, which I used to sleep upon myself sometimes; so the poor creature lay down, and went to sleep. He was a comely, handsome fellow, perfectly well made, with straight, strong limbs, not too large; tall, and well-shaped; and, as I reckon, about twenty-six years of age. He had a very good countenance, not a fierce and surly aspect, but seemed to have something very manly in his face; and yet he had all the sweetness and softness of a European in his countenance, too, especially when he smiled. His hair was long and black, not curled like wool; his forehead very high and large; and a great vivacity and sparkling sharpness in his eyes. The colour of his skin was not quite black, but very tawny; and yet not an ugly, yellow, nauseous tawny, as the Brazilians and Virginians, and other natives of America are, but of a bright kind of a dun olive-colour, that had in it something very agreeable, though not very easy to describe. His face was round and plump; his nose small, not flat, like the negroes; a very good mouth, thin lips, and his fine teeth well set, and as white as ivory. After he had slumbered, rather than slept, about half-an-hour, he awoke again, and came out of the cave to me: for I had been milking my goats which I had in the enclosure just by: when he espied me he came running to me, laying himself down again upon the ground, with all the possible signs of an humble, thankful disposition, making a great many antic gestures to show it. At last he lays his head flat upon the ground, close to my foot, and sets my other foot upon his head, as he had done before; and after this made all the signs to me of subjection, servitude, and submission imaginable, to let me know how he would serve me so long as he lived. I understood him in many things and let him know I was very well pleased with him. In a little time I began to speak to him; and teach him to speak to me: and first, I let him know his name should be Friday, which was the day I saved his life: I called him so for the memory of the time. I likewise taught him to say Master; and then let him know that was to be my name: I likewise taught him to say Yes and No and to know the meaning of them. I gave him some milk in an earthen pot, and let him see me drink it before him, and sop my bread in it; and gave him a cake of bread to do

Annex 3

Michel Tournier. *Vendredi ou la vie sauvage*. 1971.

Extract 1. Chapitre 10 : le sourire de Robinson

Robinson n'avait jamais été coquet et il n'aimait pas particulièrement se regarder dans les glaces. Pourtant cela ne lui était pas arrivé depuis si longtemps qu'il fut tout surpris un jour en sortant un miroir d'un des coffres de La Virginie de revoir son propre visage. En somme il n'avait pas tellement changé, si ce n'est peut-être que sa barbe avait allongé et que de nombreuses rides nouvelles sillonnaient son visage. Ce qui l'inquiétait tout de même, c'était l'air sérieux qu'il avait, une sorte de tristesse qui ne le quittait jamais.

Il essaya de sourire. Là, il éprouva comme un choc en s'apercevant qu'il n'y arrivait pas. Il avait beau se forcer, essayer à tout prix de plisser ses yeux et de relever les bords de sa bouche, impossible, il ne savait plus sourire. Il avait l'impression maintenant d'avoir une figure en bois, un masque immobile, figé dans une expression maussade. À force de réfléchir, il finit par comprendre ce qui lui arrivait. C'était parce qu'il était seul. Depuis trop longtemps il n'avait personne à qui sourire, et il ne savait plus ; quand il voulait sourire, ses muscles ne lui obéissaient pas. Et il continuait à se regarder d'un air dur et sévère dans la glace, et son cœur se serrait de tristesse. Ainsi il avait tout ce qu'il lui fallait sur cette île, de quoi boire et manger, une maison, un lit pour dormir, mais pour sourire, personne, et son visage en était comme glacé.

C'est alors que ses yeux s'abaissèrent vers Tenn. Robinson rêvait-il ? Le chien était en train de lui sourire ! D'un seul côté de sa gueule, sa lèvre noire se soulevait et découvrait une double rangée de crocs. En même temps, il inclinait drôlement la tête sur le côté, et ses yeux couleur de noisette se plissaient d'ironie. Robinson saisit à deux mains la grosse tête velue, et ses paupières se mouillèrent d'émotion, cependant qu'un tremblement imperceptible faisait bouger les commissures de ses lèvres. Tenn faisait toujours sa grimace, et Robinson le regardait passionnément pour réapprendre à sourire.

Désormais, ce fut comme un jeu entre eux. Tout à coup, Robinson interrompait son travail, ou sa chasse, ou sa promenade sur la grève, et il fixait Tenn d'une certaine façon. Et le chien lui souriait à sa manière, cependant que le visage de Robinson redevenait souple, humain et souriait peu à peu à son tour.

Extract 2. Chapitre 13 : L'Indien

Aussi lorsque sa rizière fut terminée et son riz semé et recouvert par une nappe d'eau, Robinson se demanda une fois de plus pourquoi il s'imposait tous ces efforts. S'il n'avait pas été seul, s'il avait eu seulement une femme et des enfants, ou même un seul compagnon, il aurait su pourquoi il travaillait. Mais sa solitude rendait toute sa peine inutile. (...°

Il y avait cette fois trois pirogues à balanciers, posées parallèlement sur le sable. Le cercle des hommes autour du feu était d'ailleurs plus vaste que la première fois, et Robinson, en les examinant à la longue-vue, crut remarquer qu'il ne s'agissait pas du même groupe. Un malheureux avait déjà été coupé à coups de machette, et deux guerriers revenaient du bûcher où ils avaient jeté ses morceaux.

C'est alors qu'eut lieu un rebondissement sans doute inattendu dans ce genre de cérémonie. La sorcière qui était accroupie sur le sol se releva tout à coup, courut vers l'un des hommes, et, tendant vers lui son bras maigre, elle ouvrit la bouche toute grande pour proférer un flot de malédictions que Robinson devinait sans pouvoir les entendre. Ainsi il y aurait une seconde victime ce jour-là ! Visiblement les

hommes hésitaient. Finalement l'un d'eux se dirigea, une machette à la main, vers le coupable désigné que ses deux voisins avaient soulevé et projeté sur le sol. La machette s'abattit une première fois, et le pagne de cuir vola en l'air. Elle allait retomber sur le corps nu, quand le malheureux bondit sur ses pieds et s'élança en avant vers la forêt. Dans la longue-vue de Robinson, il paraissait sauter sur place, poursuivi par deux Indiens. En réalité, il courait droit vers Robinson avec une rapidité extraordinaire. Pas plus grand que les autres, il était beaucoup plus mince et taillé vraiment pour la course. Il paraissait de peau plus sombre et ressemblait plus à un nègre qu'à un Indien. C'était peut-être cela qui l'avait fait désigner comme coupable, parce que dans un groupe d'hommes, celui qui ne ressemble pas aux autres est toujours détesté.

Cependant, il approchait de seconde en seconde, et son avance sur ses deux poursuivants ne cessait de croître. Robinson était certain qu'on ne pouvait le voir de la plage, sinon il aurait pu croire que l'Indien l'avait aperçu et venait se réfugier auprès de lui. Il fallait prendre une décision. Dans quelques instants les trois Indiens allaient se trouver nez à nez avec lui, et ils allaient peut-être se réconcilier en le prenant comme victime ! C'est le moment que choisit Tenn pour aboyer furieusement dans la direction de la plage. Maudite bête ! Robinson se rua sur le chien et, lui passant le bras autour du cou, il lui serra le museau dans sa main gauche, tandis qu'il épaulait tant bien que mal son fusil d'une seule main. Il visa au milieu de la poitrine le premier poursuivant qui n'était plus qu'à trente mètres et pressa la détente. Au moment où le coup partait, Tenn fit un brusque effort pour se libérer. Le fusil dévia et à la grande surprise de Robinson, ce fut le second poursuivant qui effectua un vaste plongeon et s'étala dans le sable. L'Indien qui le précédait s'arrêta, rejoignit le corps de son camarade sur lequel il se pencha, se releva, inspecta le rideau d'arbres où s'achevait la plage, et, finalement, s'enfuit à toutes jambes vers le cercle des autres Indiens.

À quelques mètres de là, dans un massif de palmiers nains, l'Indien rescapé inclinait son front jusqu'au sol et cherchait à tâtons de la main le pied de Robinson pour le poser en signe de soumission sur sa nuque.

Extract 3. Chapitre 16 : Vendredi et les animaux

Tout allait bien en apparence. L'île prospérait au soleil, avec ses cultures, ses troupeaux, ses vergers, et les maisons qui s'édifiaient de semaine en semaine. Vendredi travaillait dur, et Robinson régnait en maître. Tenn qui vieillissait faisait des siestes de plus en plus longues.

La vérité, c'est qu'ils s'ennuyaient tous les trois. Vendredi était docile par reconnaissance. Il voulait faire plaisir à Robinson qui lui avait sauvé la vie. Mais il ne comprenait rien à toute cette organisation, à ces codes, à ces cérémonies, et même la raison d'être des champs cultivés, des bêtes domestiquées et des maisons lui échappait complètement. Robinson avait beau lui expliquer que c'était comme cela en Europe dans les pays civilisés, il ne voyait pas pourquoi il fallait faire la même chose sur l'île déserte du Pacifique.

De son côté Robinson voyait bien que Vendredi n'approuvait pas du fond du cœur cette île trop bien administrée qui était l'œuvre de sa vie.

Certes Vendredi faisait de son mieux. Mais dès qu'il avait un moment de liberté, il ne faisait que des bêtises.

Par exemple, il se conduisait à l'égard des animaux d'une façon tout à fait incompréhensible. Pour Robinson, les animaux étaient soit utiles, soit nuisibles. Les utiles devaient être protégés pour qu'ils se

multiplient. Quant aux nuisibles, il fallait les détruire de la façon la plus expéditive. Impossible de faire comprendre cela à Vendredi ! Tantôt il se prenait d'une amitié passionnée et absurde pour n'importe quel animal – utile ou nuisible. Tantôt il accomplissait sur des animaux des actes d'une cruauté monstrueuse.

C'est ainsi qu'il avait entrepris d'élever et d'appivoiser un couple de rats ! Même Tenn avait compris qu'il devait laisser en paix ces horribles bêtes parce que Vendredi les avait prises sous sa protection. Robinson eut bien du mal à s'en débarrasser. Un jour il les emporta dans la pirogue et les jeta à la mer. Les rats revinrent au rivage à la nage et de là regagnèrent la maison. Robinson recommença, mais cette fois en employant une ruse qui réussit parfaitement. Il emporta avec les rats une planche bien sèche. Il mit les rats sur la planche, et la planche dans la mer. Les rats cramponnés à ce petit bateau improvisé n'osaient pas se jeter à l'eau pour revenir à la plage, et le courant les emporta au large. Vendredi ne dit rien, mais Robinson vit bien qu'il savait. Comme si Tenn qui avait tout vu lui avait raconté ce qui s'était passé !

Extract 4. Chapitre 24 : jeux de rôle

Un après-midi, il réveilla assez rudement Robinson qui faisait la sieste sous un eucalyptus. Il s'était fabriqué un déguisement dont Robinson ne comprit pas tout de suite le sens. Il avait enfermé ses jambes dans des guenilles nouées en pantalon. Une courte veste couvrait ses épaules. Il portait un chapeau de paille, ce qui ne l'empêchait pas de s'abriter sous une ombrelle de palmes. Mais surtout, il s'était fait une fausse barbe en se collant des touffes de coton sur les joues.

— Sais-tu qui je suis ? demanda-t-il à Robinson en déambulant majestueusement devant lui.

— Non.

— Je suis Robinson Crusoé, de la ville d'York en Angleterre, le maître du sauvage Vendredi !

— Et moi, alors, qui suis-je ? demanda Robinson stupéfait.

— Devine !

Robinson connaissait trop bien Vendredi pour ne pas comprendre à demi-mot ce qu'il voulait. Il se leva et disparut dans la forêt.

Si Vendredi était Robinson, le Robinson d'autrefois, maître de l'esclave Vendredi, il ne restait à Robinson qu'à devenir Vendredi, le Vendredi esclave d'autrefois. En réalité, il n'avait plus sa barbe carrée et ses cheveux rasés d'avant l'explosion, et il ressemblait tellement à Vendredi qu'il n'avait pas grand-chose à faire pour jouer son rôle. Il se contenta de se frotter la figure et le corps avec du jus de noix pour se brunir et d'attacher autour de ses reins le pagne de cuir des Araucans que portait Vendredi le jour où il débarqua dans l'île. Puis il se présenta à Vendredi et lui dit :

— Voilà, je suis Vendredi !

Alors Vendredi s'efforça de faire de longues phrases dans son meilleur anglais, et Robinson lui répondit avec les quelques mots d'araucan qu'il avait appris du temps que Vendredi ne parlait pas du tout anglais.

— Je t'ai sauvé de tes congénères qui voulaient te sacrifier aux puissances maléfiques, dit Vendredi.

Et Robinson s'agenouilla par terre, il inclina sa tête jusqu'au sol en grommelant des remerciements éperdus. Enfin prenant le pied de Vendredi, il le posa sur sa nuque.

Ils jouèrent souvent à ce jeu. C'était toujours Vendredi qui en donnait le signal. Dès qu'il apparaissait avec son ombrelle et sa fausse barbe, Robinson comprenait qu'il avait en face de lui Robinson, et que lui-même

devait jouer le rôle de Vendredi. Ils ne jouaient d'ailleurs jamais des scènes inventées, mais seulement des épisodes de leur vie passée, alors que Vendredi était un esclave apeuré et Robinson un maître sévère. Ils représentaient l'histoire des cactus habillés, celle de la rizière asséchée, celle de la pipe fumée en cachette près de la réserve de poudre. Mais aucune scène ne plaisait autant à Vendredi que celle du début, quand il fuyait les Araucans qui voulaient le sacrifier, et quand Robinson l'avait sauvé. Robinson avait compris que ce jeu faisait du bien à Vendredi parce qu'il le guérissait du mauvais souvenir qu'il avait de sa vie d'esclave. Mais à lui aussi Robinson, ce jeu faisait du bien, parce qu'il avait toujours un peu de remords d'avoir été un maître dur pour Vendredi.

Annex 4

Robinson: from character to myth.

Multiple rewrites.

Robinson's story continues to fascinate so much that it continues to inspire authors from all countries and all eras. We can mention among others, the list is not exhaustive:

Joachim Heinrich Campe *The new Robinson*,
Fenimore Cooper, *The Pacific Robinson*
Jules Verne, *The mysterious island*,
Johann David Wyss *The Swiss Robinson*,
William Golding *His majesty of the flies*,

Patrick Chamoiseau *L'Empreinte à Crusoe*,
Jean Giraudoux, *Suzanne ou le Pacifique*,
Céline, *Voyage au bout de la nuit*,
Saint John Perse, *Images à Crusoe*
Paul Valery, *Robinson*

From character to myth.

Like Don Juan, Don Quixote or Ulysses, Robinson has surpassed his status as a character by his fate. Robinson asks about our relationship with others. Can I survive alone? Are civilization and society the condition of my humanity? Am I still a man cut off from the other, how does man define himself as a social animal? Is the other's gaze alienating or liberating? How does the other's perspective allow me to question my values in a healthy way? How can the difference be a challenging or rewarding experience? What is civilization? Barbarity? Should society be built in opposition to nature?

Michel Déon: "It goes far beyond the adventure of a man who is building a cabin for himself! It is one of the key books of humanity, which considers how a man can survive without society. A moral work on the victory against loneliness. It is in the Bible that Robinson finds the courage to build a house for himself, with the idea that God will take care of him. »

Drieu la Rochelle: "The human symbol par excellence has always seemed to me to be Robinson's. A lonely man lost off the coast of everything and building his house. It's that he thinks someone is looking at him and it will come out. »

Annex 5

The Other (Autrui).

Texte 1. *Vendredi ou les limbes du pacifique.* Log-book chapitre III.

La solitude n'est pas une situation immuable où je me trouverais plongé depuis le naufrage de la Virginie. C'est un milieu corrosif qui agit sur moi lentement, mais sans relâche et dans un sens purement destructif. Le premier jour, je transitais entre deux sociétés humaines également imaginaires : l'équipage disparu et les habitants de l'île, car je la croyais peuplée. J'étais encore tout chaud de mes contacts avec mes compagnons de bord. Je poursuivais imaginativement le dialogue interrompu par la catastrophe. Et puis elle s'est révélée déserte. J'avançai dans un paysage sans âme qui vive. Derrière moi, le groupe de mes malheureux compagnons s'enfonçait dans la nuit. Leurs voix s'étaient tues depuis longtemps, quand la mienne commençait seulement à se fatiguer de son soliloque. Dès lors je suis avec une horrible fascination le processus de déshumanisation dont je sens en moi l'inexorable travail. Je sais maintenant que chaque homme porte en lui et comme au-dessus de lui un fragile et complexe échafaudage d'habitudes, réponses, réflexes, mécanismes, préoccupations, rêves et implications qui s'est formé et continue à se transformer par les attouchements perpétuels de ses semblables. Privée de sève, cette délicate efflorescence s'étiole et se désagrège. Autrui, pièce maîtresse de mon univers... Je mesure chaque jour ce que je lui devais en enregistrant de nouvelles fissures dans mon édifice personnel. Je sais ce que je risquerais en perdant l'usage de la parole, et je combats de toute l'ardeur de mon angoisse cette suprême déchéance. Mais mes relations avec les choses se trouvent elles-mêmes dénaturées par ma solitude. Lorsqu'un peintre ou un graveur introduit des personnages dans un paysage ou à proximité d'un monument, ce n'est pas par goût de l'accessoire. Les personnages donnent l'échelle et, ce qui importe davantage encore, ils constituent des points de vue possibles, qui ajoutent au point de vue réel de l'observateur d'indispensables virtualités.

A Speranza, il n'y a qu'un point de vue, le mien, dépouillé de toute virtualité. Et ce dépouillement ne s'est pas fait en un jour. Au début, par un automatisme inconscient, je projetais des observateurs possibles des paramètres au sommet des collines, derrière tel rocher ou dans les branches de tel arbre. L'île se trouvait ainsi quadrillée par un réseau d'interpolations et d'extrapolations qui la différençait et la douait d'intelligibilité. Ainsi fait tout homme normal dans une situation normale. Je n'ai pris conscience de cette fonction comme de bien d'autres qu'à mesure qu'elle se dégradait en moi. Aujourd'hui, c'est chose faite. Ma vision de file est réduite à elle-même. Ce que je n'en vois pas est un inconnu absolu... Partout où je ne suis pas actuellement règne une nuit insondable. [...]

Je sais maintenant que la terre sur laquelle mes deux pieds appuient aurait besoin pour ne pas vaciller que d'autres que moi la foulent. Contre l'illusion d'optique, le mirage, l'hallucination, le rêve éveillé, le fantasme, le délire, le trouble de l'audition... le rempart le plus sûr, c'est notre frère, notre voisin, notre ami ou notre ennemi, mais quelqu'un, grands dieux, quelqu'un

Texte 2. « Michel Tournier et le monde sans autrui », in *Logique du sens*. G. Deleuze. 1969. Editions de Minuit.

Il y a (...) deux problèmes de la connaissance, ou plutôt deux connaissances qu'il importe de distinguer d'un coup d'épée, et que j'aurais sans doute continué à confondre sans le destin extraordinaire qui me

donne une vue absolument neuve des choses : la connaissance par autrui et la connaissance par moi-même. En mélangeant les deux sous prétexte qu'autrui est un autre moi, on n'aboutit à rien. Or c'est bien ce qu'on fait quand on se figure le sujet connaissant comme un individu quelconque entrant dans une pièce et voyant, touchant, sentant, bref connaissant les objets qui s'y trouvent. Car cet individu, c'est autrui, mes ces objets, c'est moi – observant toute la scène – qui les connais. Pour poser correctement le problème, il faut donc décrire la situation non d'autrui pénétrant dans la pièce, mais de moi-même parlant et voyant. Ce que je vais tenter. Une première constatation s'impose lorsqu'on s'efforce de décrire le moi sans l'assimiler à autrui, c'est qu'il n'existe que de façon intermittente et somme toute assez rare. Sa présence correspond à une mode de connaissance secondaire et comme réflexif. Que se passe-t-il en effet de façon primaire et immédiate ? Eh bien, les objets sont tous là, brillants au soleil ou tapis dans l'ombre, rugueux ou moelleux, lourds ou légers, ils sont connus, goûtés, pesés, et même cuits, rabotés, pliés, etc., sans que moi qui connais, goûte, pèse, cuis, etc., n'existe en aucune manière, si l'acte de réflexion qui me fait surgir n'est pas accompli. Dans l'état primaire de la connaissance, la conscience que j'ai d'un objet est cet objet même, l'objet est connu, senti, etc., sans personne qui connaisse, sente, etc. Il ne faut pas parler ici d'une chandelle projetant un faisceau lumineux sur les choses. A cette image il convient d'en substituer une autre : celle d'objets phosphorescents par eux-mêmes sans rien d'extérieur qui les éclaire. Il y a à ce stade naïf, primaire et comme primesautier qui est à notre mode d'existence ordinaire une solitude heureuse du connu, une virginité des choses qui possèdent toutes en elles-mêmes – comme autant d'attributs de leur substance intime – couleur, odeur, saveur et forme. Alors Robinson *est* Speranza. Il n'a conscience de lui-même qu'à travers les frondaisons des myrtes où le soleil darde une poignée de flèches, il ne se connaît que dans l'écume la vague glissant sur le sable blond. Et tout à coup un déclic se produit. Le sujet s'arrache à l'objet en le dépouillant d'une partir de sa couleur et de son poids. Quelque chose a craqué dans le monde et tout un pan de choses s'effondre en devenant moi. Chaque objet est disqualifié au profit d'un sujet correspondant. La lumière devient œil, et elle n'existe plus comme telle : elle n'est pas plus qu'excitation de la rétine. L'odeur devient narine – et le monde lui-même s'avère inodore. A la fin le monde tout entier se résorbe dans mon âme qui est l'âme même de Speranza, arrachée à l'île, laquelle alors se meurt sous mon regard sceptique.

- **Question 1.** Dans l'extrait 1, quelles sont les conséquences de la solitude ?
- **Question 2.** « Partout où je ne suis pas actuellement règne une nuit insondable. ». Comment comprenez-vous cette phrase ?
- **Question 3.** Selon Gilles Deleuze, en quoi le rapport à autrui est-il essentiel ?

Seel also: <https://www.etudes-litteraires.com/tournier-vendredi-limb-pacifique.php>

Annex 6

Orientalism.

Following the colonisation efforts in North Africa, the Near and Middle East, a new style appeared. Orientalism is a Western literary and artistic movement that began in the 18th century and reached its peak in the 19th century. It reflects the interest of this period in the cultures of the Maghreb, Turkish and Arab.

What is interesting to remember for our reflection on the relationship with the other is that ***the East as described by Orientalists does not exist as such but is a creation of the West***. A reciprocal creation because the West has built itself against the East. This taste for an exotic elsewhere concerns several fields among which painting but also literature.

From the 17th century with *Le Bourgeois gentilhomme* de Molière, this curiosity for the other and its exoticism appeared: Mr. Jourdain was elevated to the dignity of "mamamouchi". Galland's translation into French of *Les Contes des Mille et Une Nuits* (1711) is a decisive factor. *The Persian Letters* of Montesquieu in 1721 and again in 1748 Voltaire's *Zadig* inspired by an oriental tale will launch the wave of orientalism in France.

This craze persisted in the 19th century when "the East became a general concern". It is the young Victor Hugo who affirms it and publishes *Les Orientales* (1829). From now on, instead of Greece and its antiquities, the writers prefer the picturesque journey to the East. François-René de Chateaubriand recounts this journey in his *Itinéraire de Paris à Jérusalem* (1811), in the same way, Lord Byron, Lamartine, Nerval, Théophile Gauthier, Gustave Flaubert, Pierre Loti feed their work with their oriental experience.

The way they look at these different cultures is a benevolent way of looking at them, but it does not seek to understand the other as he or she is. ***Writers and painters retain from these different cultures only what they are seduced by, fantasy prevails over reality.***

Recurring themes:

The proud riders. The officers of Louis-Philippe and Napoleon III were happy to share with the colonised populations the love of hunting and horses.

Warm and sensual colours.

The Oriental lights allow to renew the palettes which are filled with warm and bright colours. The contrasts are accentuated to attract the eye: in Delacroix's work, for example, the white of the costumes is matched by the red or brown tones of the landscapes. This influences the romantic painting which but also the fashion. Many notables were represented dressed in silky and lively clothes in the so-called oriental way.

Mysterious women and harems.

Odalisque, sultan or slave, women are essential in the world of orientalists. There is a real Western fascination with morals that we believe are freer. Oriental women are women "to be revealed".

Conclusion. But at the turn of the 1870s, the perspective changed. The empathy of the Enlightenment and the Romantics is increasingly followed by condescension of contempt for the "inferior" races and civilisations. In England, Prime Minister Benjamin Disraeli praised the imperial vocation of the British. In

France, the Republic, led by Jules Ferry, proposes to "civilize the inferior races", followed by an increasing condescension of "inferior" races and civilisations.

Annex 7**Student self-assessment.**

How was propaganda used across the world to justify colonialism?

Name :

| | |
|--|---|
| <p><i>Description of the work chosen: presentation of propaganda images on colonialism or critical article on the presentation that seemed most convincing to you.</i></p> | <p><i>Explain the reasons for your choice What skills and tools did you need?</i></p> |
| <p><i>What did you like about doing this project? What difficulties did you had?</i></p> | <p><i>What did you learn about yourself? What are your strengths, weaknesses and needs?</i></p> |

Annex 8

Student final self-assessment.

Name :

| | |
|---|---|
| <p><i>Summarise in 2 or 3 lines what you have learned or understood from this course?</i></p> | <p><i>Which part of the course did you prefer? Why?</i></p> |
| <p><i>Did you find this course interesting overall? Explain why you were interested in this one or not.</i></p> | <p><i>What suggestions would you have to improve the interest of this course?</i></p> |