



French Holocaust Literature: A Study of The Work of Joseph Joffo on World War Two

Sunahrowi Sunahrowi✉ Faruk Faruk✉ Aprinus Salam✉

Departement of Humanities Science, Faculty of Humanities,
Universitas Gadjah Mada, Indonesia

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Abstract

The second world war in France gave birth to a new form in the field of literature. Apart from *Nouveau Roman* which was born in the 1950s, a new form of literature emerged, namely *holocaust literature*. This type of literary work which takes the background of the *holocaust* was pioneered by many French writers, such as Patrick Modiano, Simone Veille, Joseph Joffo, and many others. They chose the *holocaust* setting with various roles; as perpetrators (victims), and as readers of documents about the event. This study aims to describe the form of French holocaust literature, to describe the works of Joseph Joffo and the Holocaust stories, and to review previous research on Joffo's works. The method used in this research is the library method. This research produces findings related to the issues raised and the form of *holocaust* literature, the *holocaust* story in the two sequels of Joseph Joffo and the position of Joseph Joffo's work among other works set in World War Two.

Extrait

La seconde guerre mondiale en France a donné naissance à une nouvelle forme dans le domaine de la littérature. Outre le Nouveau Roman né dans les années 1950, une nouvelle forme de littérature a émergé, à savoir la littérature holocauste. Ce type d'œuvre littéraire qui prend pour toile de fond l'holocauste a été lancé par de nombreux écrivains français, tels que Patrick Modiano, Simone Veille, Joseph Joffo et bien d'autres. Ils ont choisi le décor de l'holocauste avec divers rôles; en tant qu'auteurs (victimes) et en tant que lecteurs de documents sur l'événement. Cette étude vise à décrire la forme de la littérature française sur l'Holocauste, à décrire les œuvres de Joseph Joffo et les récits de l'Holocauste, et à examiner les recherches antérieures sur les œuvres de Joffo. La méthode utilisée dans cette recherche est *Library Method*. Cette recherche produit des résultats liés aux questions soulevées et à la forme de la littérature sur l'holocauste, l'histoire de l'holocauste dans les deux suites de Joseph Joffo et la position de l'œuvre de Joseph Joffo parmi d'autres œuvres se déroulant dans la seconde guerre mondiale.

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✉ Adresse:

Gedung B4 FBS Universitas Negeri Semarang
Kampus Sekaran, Gunungpati, Semarang, 50229

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INTRODUCTION

Literature in English comes from the word *literature*, in German is equivalent to *literatur*, in French *litterature*. The three absorptions of the language are *litteratura*, *Grammatika* (gramma) and *litteratura* (littera) basically means letters or writing. The three original words of the literary work come from Greek (Teeuw, 1984 : 20). Literature or literary works in particular are imaginative products that use language media with dominant aesthetic characteristics (Wellek dan Warren, 1995:18-22). The three elements that exist in literary works in the form of products of imagination, language media, and aesthetic characteristics are the main elements of building literary works.

Tjahyani (2013:1) states that the writing challenge is a challenge and a representation project. The representation project can take a certain form and have a variety of textual backgrounds. Representations produced through language tools (media) consist of various things such as outer or inner adventures, personal life, *vision du monde*, dreams, fantasies or memories of the past, always depart from the same postulate, namely that experience comes first and words come later to represent it. The composition of words that have (sometimes) dominant aesthetic characteristics are then referred to as literary works. In this context, literary works are also interpreted as a medium for preserving dreams, fantasies, and the others mentioned above. Preserving simply means avoiding the rapid degradation of events that are not represented in (written) words.

Faruk (2004:39) states that etymologically literature means writing. Sastra is actually an Indonesian translation of other terms originating from European languages, as above. Isaac dan Okunoye (2008 : 6) *By type of literature can mean genres of literature, majority there are three board types, these are : drama, poetry, and, prose*. Related to prose, Isaac dan Okunoye (2008: 9) divided prose into two categories, namely prose fiction and non-fiction. The prose fiction category strengthens Wellek and Warren's opinion regarding their understanding of literary works as imaginative works.

Abrams (1953) explain in depth about literary works as imaginative works based on reality or a reflection of reality. Literary works do not stand alone but are the result of the radiance of reality. Although he emphasizes that there is no direct relationship between literary works and the reality that exists outside of literary works, he firmly suggests that there may be similarities between the two. The reality that exists in literary works is the reality of the work, while the reality outside of literary works is based on textual and historical foundations. Teeuw in Pradopo (2007: 57) states that literary works are not born from a cultural vacuum. Culture in this case is not only related to the texts that existed before but also all the conventions and traditions that surround it. Socio-cultural and historical contexts are sources as well as inspirations for the creation of literary works.

The inseparability between literary works and socio-cultural background can be seen in several works of world literature, for example *Deux Amis* (1882) by Guy de Maupassant which tells the story of the friendship of two young men against the backdrop of the Franco-Prussian war, works of Pramoedya Ananta Toer like tetralogy *Pulau Buru* (1980-1988), *Bumi Manusia*, *Anak Semua bangsa*, *Rumah Kaca*, and others with a background during the revolutionary period and the New Order era. As readers of literary works, of course, we have read many literary works that are related to the background of the era. *Un Sac de Billes* (1973) Joseph Joffo's work also has a clear connection to the historical setting of *Holocaust* in France by the regime of Adolf Hitler (1939-1945). Hitler's racial purification movement against Jewish descendants in almost all of Europe has claimed the lives of millions of people (anti-Semitism movement).

Un sac de Billes (1973) as an autobiographical romance by Joseph Joffo set during World War II, primarily related to France. Ricardou (1978) defines *roman* as not the writing of an adventure but the adventure of a writing. This work tells the story of the holocaust from the point of view of the minority, namely the Jews in France. Initially Joseph and his family lived in Paris, his father worked as a barber but the entry of the German army into the city forced Joseph and his brother Maurice to find a safe place. They went to the city of Nice without their parents. They have to take actions that endanger their safety, walk very far, take the train and then walk, and take other means of transportation. The events that are highlighted in this novel are the events of the Holocaust, when Hitler and his troops massacred the Jews on a large scale. *Un sac de billes* was first published by Éditions Jean-Claude Lattès in 1973.

Although it is not clear what Joseph Joffo adheres to and believes in, reading his works, especially *Un sac de billes*, readers will find this work at the intersection of traditional and contemporary French romance. This intersection can be seen from the way the author brings his work to life, which tends to leave models of expression in traditional literary works. Secondly, at the time when this literary work was created, in France there was a great creation of a new periodization, a new era in the world

of creation is *Nouveau Roman*. Tjahjani (2013 :1) differentiate between traditional French *roman* and contemporary French *roman* in terms of its psychological analysis. In traditional romance, psychological development and character traits are the key to the success of the author so that they get deep attention. In contrast, in contemporary *roman*, the author lets the characters develop on their own according to or without following the storyline and the reader is free to make his own interpretation of the characters. (Allemand, 1996 :49-50). Further described by Yanoshevsky (2005 :67) that based on two works *L'ère du soupçon* by Nathalie Sarraute (1956) and *Pour un nouveau roman* by Alain Robbe-Grillet (1963), (*nouveau*) *roman* readers confronted by the same themes, is *la mort du personnage* (character death) *la disparition de l'intrigue* (disappearance of intrigue), and *le développement de nouvelles formes d'écriture* (development of a new form of work).

The most prominent French contemporary authors are Malraux, Camus with *l'étranger*, feminist figure Beauvoir, existentialist figure Sartre, Mauriac and others. Joseph Joffo not so prominent in the midst of their greatness. One of the interesting things about him is his talent and background as a Jew. This talent can be seen from his works, he is also a screenwriter and actor at the same time. Joseph Joffo too, as a writer who lived in post-war times, was in a condition where there was a movement of prominent literary writers at that time. One of which is *Oulipo (ouvroir de Littérature Potentielle)*. This group rejects that notion *Oulipo* as a literary movement, but the authors included in this group, their works show renewal in the principles of experimental literary writing in various matters related to the form or format of literary works. (Tjahjani, 2013 :2). The new form can be seen in vowels, word choice, phonetics, consonants, alphabets and so on.

The existence of *Nouveau Roman* is marked by the emergence of authors such as J. Ricardou, M. Butor, N. Sarraute, R. Pinget, Claude Olivier, C. Simon, and A. Robert-Grillet. Other names often associated with *Nouveau Roman* especially related to the style of his work is Jean Cayrol, Marguerite Duras, Claude Mauriac and others (Allemand, 1996). The term *Nouveau Roman* departs from the similarity of characteristics in the works of the authors (literature), which are related to the rejection of traditional roman forms and principles or realist schools including the presence of intrigue, coherent plot, psychological, moral and ideological characters of the characters, certainty in facing reality, humans, and the world (Tjahjani, 2013 :4). Tjahyani further added that the works *Nouveau Roman* distinguished from previous works through ambiguity in the broadest sense with non-linear storytelling and a causal relationship, various points of view, and descriptions of characters that mislead the reader. In *Nouveau Roman*'s work there is a radical break between space and time.

MÉTHOD

The data collection method chosen in this study is the library research method, a method of collecting data by conducting a review study of books, literature, records, and reports that are related to the problem being solved (Nazir, 2003:27, Rondiyah, 2017:142). Alexander stated that the library method (1934:93) *In actual library research, for every time he sees his way clear to his materials from the start, he will ten times set out with only clues.* This method is actually a way of looking at material and then using it as a clue. Dummer (1946) states that literature study is crucial related to knowledge, literature, and ability to collect data.

Hildreth and Aytac (2007) quote (Schwartz and Hermon, 1999) describes the research process as an inquiry process that includes components for reflective inquiry, research design, research methods and data analysis, and communication of findings. Research with literature studies is closer to exploratory research. This study aims to find out what happens in certain situations by being immersed in that situation (Hildreth and Aytac, 2007: 247). Researchers see reality through their eyes, looking for meaning as it is understood.

RÉSULT AND DISCUSSION

French holocaust literature

In particular, the war or occupation is related to the events of the Holocaust and/or Hitler's or Nazi occupation during World War II in France. One of the French literary works that talk about the above is *Le Tour de la France par Deux Enfants: Devoirs et Patrie* by Augustine Fouillee (1877) who use pseudonyms G. Bruno. This work is better known as "*Un petit livre rouge de la République*" because this work is widely used in schools and has an influence on school-age children in creating a sense of unity

in the French nation. This work has also reached its popularity in the early 20th century with 6 million copies printed in 1900, 7 million copies in 1914, and even until 1985 it was still in print, the 19th edition to be precise.

Fouillee's work, as the most widely read and liked work in France, also receives many requests from outside France. Between 1885-1900 requests to translate into English, German, Spanish, Italian, Hungarian, Czech, Russian, Greek and many other languages (Dupuy, 1953 :132). The article published by Dupuy Aimé also conveyed several responses, for example from a school principal on January 18, 1894 in Hungary who wrote; «I would consider it a blessing to have *Le Tour de France* in the hands of our youth, and especially our teachers ». Manuel Castillo of the University of Salamanca praised this work, calling it a book so important for schools that it should be read not only in French schools, but also in Spain. In 1895, Professor Dillmann of Wiesbaden called this work a source of both instruction and enjoyment. In terms of content, this work is also considered to have quite prominent geography, science, and history content.

Another literary work that talks about children and World War II is the trilogy by Régine Deforges, *La Bicyclette Bleue* (1981), *101, Avenue Henri-Martin* (1983), and *Le Diable en Rit Encore* (1985). Starting from *French Daily*, *Sunday Press*, *Le Figaro*, and also *Libération* showing a message celebrating the much-anticipated *Le Diable en Rit Encore* in 1985. After *101, Avenue Henri-Martin* (1983) and *La Bicyclette Bleue* (1981). *La Bicyclette Bleue* (1981) is the best literary saga of 1939-1945 written by Régine Deforges (Laroche, 1987 :502). The French reading public has given these works an extraordinary circulation. In addition to this work being offered translations into 13 other languages in 1985's, there is also a possibility related to plans for adaptation to film form. The success of the work represented the composition and fulfilled the best-selling advertising book at that time in *Literature de Kiosque* (Laroche, 1987).

Besides that, Laroche (1987) in his article feels the need to try to consider the use of *La Bicyclette bleue* in discussions about French literature and culture in the 1939-1945 era. The ample footnotes to this article are intended to assist its non-French readers. While experts on the topic will obviously judge the notes naïvely, it is hoped that they will be of assistance to readers who are not particularly familiar with the period. Laroche (1987 :503) argues that the success of a historical novel may depend on its well-received choice of period. This is based on the reality that the majority of French people feel insecure about the story of World War II because it brings back memories of very controversial times. The period 1939-1945 weighed too heavily on the French mind and also the less a source of pride to bring.

Deforges showed several new trends in French literature at this time. In the same way, like contemporary writers in general, more often as historians, anthropologists, philosophers, semiologists, and sociologists. Writers of literary works at that time had a desire to use social science disciplines to enrich their works. Deforges sometimes writes as a fictional writer who wants to demonstrate familiarity with all sources that refer to the occupation. In almost all of his works, Deforges expresses gratitude to several figures who adorn his work, including Adolf Hitler, Charles De Gaulle and Philippe Petain. The move was made as a clever way of collaboration (Laroche, 1987).

Regarding the popularity and success of Deforges' work, Laroche (1987: 508) criticizes at the end of his article that Deforges cannot claim success in the theme of his work, both in his choice of liberated young heroines and the blending of reality and fiction. It was not an innovation in that year. The timely publication of *La Bicyclette bleue* is considered the most important element. The French reading public enjoys a well-composed chorus of praise but is otherwise intellectually questioned on the redemptive merits of traditional values. However, *La Bicyclette bleue* can be categorized as a work that has achieved the success it deserves. It's a model of what popular fiction needs to achieve best-selling status. The author knows how to combine rich documentation and thorough experience from the publishing world with a keen knowledge of what the French *Zeitgeist* of the 1980s would have received (Laroche, 1987). The result is an adventure story that is as varied as it is rich, that doesn't insult the reader's intelligence and can encourage a wider audience to reflect on a period worth considering.

Joseph Joffo's and holocaust stories

Joseph Joffo's works are interesting to study in relation to World War II and also the story of Jewish children facing the situation of the occupation of Hitler's and Nazi troops in France, as well as the horrific events of the Holocaust. The two works tell stories about Jewish children during the German military occupation and also about the yellow stars pinned on the pockets of children of Jewish descent. The yellow asterisk during World War II for the Jews is certainly one of those dark

memories. Based on a search of literature sources that are related to French literary works that talk about children in World War II and the Holocaust, the researchers found general matters regarding trauma, memory, adaptation and others. Research related to material objects tends to see the work as a medium for learning, translating, and adapting it to film or graphic media. There are also studies on trauma and memory, but only include these works in sampling so that the study is not comprehensive and in-depth. Seeing how the position of Josep Joffo's work among other works about children during the world war makes it different and invites researchers to study it because in this work children are not only physically present, but are certainly present in the work. for a specific purpose. Children in literary works are subjects who play a certain function to get as close as possible to the truth of the authors (Hardouin-Thouard, 2007). In works that existed before or after, *Le Tour de la France par Deux Enfants*, *La Bicyclette Bleue*, *101 Avenue Henri-Martin*, and *Le Diable en Rit Encore* did not speak specifically about the meaning of children in the vortex of war, especially children of Jewish descent during World War II. The work entitled *Le Tour de la France par Deux Enfants* more has a goal as a work to evoke a sense of nationalism and love for the country. Trilogy *La Bicyclette Bleue*, *101 Avenue Henri-Martin*, and *Le Diable en Rit Encore* rather just photographing the war and not talking specifically about children, let alone children of Jewish descent. In fact, in the context of World War II, Jewish children were targeted. The main character, Léa Delmas, in the trilogy has also entered her teens so that in several parts it tells a lot about the grief of teenage romance. If previous works were widely used in French schools with the aim of arousing nationalism and nationalism, it seems that Joseph Joffo's sequel does not seem to specifically enter that space so that this work fills a different space, the representation of Jewish children in World War II.

A world war roman by Joseph Joffo tells of the childhood lives of two children of Jewish descent during the Nazi occupation of France. Stories about the beginning of World War II and the end or post-war are found in roman *Un Sac de Billes* dan *Baby Foot*. The first novel portrays unexpected events and the raging feelings of two children named Jo and Maurice (brother and sister) who feel that their identity as French has been taken away by the Holocaust tragedy. They felt they were French because they were born and grew up there, but the occupation of the German army forced them to realize that they were children of Jewish descent. At first Joseph and his family lived decently and peacefully in Paris, his father was a barber by profession and had a good income. They lived economically and culturally well established, but the entry of the German army into the city forced Joseph and his brother Maurice to accept the reality of their biological consequences as children of Jewish descent, so they had to leave Paris to find a safe zone (zone libre). They went across several cities in France without their parents, a similar adventure story has also been told in the novel *Le Tour de la France par Deux Enfants* about World War I. In this novel sequel, they have to take actions that endanger their safety, sneak from ambushes and interrogations, walk very far at night, take trains and so on. But there is also the antics, innocence, wit, and uniquely childlike courage even in the face of dire situations. This novel sequel talks about the difficult situation during World War II in the first part and depicts the life of children at the end of World War II and the uncertain life after the war in the other part.

Roman *Un sac de billes* by Joseph Joffo manages to portray the historical reality that is the background of this product of imagination. *La shoah*, a word of Hebrew origin, is equivalent in French to *catastrophe*. *Musée du Mémorial de l'Holocaust* in the United States describes the equivalent of the word *catastrophe* as a form of persecution, systematic and bureaucratic extermination of 6 million Jews in Europe by the German Nazi regime and its allies. The Holocaust itself comes from the Greek which means *sacrifice par le feu* (sacrifice with fire). The Nazis, the army, and their leader Hitler argued that the German race was a superior race compared to other races, especially the Jewish race. Jews were considered foreigners or members of foreign families in Germany. Hitler himself began to carry out massive persecution in early 1933. This racial purification hit several European countries, especially countries where Jews lived, France was bitterly affected by this situation.

Starting in 1933, there were 9 million Jews in Europe, if 6 million became victims of Hitler's racism and its soldiers and allies, then only 3 million people remained in all of Europe. Faced with this brutality, European Jews fled to other places, some returned to Israel, or most of them went to non-European safe countries. As for France itself, Jews have been coming to this country since the *Antiquité* era. They entered via Marseille and then mainly worked as traders. During the *Moyen-Age* period, they increased in quantity and integrated with the native French community. This can be traced from the emergence of many street names that take the Jewish identity *rues Juiveri* in many cities in France. So, French Jews already have strong roots in the culture and social life of French society.

The leicultural process of the Jews in France, especially in the cities of Paris, Nice and others, is reflected in the storyline in this autobiographical novel *Un sac de billes* by Joseph Joffo. In this novel itself, it is told about the life of a Jewish family who lived quietly before the arrival of the Nazis and their allies. The parents of the main character of this romance, Monsieur Joffo, were barbers by profession. They live decently in this big city. Havoc was struck on this and other ethnic Jewish families by Hitler's ideals of extermination and acts of anti-Semitism.

Joseph Joffo's novel about World War II (1 September 1939-2 September 1945) as a text has references to the history behind the creation of the work. Reading Joseph Joffo's sequel makes the reader have to consider seeing how the existence of Jewish children was during the Holocaust in France. Joseph Joffo also published a work entitled *Anna et Son Orchestre* (1975) which is considered a story about his mother. In this novel, Anna experiences physical, mental and ideological persecution, which requires her to flee and move around Eastern Europe. He and other Jews, in the late 19th century, had to move from Odessa to Istanbul, then again from Istanbul to Budapest, and then on to Vienna Austria, before finally arriving in Paris. This work is considered as a work that encapsulates the bitter period of her mother (Anna) and at the same time is based on a true story (*les faits réels*).

The unfavourable situation in France, not only for children but also adults, gave rise to the option of leaving the country. Not a few French intellectuals who went to America (Brosman, 2010). The existence and activities of French intellectuals in the 20th century in America are also implicitly reflected in the storyline in the second sequel *Baby-foot*, where dialectics about America colours the storyline. America, represented by the discourse conveyed by its characters, is seen as a hope, a place of dreams and an ideal for their future. The hard life after the German occupation in France makes the picture of America so sweet. So, after finding the representation of the meaning, the function of children during the holocaust during World War II in the first sequel, the three things above are also found in the second sequel, of course it is reasonable to also see how the dreams of children (of Jewish descent) see life. better that America has to offer. America was not only a eutopia, but also dominated the dialectic at that time.

A review of Joseph Joffo's previous sequels

An article entitled *Le Temps du Souvenir* (1980) by Nathan Wachtel with a research question about how a book that is composed with tears and also read with tears is a book in the historical category and how the conceptualization of experiences about World War II becomes a dark and at the same time deep memory from one generation to the next. other. This article was compiled using two methods, namely the method of collecting 17 biographical texts from men and women who lost their parents in extermination camps or also the childhood experiences of Jewish children in France under German occupation. Second, the interview method is related to their memory and social and professional integration for almost 35 years. One excerpt of the interview is as follows ;

Comme le dit l'un d'eux : « Je n'en ai jamais parlé, même avec ma femme, surtout pas avec ma mère », *ou un autre* : « Je t'ai parlé de mon père, vois-tu, c'est la première fois que j'en parle à quelqu'un. »

As one of them said: "I never talked about it, not even with my wife, especially with my mother », *or anyone else*; « I'm telling you about my dad, you know, this is the first time I've ever told someone about it.... »

At the start of the interview, as usual, the witnesses started apologetically: they didn't say much. The irony of the yellow star on the black apron, the humiliation and fights at school, the warnings, the raids, the escapes, the protection, *la clandestinité* (concealment of secrets), fear in short: the awareness of difference defined by the "permanent danger of death". And finally, the arrest, followed by a heart-breaking farewell: "I didn't say goodbye to him", the complaints came back without limit. Then begins another life, which is survival, and struggles to survive; it is also a brutal transplant in an unknown environment (orphanage, convent, farming family), under a false name, with the added fear of definitive loss of identity. Came the days of Liberation, the indescribable burst of joy, and the waiting, the endless long waits, the endless disappointments. Gloomy period at Hotel Lutetia, photo in hand, to search for news of missing persons. And months and years passed, we went to school, we were good students, we tried to find a "normal" life, we matured, but we waited, we always waited, tirelessly, silently, because

we continued (the unspeakable secret) a mad hope: "You know, I happened to see a silhouette that reminded me of my father, and, regardless of myself, to either follow him or chase him, not so long ago."

For victims of the act not to talk about them (parents or others) is the only way to prevent others from calling (the victim) dead. For them, organized and planned death makes the experience of it a feeling of perpetual rebellion, and latent violence. Memories of the past in the present must be kept at the deepest point as the absence of mourning, the corpses and also the graves of their families to this day. Through interviews which are then compiled into a book and then published, it is hoped that this will become a space to open a day of mourning as well as a path of serenity.

The second article is entitled *The French World War II Trauma and The High School Classroom* by Carolyn M. Hope (1981). This article raises the theme of the trauma of World War II in France in literary works and these works are taught in high schools in America. The method in this study emphasizes the importance of students' mastery of French. Students are expected to (1) take lecture notes in French; (2) learn all the new words and expressions used in the lesson and encountered in the text; (3) keep a list of events and people closely related to research; (4) familiar with maps of Europe in the 1930s and 1940s; (5) keep abreast of the necessary readings; (6) use the skills acquired to write explanatory texts; (7) understand the chronology of events in the European theater; and (8) conduct all class discussions in French. It is a method used in learning about the trauma of World War II in France to students in America. Related to French literary works which are texts that are read and taught, among others; *Les silences de Paris* (Camus, 1968), *Hitler et Ses Généreux* (Cartier, 1962), *La France Libre* (Cointer, 1975), *Mémoires de Guerre* (de Gaulle, 1954), *Un Sac de Billes* (Joffo, 1973), *Le Mall Français* (Peyrefitte, 1976), and others.

William Kidd (1989) from the University of Stirling wrote an article entitled '*Joseph Joffo: Un sac de billes*'. There are three topics raised in this discussion, including; what is the intent and purpose of creating a novel for Joseph Joffo, what is the description of the Jewish children's memoir about the events of World War II in general and Auschwitz in particular, and what are the genre conventions of Joseph Joffo's novel *Un Sac de Billes*. This 1973 work by Joseph Joffo was written as a way to dispel feelings of guilt about the deaths suffered by his parents, Joffo's father, in Auschwitz. This work is also a memoir (memory) about a Jewish boy who was forced to leave Paris for the zone libre (free zone). This work in this article is categorized as youth literature with the same theme as '*Le Tour de la France par Deux Enfants*', The adventures of two teenagers in France. The adventure in question is a timeless depiction of wartime, crowded train journeys, lines of demarcation, struggles with black markets and more. This work is also considered to have raised the theme of socio-historical stereotypes.

The second article by William Kid (2015) deals with the topic of how far the ideological dimension of conflict between resistance and collaboration is influenced and biased in the high school environment (Lycée), and how the ideological dimension of conflict functions as a forum for developing expressions of opposing political attitudes. The paradigm in this study uses two Memoir theories, namely *Mémoires* (Quilliot, 1969) and *Mémoires I* (Vidal-Naquet, 2007). There are lots of literary works that become the data in the analysis of this article, all of which tell about the Second World War. Beginning with Modiano, a specialist in fiction, who wrote the work '*l'atmosphère trouble du Paris de l'Occupation*'. The work is regarded as writing about the history of his own experience. This work as an early work is considered to offer unexpected coincidences about aspects of wartime history. Rollin's same work has a storyline about the events of three months in 1942 where the Lycée (high school) plays a role in protecting a German-Jewish refugee schoolboy named Hans Helmut Michel who later finds refuge in a religious boarding school in Avon near Fontainebleau with pseudonym Jean Bonnet. There is also Louis Malle through his autobiographical work *Au revoir les enfants* (1987) which has a storyline about the incident of reporting to the Gestapo by school employees so that he was arrested and deported to Auschwitz.

Other works analysed include *l'Europe buissonnière* (1949) by Antoine Blondin, *Les Enfants du bon Dieu* (1952), *Les Enfants tristes* (1951) by Roger Nimier, and *Le Petit Canard* (1954) by Jacques Laurent, *Le Chemin des écoliers* by Marcel Aymé (1946), Francis Ambrière *Les Grandes Vacances* (1946). These works are thematically cognate with regard to adult and prison demobilization, the role of schools, and others. A major transition in focus on the second world war is found in Joseph Joffo's *Un Sac de Billes* (1973), based on the wartime adventures of two young Jewish brothers in the free zone. Its sequel, *Babyfoot* (1977), tells a Chaplin film set in Paris considered a classic expression of France's wartime or holocaust experience.

Ryan Suskey's article (2018) raises the topic of research on the exploration of the interweaving of Jewish and French identities in the landscape of *La Shoah* and French literature, and why individual identity can explore the nature of Judaism in the context of trauma through reading survivor narratives. The theory used in this research is the theory of *Narrating Trauma and Identity*. The data in this study are the trilogy of Charlotte Delbo *Auschwitz et après, l'Univers concentrationnaire* by David Rousset, *Chroniques d'ailleurs* by Paul Steinberg, and *Un Sac de Billes* by Joseph Joffo. Since the narratives studied are all first stories or actors, the portraits analysed are what the author chooses to present to his audience (good and bad). By reading a diverse group of French writers, both Jewish and non-Jewish, this project seeks to study the relationship between a person's Jewishness and their environment, both hostile and friendly, in order to develop a better understanding of the individual's 'self' concept.

In 2002 Tony Simons wrote an article entitled Joffo: *'Un sac de billes and other writings*. The research topics raised in this study are related to social, historical, and political issues. Second, the exploration of identity and its textual effects and the last is the structure of the story and its intellectual relevance. *Narrative theory*, especially regarding the construction of narrative texts, is the main theory for analysing the two works of Joseph Joffo related to social, historical and political issues. In another part, Simons also tries to trace the two texts from previous texts with the theory of intertext. The focus of analysis on Joseph Joffo's *Un Sac de Billes* and *Baby-Foot* is firstly concerned with social, historical and political issues. This connection is raised through the writing model and the effect of reading on the two works as a narrative construction. Through these two works, Simons chooses to explore the context of the occupation of *Un Sac de Billes* and Jewish identity. Both are considered as textual effects of the two works. In relation to political issues, Simons sees that reflection on the representation of closed spaces and the movement of the main character between these spaces aims to provide stimulation to the reader and at the same time a rite of passage. Regarding the structure of the work and its intertextual relevance, Simons stated that the structure of the second sequel, *Baby-foot*, did not succeed in following the success of the first. However, related to the representation of the Jewish people during World War II, France's involvement in the Holocaust both works have been able to provide a good understanding. In terms of intertext, the two works of Joseph Joffo are considered to have intertextual relevance to the *Odyssey* and the biblical narrative of the Jewish people and their journey from slavery to liberation.

The first article related to the adaptation and ecranisation of Joseph Joffo's work was the work of Elizabeth Bush (2013). His research topic is how the graphic adaptation of Joseph Joffo's 1973 memoir by Vincent Bailly, and why Vincent Bailly's rough-line artwork and watercolours impart precision and immediacy to the adaptation to the viewer. This graphic adaptation highlights Joseph Joffo's 1973 memoir of his experiences as a Jewish family dealing with the presence of Nazi troops in France. This adaptation also describes in detail how Joffo's parents, who work as barbers in Paris, came to see potential in their children, ideas and strategies to deal with situations and his dreams of freedom. On the other hand, this graphic adaptation is able to present irony and a tragic situation in which the success of Mr. Joffo's children (Joffo's father) gave him the opportunity to live in a safe place, leaving him with the fact that he himself had to be captured and died in the Auschwitz Camp by the Nazis.

Article Saraswati W.P. (2019) raised two research problems, including the transformation from the novel *Un Sac de Billes* to a film with the same title using Pamusuk Erneste's ecranisation theory and the results found from the adaptation process were analysed using Roland Barthes' five semiotic codes. This study analyses the process of adaptation from romance to film *Un Sac de Billes*. The first process of adaptation from romance to film is by analyzing subtractions, additions, and variations in the storyline (plot), characterization (characters), and setting (time and place). After conducting an analysis using the ecranisation approach, the results of the ecranisation study were then analysed using Roland Barthes' five semiotic codes.

The third article related to adaptation is by Marie-Pascale Hamez (2020). This article discusses the problems of cinematographic adaptation and graphic adaptation (*la bande dessinée*) of Joseph Joffo's novel *Un Sac de Billes* which are beneficial for learning French for foreigners. The selection of literary works as learning media is based on their wealth. The paradigms in this book are intercultural, communication representation, social code and cultural capital, as well as aesthetics. Through the existing data in the cinematographic and graphic adaptation of Joseph Joffo's *Un Sac de Billes*, there are several objectives to be achieved, including; (1) interpersonal skills (attitudes) where openness and cultural reflection are valued, (2) knowledge in the sense that includes transmissive content with opening knowledge about communication processes in other cultures, (3) knowing how to understand and knowing, how to learn and do which mobilizes skills to understand documents or other cultural events and also to acquire new knowledge in this regard and to act appropriately in exolingual

communication situations, (4) knowing how to engage: critical cultural awareness skills and a commitment to negotiate compromises for oneself or with others, a compromise that goes beyond a simple agreement on the reference of basic cultural norms, to lead to the construction of new objects that are acceptable to different parties, lies between cultures, in other words "intercultural".

Jay and Astro (1994) raised the issue of French writers inserting a yellow star in their work. Through his work, the author states that many French writers have mentioned the yellow star in their works. Literary works are considered to provide space to speak, teach how to live and at the same time believe it to show others and at the same time negate it with evil and bring it closer to humanity. The mention of a yellow star in the literary works of several French writers is seen as a protest, as was done by Max Jacob in his last poem, *Amour du Prochain*, prior to the 1944 prison camp. In that poem, he compares himself to a frog without a yellow star. He envied the happy frog. 'No children make fun of my yellow star. Happy toads! You don't have the yellow star'.

Geoff Woolen (2015) discusses echoes of elementary school books that use selected texts from the 20th and 21st centuries as learning media, and the didactic position of works by *Le Tour de la France par Deux Enfants*, *L'Assommoir*, and *Un Sac de Billes*. *Le Tour de la France par Deux Enfants : devoir et patrie* although published at the same time as *L'Assommoir*, one of Emile Zola's monumental works has a high resonance among readers in their ten years of age in France. In fact, if you look at the print sales figures, it is almost four times the sales of Zola's naturalism work, which only touched 2.7 million copies. What, then, makes the work's echo so great? The work with the adventurous theme is considered a mine of positive pedagogic information on all matters related to geography, history, economics, and other facts about interesting French themes. As the figures of Julien and André from the work of Helias consider that the representation of the state is considered to be related to individuals, patriotism, cultural diversity but has a deep unity, as seen in the sub-headings 'devoir'-obligation- and 'patrie'-patriotism. Another echo can be seen from *Un Sac de Billes* where two brothers Jo and Maurice travel across the French country in conditions of a country controlled by colonialists. The two Jewish children look smart by traveling in a reverse clockwise direction, which is different from André and Julien who do the opposite. The journey of two young Jewish men with gallant determination to reach the free zone has a good reception in the eyes of their readers.

Agathe Rondeau (2015) specifically discusses what to bring in children's literature for learning about memory and history of *La Shoah*. There are several literary works that are used as a source of children's learning about history, memoirs, *La Shoah*, anti-Semitism and others, among others; *Un Sac de Billes*, *Le Petit Garçon Étoile*, *Otto*, *Autobiographie d'un ours en Peluche*, *Kakine Pouloute*, *L'histoire de Clara*, and *Les Arbres Pleurent Aussi*. The important things taught are related to the following themes; (1) *Des enfants à la violence et à la mort*, (2) *Les Nazis : une allégorie de la violence*, (3) *Une morte implicite*, and *Une reconstruction difficile?*. Veronique Medard's (2011) doctoral research examines the role of literature in the transmission of memory, the purpose and quality of literary works, and whether writers pursue specific goals or they simply feel the need to recount their childhood in writing. This study selected six main data, namely Joseph Joffo's work entitled *Un Sac de Billes et Simon et l'enfant*, Judith Kerr's work entitled *When Hitler Stole Pink Rabbit* and *Bombs on Aunt Dainty*, and Hans Peter Richter's work entitled *damals war es friedrich et wir waren dabei*.

The last article deals with the literal integration of the roman *Un Sac de Billes* in sixth grade readers by Laurence Claude-Phalippou (2018). This article highlights the composition of the learning syllabus model which consists of details of the sequence of learning plans, the time required, the expected results, and the final project activities. So, literary works are used as learning media. The learning method in this book uses a learning sequence (*Déroulement de la sequence pedagogique*). For example, the first order of learning is contact with the book. The activities carried out are holding the book, looking at it, discussing together the first part, the fourth part and others. In addition to using the learning sequence, this book also utilizes sources related to *Un Sac de Billes'* literary works such as maps, yellow asterisks, and others. There are seven lesson plans designed in the book (syllabus). Literature learning at the school also makes use of learning resources from adaptation works to add to learning references and at the same time support the ultimate goal of learning.

Stephanie Faye Munyard (2020) conducted research for her doctoral studies and also published part of her dissertation. In his article Munyard examines the themes of loss and absence transmitted through the re-translation of Joseph Joffo's *Un Sac de Billes* (1973) and how to consider the role of translation and retranslation in the transmission of Holocaust memory and Joffo's relationship to his translation work. Loss and absence in *Un Sac de Billes* is seen from the perspective of Boase Beier's *Stylistic Silence*. This article has illustrated how Joseph Joffo uses 'stylized silence' such as repetition,

ellipses, and metaphors to make sense of his experiences and to represent absence and loss. Metaphor, for Reiter, 'facilitates the naming, and therefore the mental understanding of reality. However, in the act of translating something into language through metaphors, individuals also gain additional knowledge about reality (Reiter 2005, 98). Multimodal images and shapes can function in a similar way, providing victims, like Joffo, a vocabulary expanded through traumatic memories and false memories of past events can be resolved or resolved. This multimodal form of translation provides new possibilities for telling the silence contained in a text, and for depicting the intangible psychological aspects of memory or loss that exceed all imagination. If so, for Joffo, translating the story through visual media might be considered less '[. . .] a means of creating distance between the witness and the traumatic event (Kershaw 2018, 249) rather than a means of bringing him and his audience closer to his memories of it.

Then, in his dissertation entitled *Defying and Defining the Darkness* Munyard (2020) discusses three problems, including; (1) How did the authors of the three narratives bridge the gap between experience, knowledge, and representation of the Holocaust, (2) which "Substitute vocabulaires" used to represent their experiences, and (3) What role did translation play in the construction and transmission of the narratives? this narrative from texts originally written in French through translation into English and German. This project brings together analyses of holocaust manuscripts, published narratives, graphic novels and films, as cultural products that translate the Holocaust experience for their authors. It explores how the various agents involved in the transmission of the holocaust (translators, family members of victims, editors and illustrators) interact with the "replacement vocabulary", and the knowledge that this vocabulary communicates, across different modalities and in different languages (French, English and German). This thesis explores how transformative translation for representation of the Holocaust in three case study chapters allows "the source text to live beyond itself, beyond its own limitations".

CONCLUSION

Based on reading the sequels of Joseph Joffo and several works with the same background (the holocaust), the conclusions of this study consist of three important parts; The first is related to the emergence of French holocaust literature, the holocaust stories in Joseph Joffo's sequel, and how other researchers view Joseph Joffo's work and other similar works that discuss the major tragedies of World War Two, namely the Holocaust. Much French holocaust literature was inspired by Augustine Fouille's *le Tour de la France par Deux Enfants* which tells the story of the setting of World War One. Another work that talks about the holocaust is the Deforges trilogy entitled *La Bicyclette Bleue* (1981), *101, Avenue Henri-Martin* (1983), and *Le Diable en Rit Encore* (1985). Second, like Fouille and Déforge, Joseph Joffo also chose children's characters to tell stories about World War Two. Joffo's sequel work not only tells stories about children but also raises the human tragedy committed by the German army and the existence of the Jewish community in the midst of this terrible tragedy. Third, the works of Joseph Joffo and several similar works have caught the attention of many researchers. They see works set against the backdrop of the war from various perspectives; for example, trauma, memory, translation, learning, adaptation and others.

Seeing the enthusiastic response from intellectuals who discussed these works, the researcher hopes that future research will be able to reveal other sides through other approaches that are more detailed and thorough. Works with a holocaust background are interesting to see how the author positions his characters, for example children, and what purpose he wants to convey with this choice. It is also interesting to see the involvement of other countries (coalitions) involved in World War II and their role.

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