



Death Rituals and Social Critique: A Pragmastylistic Analysis of Ernaux's *La Place* and *Une Femme*

Irma Nurul Husnal Chotimah✉ Syihabuddin✉

Linguistics Study Program, Postgraduate School
Universitas Pendidikan Indonesia

Info d'article

Histoire de l'Article :

Reçu mars 2025

Accepté avril 2025

Publié mai 2025

Keywords :

Ernaux, death, existentialism,
phenomenology,
pragmastylistic

Abstract

This article investigates Annie Ernaux's *La Place* and *Une Femme* through a pragmastylistic lens to determine how death is woven into their sociocultural and existential fabric. Focusing on Ernaux's diction, syntax, and narrative stance, the study conducts close readings and systematically codes every passage that deals with death, funeral bureaucracy, and phenomenological experience. The results show that Ernaux's seemingly plain language foregrounds institutional regulations and class constraints, exposing how they mediate personal loss. At the same time, her restrained, almost documentary narrative voice registers the tension between public conventions and private grief, revealing an interior struggle that never slips into overt sentimentality. Overall, the analysis demonstrates that Ernaux's treatment of death is doubly conditioned: by external bureaucratic structures that organize mourning and by the narrators' direct confrontation with mortality. By mapping these linguistic strategies, the study clarifies how contemporary literature can mobilize stylistic economy to express complex social dynamics, cultural memory, and existential reflection—altogether highlighting language's decisive role in shaping narratives of loss.

Extrait

Cet article examine *La Place* et *Une femme* d'Annie Ernaux à travers une perspective pragmastylistique afin de comprendre comment la mort s'inscrit dans leurs trames socioculturelles et existentielles. En analysant le choix lexical, la syntaxe et la posture narrative, l'étude procède à des lectures attentives et à un codage systématique des passages consacrés à la mort, à la bureaucratie funéraire et à l'expérience phénoménologique. Les résultats montrent que la langue, d'apparence neutre, met au premier plan les règlements institutionnels et les contraintes de classe qui modulent la perte intime. Parallèlement, la voix narrative—quasi documentaire—fait ressortir la tension entre conventions publiques et deuil privé, révélant un combat intérieur dépourvu de pathos explicite. L'analyse démontre ainsi que la représentation de la mort chez Ernaux est doublement conditionnée : par les structures administratives qui organisent le deuil et par la confrontation directe des narratrices avec la mortalité. En cartographiant ces stratégies stylistiques, l'étude éclaire la manière dont la littérature contemporaine mobilise l'économie langagière pour exprimer dynamiques sociales, mémoire culturelle et réflexion existentielle, soulignant le rôle décisif du langage dans la mise en récit de la perte.

© 2025 Universitas Negeri Semarang

✉ Adresse:

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

ISSN 2252-6730

INTRODUCTION

This study aims to understand the representation of death in two of Annie Ernaux's works, *La Place* (1986) and *Une Femme* (1987), both widely recognized in contemporary French literature (Adler, 2022; Basanj et al., 2019). These two texts narrate the deaths of the narrator's parents—the father in *La Place* (hereafter *LP*) and the mother in *Une Femme* (hereafter *UF*). Although loss is a familiar theme across literary traditions, Ernaux's treatment of death diverges sharply from conventional, sentimental, or metaphorical approaches. She presents death as an integral part of everyday life, regulated by social and bureaucratic structures and imbued with class dynamics and cultural norms in modern France.

This study aligns with Roche's (1999) reading of *LP* as a seminal example of "auto-sociobiography," foregrounding the social dimensions of personal experience. Ernaux's own concept of *récit de l'événement* demonstrates how traumatic events such as death generate layered narratives that fuse personal reflection with social critique (Laflamme, 2013). Moricheau-Airaud (2020) similarly situates Ernaux's oeuvre at the intersection of literature, sociology, and history.

Modern French society reveals itself in funeral bureaucracy, church ritual, and local cultural norms. In both *LP* and *UF*, the narrator portrays a working-class milieu whose members carry on with daily tasks even in the immediate aftermath of death. The family café, for example, stays open so as not to lose customers while the deceased lies in repose upstairs (*LP*, 17). Such moments show that death is treated not only as a sacred event but also as part of practical routines and economic obligations. Ernaux's prose details how administrative procedures and financial pressures shape the management of death, fostering emotional distance between individuals and the event itself. As Laflamme (*ibid.*) observes, this narrative stance downplays private sentiment to highlight a collective reality rooted in working-class experience. Yet Ernaux's critique of social structures simultaneously raises existential questions about mortality. In this sense, Moricheau-Airaud (*ibid.*) reads her work as an implicit challenge to the norms that determine family roles and the social status of the elderly when confronted with death.

Several studies have highlighted how a pragmatist approach can be used to analyze social dynamics in modern literature (Merzah, 2024; Patil, 2015). These researchers assert that linguistic choices in literary texts mirror underlying social structures and reveal hidden aspects of social life through factual details. Building on these findings, this study focuses on Ernaux's works to explore how social structures and personal experiences are conveyed through specific linguistic choices. (Basanj et al., *ibid.*) further assert that *LP* illustrates how social and economic capital shape narratives of loss, in line with Pierre Bourdieu's sociological theory. This perspective is enriched by comparing *UF* with other works such as Leyla Erbil's *Une Femme Etrange* (Yilancioglu, 2009) and by showing that these themes are part of a broader literary discussion (Thomas, 2024).

The main issue identified in this study is how social structures and cultural norms influence the representation of death in *LP* and *UF*, and how this reflects class dynamics and bureaucracy in modern French society. The study aims to analyze how Ernaux's linguistic choices—such as diction, sentence structure, and narrative modes—both mirror and critique the social structures that govern funeral rituals, and how these choices affect the narrator's existential experience.

Accordingly, the objectives of this research are (1) to identify and analyze the linguistic choices in *LP* and *UF* that reflect the social and bureaucratic structures associated with death; (2) to explain how the depiction of death in these two works mirrors the dynamics of social class and cultural norms in modern France; and (3) to investigate how the narrators in both novels experience death as an existential phenomenon shaped by social context.

The theoretical framework for this study includes a pragmatist approach and existentialist and phenomenological theories. A pragmatist approach enables an in-depth examination of how linguistic choices construct meaning and reveal social dynamics in the text (Black, 2006). Existentialist theories, such as those outlined by Jean-Paul Sartre (1996), help clarify how death affects the narrator's identity and freedom. Meanwhile, the phenomenological theories of Line Ryberg Ingerslev (2022), insights from Besnik Pula's examination of social phenomenology (2022), Shaun Gallagher's analysis of embodied perception (2010), and Maurice Merleau-Ponty's work on the lived body and perception (2012) are employed to analyze how the narrator experiences death through sensory perception, worldbuilding, and self-awareness.

Ingerslev (*ibid.*) emphasizes the concept of grief as a commitment to the deceased, where memories and shared values are preserved and transformed into a new sense of continuity. Pula (*ibid.*) highlights how phenomenology bridges subjective experience and the shared life-world, underlining

the interplay of personal and social dimensions in constructing meaning around death. Gallagher (*ibid.*) focuses on the embodiment of perception, asserting that our interactions with the world, including others and objects, are inherently shaped by our physical and social contexts. Merleau-Ponty (*ibid.*) deepens this perspective by demonstrating how the body is not merely a biological entity but the medium through which we experience and interpret the world. This embodied understanding resonates with Ernaux's depiction of mourning, where sensory interactions such as touching or preparing the deceased's body are integral to the narrative.

These perspectives collectively align with Ernaux's depiction of mourning as a process of maintaining bonds with the deceased while navigating the social dimensions of death. Ingerslev and Pula highlight how grief not only ties us to the past but also serves as a world-building practice, fostering a renewed engagement with life and the social fabric. Gallagher and Merleau-Ponty's focus on the sensory and embodied aspects of existence further underscores how death is experienced through the body and its connection to the world. By grounding this study in accessible phenomenological insights, it reflects how sensory, social, and existential dimensions coalesce in Ernaux's works to convey a multifaceted representation of grief.

An examination of these two works aims to trace how Ernaux's language style shapes a narrative that touches on social layers while conveying personal meaning. On one hand, Ernaux depicts administrative procedures, formalities, and interactions with the surrounding environment, positioning death as an event that families and communities must "manage." On the other hand, death becomes an existential moment for the narrator in coming to terms with the reality that a close individual is no longer alive, although the emotional response is often muted. Scenes of shaving the father's corpse, dealing with bodily decay, or witnessing the coffin's closure for the mother are narrated as though one were handling everyday tasks. Nonetheless, there is a profound awareness that the narrator cannot avoid the fact of death, and thus still experiences the intensity of grief, though perhaps not conveyed with excessive emotion.

In a broader context, this representation of death draws attention to the intersection between modern social realities and human vulnerability. As Ingerslev (*ibid.*) suggests, grief is not merely a reflection of loss, but a practice that re-engages the mourner with the social world, fostering a renewed sense of purpose and continuity. Similarly, Gallagher (*ibid.*) highlights how embodied perception underscores the relational and sensory dimensions of human vulnerability, particularly in moments of mourning. Merleau-Ponty (*ibid.*) emphasizes that the body acts as the primary medium for interpreting and engaging with the world, which aligns with Ernaux's depiction of mourning as a deeply sensory and relational experience. Fuchs (2022) expands this perspective by framing grief as the loss of a "lived system of meaningful relations" with the deceased, a disruption of shared projects and routines that once defined the mourner's world. This phenomenological view underlines the relational essence of human existence and the profound effect of losing a shared world.

Some readers perceive Ernaux's approach as "humanist," placing death within a complex social system that includes healthcare institutions, business practices, and local notions of propriety. Others question the extent of emotional distance in the narrative—whether an emotional detachment truly exists or whether Ernaux is simply depicting sadness in a different manner. Existential and phenomenological approaches help illuminate this issue by examining how human beings face the mystery of mortality under seemingly "ordinary" circumstances. Sartre (*ibid.*) contributes to this discussion by emphasizing individual freedom in confronting death, suggesting that the narrators' navigation of loss reflects an existential struggle to ascribe meaning and agency within constraining social structures.

This study attempts to address two principal questions. First, how do the linguistic features in *LP* and *UF* imply a specific social critique, particularly regarding bureaucracy, class, and cultural norms related to funerals? Second, how is death presented as an existential and phenomenological experience for the narrators? Drawing from Merleau-Ponty's (*ibid.*) notion of the lived body, the study examines how sensory and embodied interactions with death in Ernaux's works reflect broader social and existential themes. Additionally, Heidegger's concept of being-towards-death (Gorner, 2007) provides a framework for understanding how awareness of mortality shapes the narrators' identities and their negotiation of self-meaning. The intended outcomes include a detailed explanation of Ernaux's linguistic choices—in diction, sentence structure, and minimalist narration—and an exploration of how these works conceptualize death in relation to social identity and self-meaning. The analysis is limited to these two texts to maintain a focused and in-depth study.

The use of linguistic theory primarily serves to describe the writing strategies that influence how readers interpret death as situated between social procedures and personal conditions. This approach

aligns with insights from sociolinguistics, such as Gualberto & Kress's (2019) concept of social semiotics, which explores how language constructs and conveys social meanings. Additionally, Black's (*ibid.*) work on pragmatic stylistics highlights how linguistic choices in literary texts can reveal the interplay between personal and institutional narratives. This aligns with Barthes' insights on "mobilizing absence," where the narrative power of loss becomes a central mechanism in elegiac writing (Todd, 2016).

Meanwhile, existentialist theory—such as Sartre's ideas on freedom and death (*ibid.*) or Camus's notion of absurdity (Voisine-Jechova, 2001)—helps clarify the narrator's position within a society that views grief as something regulated. Camus emphasizes the confrontation between the human desire for meaning and the indifferent nature of the universe, which can be seen in the narrator's attempt to reconcile personal grief with societal expectations (Nnaemeka Onwuaturgwu & Toochukwu Arinze, 2020). Cornwell (2016) further underscores this tension, situating absurdity as a response to the chaotic and irrational structures of human existence. Heidegger's (Gorner, 2007) and Merleau-Ponty's phenomenology (*ibid.*) provide the foundation for understanding how individuals experience death through bodily phenomena, vision, and a sense of time. Furthermore, as Todd suggests (*ibid.*), writers often harness the absence caused by death to deepen literary engagement, transforming loss into a generative force for reflection and creativity. Similarly, Root & Exline (2014) propose that continuing bonds provide an adaptive framework for maintaining relationships with the deceased, suggesting that preparing the body or arranging rituals extends beyond procedural acts into deeply relational and existential domains.

More broadly, this study contributes to the discussion on the interaction between language, social systems, and one's internal world. Haraway (2019) emphasizes that storytelling is not just personal but symbiotic, involving social and cultural dimensions that resonate with shared human vulnerabilities. By examining how Ernaux narrates the death of her parents within a specific environment, readers can gain insight into how death rituals operate in modern society—including bureaucratic routines, class relationships, and religious values. The existential and phenomenological inquiries allow a deeper exploration of questions that arise when facing the end of life: what is the meaning of grief, responsibility, and freedom for individuals living within a social framework demanding that everything be organized? In light of a social constructionist perspective on grief, Neimeyer et al. (2014a) argue that mourning involves constructing shared narratives that situate individual loss within a broader cultural context. Thus, through *LP* and *UF*, this study aims to depict a portrait of death that begins with straightforward facts but raises profound questions about the essence of human existence.

METHODOLOGY

This study employs two works by Annie Ernaux, *LP* (Ernaux, 1986) and *UF* (Ernaux, 1990), as the principal material objects of analysis. It aims to examine how particular linguistic features—analyzed through a pragmatylistic framework—shape the portrayal of death and social critique within these texts. The research focuses on narrative passages illustrating the narrator's experience of parental death (father or mother), while considering the author's context and the broader sociocultural realities of France as an essential backdrop.

Methodologically, the study applies textual analysis through a pragmatylistic approach, integrating stylistic inquiry (e.g., diction, sentence structure, narrative form) with pragmatic considerations (e.g., context of language use, communicative intentions, and discursive effects). The research adopts a qualitative, interpretive orientation, seeking to uncover hidden meanings behind Ernaux's seemingly straightforward writing style (*écriture plate*). In doing so, it underscores the importance of situating the analysis within the social and cultural context of France, thereby enabling a nuanced interpretation of death, bureaucracy, and class structures depicted in these works.

The primary research instrument is a data coding table (data sheet) that collates relevant textual excerpts, linguistic categories (such as administrative diction, succinct sentences, or reportage-like tone), and pragmatic contexts (social situations, death rituals, class relations). The researcher also notes existentialist and phenomenological elements, particularly when the narrator portrays grief, engages with the deceased, or observes the responses of those around them.

The analysis process begins with a close reading of *LP* and *UF* to identify narrative segments focusing on the death motif. Quotations or excerpts exhibiting pragmatylistic features—such as the statement *C'est fini* or administrative details like *fiche d'inventaire*—are systematically collected. Each

data point is then categorized according to analytical labels (e.g., “bureaucratic diction,” “physical description of the deceased,” “emotional expression,” “religious ritual,” etc.). Data interpretation proceeds by applying theoretical perspectives from pragmatist, the sociology of literature, and existential-phenomenological thought. This involves assessing how linguistic choices (diction, syntactic structure) construct a bureaucratic impression, assert social hierarchies, or convey an existential dimension. The researcher further conducts conceptual triangulation by consulting secondary literature—including French literary criticism on Annie Ernaux—to substantiate the findings. Finally, these interpretations are contextualized within French cultural frameworks and theories of death in the humanities, leading to a comprehensive understanding of how Ernaux’s works articulate the meaning of death and propose a social critique.

RESULT AND DISCUSSION

A Pragmatist Analysis of Social Critique in Death Rituals

This section elaborates on how *LP* and *UF* by Annie Ernaux, using a pragmatist approach, convey a social critique of death rituals in France—especially concerning bureaucracy, social class stratification, and cultural norms. Both works underscore that death is not merely a personal occurrence but also a sphere in which diverse social, economic, and cultural interests converge. By foregrounding the use of language (diction, sentence structure, and narrative style) within its social context, this analysis demonstrates that a pragmatist approach can unveil layered critical dimensions behind an ostensibly straightforward narrative.

From the pragmatist perspective, linguistic features (choices of vocabulary, sentence construction, and narrative strategies) serve specific communicative purposes, including the attainment of particular effects on readers. (Black, *ibid.*) In *LP* and *UF*, Annie Ernaux portrays death as a process saturated with administrative procedures, social-class perspectives, and cultural conventions. Her style, characterized by directness, minimal euphemism, and attention to factual detail, gives the impression that death is an ordinary event subject to societal regulations. However, on closer examination, a more nuanced social critique emerges—one that questions the bureaucratization of mourning and exposes class inequality.

Ernaux’s reportorial narrative style becomes evident through her chronological depiction of events, often emphasizing administrative elements such as *fiche d’inventaire* (*UF*, p. 13) or *deux heures réglementaires* (*UF*, p. 13). In parallel, her diction underscores the tension between personal grief and structural reality (procedure-bound obligations, cultural norms). Accordingly, the sentence structures are frequently concise and direct—evident in statements like “*C’est fini*” [It’s all over], (*UF*, p. 13) or “*Ma mère est morte le lundi 7 avril...*” (My mother died on Monday 7 April), (*UF*, p. 11)—imparting an emotional detachment between the narrator and the event of death. By combining administrative diction, succinct sentences, and a focus on facts, Ernaux subtly conveys that death is controlled by rigid social regulations.

Diction and Sentence Structure as Instruments of Bureaucratic Critique

One of the most striking aspects in both works is the strong administrative tenor in the depiction of death. Expressions such as “*fiche d’inventaire à signer*,” [to sign the inventory] (*UF*, *ibid.*) “*grand bordereau*,” [an order form] (*UF*, p. 14) and “*descente très longue*,” [a very long descent] (*LP*, p. 19) along with detailed explanations of coffin colors and lining options, do more than simply portray the procedural realities of a funeral; they also reveal how grieving families often become entangled in bureaucratic obligations. Viewed through a pragmatist lens, such choices of diction demonstrate that language functions not only to reflect but to affirm social mechanisms that systematically govern every facet of grief.

Concise, straightforward sentence structures further reinforce the impression of bureaucracy. Phrases like “*Il fallait se dépêcher*” [It is necessary to hurry] (*LP*, p. 14) reflect not only urgency but also how the narrative presents death as an event dictated by biological and technical realities. This pragmatic approach to death reduces space for emotional reflection, highlighting how practical needs dominate moments that might otherwise be reserved for grief.

However, it is crucial to note that “*Il fallait se dépêcher*” in its context does not stem solely from bureaucratic pressures but from the physical reality of preparing a body before it stiffens. This biological necessity underscores the tension between the material and the emotional, showing how the demands of the former often take precedence. The brevity of the phrase itself mirrors the compression of time and emotion within the narrative, conveying a sense of urgency that leaves little room for sentimental expression. This resonates with the pragmatic approach discussed by Mey (2005) in “Literary Pragmatics,” where the interplay between language, context, and meaning emerges from practical constraints and user engagement.

Moreover, short sentences such as “*C’est fini*” or “*Ma mère est morte*” present the fact of death devoid of the emotional outpouring typically expected by readers. A pragmatist analysis highlights how this strategy underscores the dynamic interaction between social norms, personal loss, and the procedural handling of death. As highlighted by Todd (*ibid.*) the aesthetic force of absence in elegiac literature mobilizes both the narrative and emotional framework of loss, allowing readers to experience the profound tension between presence and absence.

The tension between presence and absence in grief is further illuminated by Thomas Fuchs, (*ibid.*) where grief oscillates between “presentifying” and “de-presentifying” intentions. This conflict between holding on to the presence of the deceased and acknowledging their absence resonates with Ernaux’s concise, dispassionate narrative style. It reveals how practical realities, such as bureaucratic or biological demands, frame and constrain the experience of mourning.

Rather than treating grief as a sacred moment, the narrator allows administrative procedures and institutional regulations to take center stage, as though these are the most urgent realities that must be addressed. This shift from emotional to procedural not only subverts traditional depictions of mourning but also forces readers to confront the ways in which societal structures shape individual experiences of loss. By foregrounding the pragmatic aspects of death, the narrative challenges the expectation of catharsis and instead presents a portrait of mourning that is fragmented and constrained by both physical and institutional realities. This aligns with the findings by Geisler & Dykeman (2023) where instrumental grief is characterized by cognitive and behavioral responses, reflecting a focus on action over emotion in coping with loss.

The implied social critique here is that society—particularly in France—may have framed death within an almost “mechanical” set of rules. (Neimeyer et al., 2014b) In *LP*, the narrator expresses discomfort at being required to promptly handle her father’s remains through various procedures, while other relatives remain occupied with running the café downstairs. The continuity of business and institutional regulations clearly takes precedence over the emotional need to process loss. Similarly, in *UF*, the narrator is portrayed signing a *fiche d’inventaire* and receiving a plastic bag containing her mother’s personal belongings, as though the deceased’s identity is reduced to an inventory list. Through a narrative dense with administrative descriptions, Ernaux highlights how the reality of death has been managed by a system that creates distance between the actor (the family) and the event (death).

In Ernaux’s sentence constructions, she often presents information step by step, as in “*j’ai pris du chêne*” [I took the oak wood] (*UF*, p. 14). These report-like sentences are further evident in phrases such as “*On lui avait déjà fait sa toilette, une bande de tissu blanc lui enserrait la tête*” [Her body had already been washed, a band of white cloth was wrapped around her head] (*UF*, p. 11) and “*Il notait tout sur un grand bordereau et tapait de temps en temps sur une calculette*” [He noted everything down on a large form and occasionally tapped on a calculator] (*UF*, p. 14). Such constructions prompt the reader to follow the procedures for handling the remains precisely as they are, without excessive emotional embellishment.

The reader faces a “procedural text” emphasizing duties and formalities. This is further reinforced by sentences like “*On ferait l’inventaire des affaires personnelles de ma mère*” ‘they would take inventory of my mother’s personal belongings’ (*UF*, p. 12) and “*Un employé nous a conduits dans un bureau, posé des questions sur la date du décès, le lieu de l’inhumation, une messe ou non*” ‘An employee took us into an office, asked questions about the date of death, the burial site, and whether there would be a mass’. (*UF*, p. 14) These lines reflect the institutionalized handling of death, reducing a deeply personal experience to a series of steps and transactions.

In the pragmatist framework, this focus on procedural language yields a forceful social critique by revealing how death—ostensibly a realm of personal grief—is regulated by bureaucratic structures. This message is not delivered through explicit narrator commentary but is instead embodied through a reportorial style that prioritizes administrative details.

Social Class Representation and Cultural Norms in Death Narratives

In addition to highlighting bureaucracy, the narratives in both texts contain critiques related to social-class stratification, which becomes especially evident when death occurs. In *LP*, for instance, the emphasis on the working-class family background—running a café and serving customers—contrasts with the narrator’s eventual role as a teacher. When her father dies, she notes “*aucune de ces personnes « haut places »* ‘None of these important people’ (*LP*, p. 20) came to the funeral, indicating the absence of elite figures during this moment of mourning. Such details signal that class structures persist even during highly personal events. Even at a funeral, social norms and class relations determine who attends and how the ceremony is conducted.

The narrator frequently records who takes part in the mourning rituals, what they do, and how they react. Some are neighbors, café customers, or relatives from the same working-class background. Given the neutral reportorial tone, readers become more aware that, for the working class, death is not always associated with grand or formal ceremonies. Often the family must continue operating the business for economic reasons, as implied by the juxtaposition “*Mon père décédé reposait en haut et elle servait des pastis et des rouges en bas.*” [My deceased father rested upstairs while she served pastis and red wine downstairs.] (*LP*, p. 17) served pastis and red wine downstairs. This phrase describes the father’s body resting upstairs while the family continues serving drinks downstairs. Through such contrasts, Ernaux suggests that working-class grief is confronted with a harsh reality: suspending work is tantamount to forfeiting one’s livelihood.

These insights align with Mulrine’s findings (2020), where she highlights how economic constraints, and societal expectations shape the ways in which grief is expressed and performed in working-class settings. Similarly, Heinämaa (2015) underscores the different senses of mortality, illustrating how cultural and social contexts influence experiences of death and mourning. Ernaux’s juxtaposition of business continuity and mourning rituals reflects this duality, showing how grief in the working class is both deeply personal and inherently constrained by external realities. Moreover, Haraway (*ibid.*) offers a compelling perspective on how narratives about death and grief reflect broader social hierarchies, reinforcing Ernaux’s subtle critique of class stratification during moments of personal loss.

Furthermore, cultural norms also appear in expressions such as “*sans cris, ni sanglots*” or “*larmes, silence et dignité*,” illustrating societal expectations that families behave “appropriately” when faced with death. For the working class, excessive displays of emotion may be deemed unseemly, whereas appearing too cheerful might be construed as disrespectful. These norms are reinforced by the behavior of onlookers who may offer “*faussetement joviale*” [falsely jovial] (*LP*, p. 17) remarks or maintain polite small talk during the visitation. The pragmatystic dimension here lies in Ernaux’s portrayal of such reactions through descriptive sentences, largely without explicit evaluation. The narrator merely presents the actions and utterances, while the reader is encouraged to judge for themselves any discordance between the grieving moment and social conduct.

These observations align with Stephanie Mulrine’s findings (*ibid.*) which explore how societal expectations impose rigid norms on grief expression, particularly in working-class settings, where balancing decorum and personal emotion becomes a key struggle. This dynamic also reflects Donna Haraway’s argument (*ibid.*) that narratives often embed and reinforce cultural hierarchies, compelling individuals to conform to communal expectations during pivotal life events.

Moreover, religious rituals highlighted in both works function more as cultural norms than as expressions of deep faith. Explanations of the “*messe*,” [mass], “*cercueils*,” [coffins] (both in *LP* and *UF*) or the “*les deux heures réglementaires*” for waiting on the deceased do not convey a profound spiritual connection. Instead, these rituals are treated as obligatory tasks, on par with other administrative requirements. Sentences depicting the church setting—such as “*une cassette d’orgue sur le magnétophone*” [an organ tape on the tape recorder] (*UF*, p. 17)—imply practicality rather than sacredness. Accordingly, the family’s adherence to cultural conventions is evident in how they persist in performing the rituals, even though their emotional relationship with the church appears minimal. Similarly, Hakola (2015) notes that the modernization of death has led to its marginalization from public spaces into private and institutional domains. This transformation reflects a societal desire to manage death efficiently, relegating emotional and spiritual dimensions to secondary importance. Ernaux’s depiction mirrors this shift, portraying rituals not as profound spiritual acts but as tasks shaped by societal expectations and institutional convenience.

In summary, the social critique in *LP* and *UF* operates on several levels. First, bureaucracy governs every detail of the funeral, potentially suppressing expressions of grief. Second, social class dictates who attends and how they behave, reaffirming a hierarchy that endures even in the face of death. Third, cultural norms obligate families to present a certain decorum, thereby constraining the space for profound expressions of sorrow. A pragmatist approach illuminates these layers by examining how Ernaux integrates administrative diction, straightforward sentences, and a reportorial narrative style to convey the sense that death is an event “managed” by social mechanisms.

Ultimately, both *LP* and *UF* depict death not merely as a personal tragedy but as a reflection of a social system that operates through regulations, class dynamics, and cultural norms. Within a pragmatist framework, the use of bureaucratic language, simple sentence constructions devoid of overt sentiment, and a focus on administrative procedures and social customs collectively highlight the simultaneously absurd yet orderly nature accompanying grief. Put differently, these texts reveal that individuals are confronted with a range of social obligations that often transform mourning into a series of formal actions. Social criticism emerges through this understated mode of narration: rather than centering on familial intimacy, death frequently becomes a public affair governed by bureaucratic concerns, economic pressures, and cultural demands.

Existential Dimensions

Existential thought in literature often focuses on how a character or narrator grapples with freedom, constraints, and personal responsibility, particularly when facing a critical situation such as death. In *LP* and *UF*, crucial moments that make the existential dimension explicit arise when the narrator witnesses the dying process and death of her parents, and also when she wrestles with her own newly defined roles (for instance, as a teacher or as a child who has lost a father or mother).

A clear illustration appears when the narrator passes the CAPES exam: a single hour of oral assessment separates her from a working-class identity and transforms her into a certified teacher. (*LP*, p. 11-12) This can be read as a symbol of existential freedom—the realization that her fate can shift dramatically in a short time yet also contains an element of ambivalence. The narrator expresses “anger and shame” [*colère et honte*] (*UF*, p. 12) the moment she receives congratulations, marking the tension between her desire for progress and her ties to her social origins. This reflects Ernaux's approach of using writing as an act of exorcism to reconcile the detachment caused by upward social mobility. Roche (1999) highlights this tension as central to the narrator's existential struggle. Although “free” to cross into a new status, this freedom comes with an identity crisis: does taking this step constitute a betrayal of her roots? Shardlow's notion of “narrative awareness” (2024) helps elucidate this conflict. The narrator's perception of her journey as both a rupture and a continuation of her family's story reflects her struggle to maintain coherence in her evolving identity.

This existential duality intensifies when the narrator's father dies two months after her graduation. She admits a chronological confusion—

Souvent, durant quelques secondes, je ne sais plus si la scène du lycée de Lyon a eu lieu avant ou après, si le mois d'avril venteux où je me vois attendre un bus à la Croix-Rousse doit précéder ou suivre le mois de juin étouffant de sa mort.

Often, for a few seconds, I can no longer tell whether the scene at the lycée in Lyon took place before or after, whether the windy April when I see myself waiting for a bus at Croix-Rousse should come before or after the stifling June of his death. (*LP*, p. 13)

Linear time thus appears disordered, mirroring the narrator's realization that her place in the world is fundamentally altered by her father's absence. His death ruptures old routines and compels the narrator to reevaluate her life choices. Jack Shardlow's analysis of grief (*ibid.*) highlights how it often leads to a “stalled narrative,” where the bereaved must navigate a fractured sense of time. This reflects the narrator's disorientation as she grapples with her father's death and her evolving identity. Similarly, Jean-Paul Sartre (*ibid.*) suggested that the death of a loved one revealed an individual's freedom and solitude. The narrator comes to see that the responsibility for continuing life now rests solely on her shoulders, with no father figure to anchor the family's identity.

In *UF*, existential tensions emerge when the narrator places her mother in a nursing home. Feelings of guilt, responsibility, and the freedom to “entrust” her parent to professional care

intermingle in this situation. When the mother eventually dies, the narrator underscores that it happens “after her breakfast,” (*UF*, p. 11) signifying how unremarkable and devoid of drama the moment appears. Yet, paradoxically, it is precisely in such a mundane daily routine (eating breakfast) that the narrator encounters an irreparable rupture: her mother is gone, and there will be no further conversations or moral obligations as before. Every aspect of the aftermath, from arranging the body to handling paperwork, reinforces the narrator’s realization that she must alone bear the consequences of loss. Responsibility, described as “feeling accountable for one’s decisions and actions, reliable and dependable to others, and empowered to act” (Arslan & Wong, 2022), encapsulates the narrator’s burden after her mother’s death. The narrative underscores how responsibility heightens existential awareness by confronting loss and autonomy.

Descriptions of the corpse—such as the father dressed in his wedding suit or the mother’s chin secured by a white cloth—offer a tangible reminder that death compels the narrator to reflect on the essence of human existence. The once vital body now lies rigid, unable to communicate, bereft of desire; it reminds the narrator of humanity’s fragility and transience. Upon seeing “her father’s genitals” exposed, she crosses a private taboo, (*LP*, p. 15) yet this moment also underscores that, in the face of death, social status, roles, and cultural markers dissolve, leaving only a helpless body. Framed in existential terms, such a scene illustrates how death reduces a person to “being-in-itself,” no longer “being-for-itself” (to borrow Sartre’s terminology) (Carlson, 2007, pp. 103–146), as the deceased can no longer exercise consciousness or freedom.

Similarly, when the narrator in *Une femme* states “*Ma mère est morte*,” the simplicity of the phrase affirms the finality of existence without embellishment. This act of naming death is both a recognition of its undeniability and a confrontation with the silence it imposes. Writing about her mother becomes an existential act, as the narrator seeks to uncover a truth that transcends memory or sentimentality. She strives to locate her mother’s existence at the intersection of the familial and the social, the mythical and the historical, acknowledging that this truth can only be approached through language. The narrator’s decision to write “below literature” reflects her understanding of writing as an ethical endeavor—one that resists the aestheticization of suffering and instead prioritizes authenticity and moral responsibility.

The existential dimension is further deepened by the narrator’s earlier attempts to write about her father, whose death preceded her mother’s. She describes the “*distance de classe*” [class distance] that emerged between them, likening it to “separated love.” (*LP*, p. 23). This estrangement speaks to the tension between individual freedom and the determinism of social conditions. Her initial attempt to fictionalize his life leads to a “*sensation de dégoût*” [sense of disgust] (*LP*, p. 24), reflecting an existential conflict: the act of fictionalization feels like a betrayal of her father’s lived reality, reducing his existence to an aesthetic construct. Abandoning the novelistic approach, the narrator resolves to assemble his “*paroles, les gestes, les goûts*” [words, gestures, tastes] (*LP*, p. 25) with documentary precision. This decision underscores her commitment to preserving the authenticity of his life, highlighting the moral weight of representation.

Ultimately, the narrator’s endeavor to write about her parents becomes an existential confrontation with freedom and responsibility. She cannot evade the demand to bear witness to their lives and deaths, yet she must navigate the tension between artistic expression and ethical obligation. Ernaux’s narrative thus situates the act of writing as a mode of existential inquiry, where the search for truth is inextricably tied to the complexities of memory, identity, and social reality.

Phenomenological Dimensions

Building on existentialism, a phenomenological viewpoint emphasizes how the narrator perceives or experiences death through consciousness, the senses, and interactions with objects in the world. In *LP* and *UF*, the mourning process is depicted not only through social practices but also via sensory details: the appearance of the corpse, the smell of decay, the “emptiness” the narrator feels when touching her parents’ belongings, and the silence among the mourners.

For example, the *LP* narrator recounts “*l’odeur est arrivée le lundi*” [The smell arrived on Monday] (*LP*, p. 17) to describe the stench of her father’s decaying body, “*relent doux puis terrible de fleurs oubliées dans un vase d’eau croupie*.” [a sweet yet terrible whiff of flowers forgotten in a vase of stagnant water.] (*LP*, p. 17) This passage has a strong phenomenological quality: the smell of death marks the father’s body as no longer alive, simultaneously dismantling the “illusion” that death can be hidden by dressing the corpse in fine clothing. The narrator directly experiences this unexpected

sensory assault, recognizing that the reality of death includes a decomposing body, not just the image of a neatly dressed figure for a farewell ritual. In phenomenological terms, this is a manifestation of the “phenomenon”: the world reveals itself as it is—rather than as an idealized or romanticized image. As Ferguson (2018) notes, Ernaux’s minimalist approach—what she calls *écriture plate*—eschews psychological introspection in favor of direct, objective details, emphasizing “words, gestures, and tastes” to construct a raw, unembellished reality of mourning. Charpentier (2014) also highlights that this approach reflects Ernaux’s effort to balance individual experience with a broader social narrative, aligning the deeply personal with a collective memory.

Phenomenology is also visible when the narrator describes “arranging” the corpse—closing the father’s eyes, changing his clothes, placing a rosary in his hands. These actions are not merely social rituals but means by which the narrator constructs a perception of the father as still “honored” in death. According to Heinämaa (*ibid.*), such gestures can be understood phenomenologically as acts that reveal the duality of the human body as both subject and object—a lived experience, and a tangible materiality intertwined. Similarly, Hakola emphasizes that rituals surrounding death serve not only personal but also cultural purposes, functioning as a framework for constructing the symbolic and communal meanings of mortality.

Through Ernaux’s minimalist language, each gesture (raising the father’s arm, lowering his eyelids) unfolds in a hush, as though the narrator herself is adapting her perspective on a body that has ceased to live, in alignment with the cultural processes of meaning-making through ritual (Heinämaa, *ibid.*). A similar moment appears in *UF*, when the narrator finds her mother’s body already shrouded in white cloth, the mouth tied shut so it will not gape open. (*UF*, p. 11) Sensory experiences—seeing, touching, and even smelling the forsythias placed near the body—underscore the transition: the mother is now beyond the reach of ordinary conversation; all that remains is a physical trace confronting the narrator. As Davies (2015) notes, such physical traces—combined with the sensory and emotional ties to the deceased—highlight the “continuing bonds” that persist between the living and the dead, grounding the grieving process in both material and emotional realities.

Another phenomenological element is how daily routines—preparing meals, managing the café, or doing laundry—persist against the ever-present awareness of death. While the father lies upstairs, the mother must still serve customers downstairs. This scene exemplifies a phenomenological paradox: the world continues its ordinary functions even as the narrator confronts the shattering impact of death on her perception. A parallel situation arises in *UF* after the mother’s death, when the narrator must sign the *fiche d’inventaire*, choose a coffin, and then resume trivial tasks like drinking port or driving her children. From a phenomenological perspective, this underscores the divergence between the narrator’s inner world (steeped in grief, trauma, and existential confusion) and a social world that remains apparently unchanged. (Ferguson, 2018, p. 200)

Additionally, the narrator describes a sense of emptiness and is disturbed by inconsequential details around her, such as seeing others shopping for vegetables or selecting cuts of meat. She notes that these behaviors seem “horreur,” indicative of her deeply shaken consciousness, now out of step with the everyday world. A phenomenological reading here shows the narrator becoming acutely aware of her “lack of synchronization” with social reality. Entering a reflective mode, she describes her discomfort with the mundane actions of others, such as their meticulous attention to choosing meat at the butcher’s, which causes her horror: “*Je ne comprenais plus la façon habituelle de se comporter des gens, leur attention minutieuse à la boucherie pour choisir tel ou tel morceau de viande me causait de l’horreur.*” (I could no longer understand the usual way people behaved; their meticulous attention at the butcher’s to choosing this or that piece of meat filled me with horror) (*UF*, p. 21) This detachment from everyday behavior aligns with Ferguson’s (*ibid.*, p. 202) exploration of Ernaux’s external diaries, where the external world’s indifference often contrasts sharply with the diarist’s inner turmoil.

From this standpoint, Ernaux’s texts reveal how death disrupts the narrator’s structure of consciousness: elements ordinarily lurking beneath the surface (memory, routine, sensory perception) surge forth and demand active contemplation. The narrator repeatedly conveys confusion about the passage of time, difficulty returning to daily routines, and the reordering of her parents’ possessions. This depiction transcends a mere social commentary on “what working-class families do,” instead offering an intense exploration of how individuals make sense of their being—particularly when confronted with the end of a loved one’s life.

The existential and phenomenological dimensions in *LP* and *UF* are therefore mutually reinforcing. The deaths of the narrator’s father and mother compel her to negotiate her identity and freedom (existential), while also confronting her with profound sensory experience and a heightened awareness of change (phenomenological). Ernaux’s *écriture plate*, which refuses embellishment or overt

emotional intensification, heightens the effect of death as an undeniable reality permeating the most ordinary moments. By focusing on bodily details, smells, the narrator's internal struggle, and the collision with social routine, readers are invited to reflect on the extent to which death intervenes in our meaning-making of life. Within an existential-phenomenological framework, death becomes a stage on which the subject explores origins of identity, freedom, physical limitations, and often unspoken personal bonds. Accordingly, these two works do more than chronicle Ernaux's personal grief: they illuminate a landscape of existential and phenomenological philosophy that resonates with human experience more broadly.

CONCLUSION

This study seeks to address the central question of how the linguistic features in question of how the linguistic features in *LP* and *UF* generate a social critique of death rituals in France (through a pragmatylistic perspective), as well as how death is represented as an existential and phenomenological experience. The analysis reveals that Annie Ernaux's use of administrative diction, concise sentence structures, and a reportage-style narration implies that death does not stand as a purely private event; rather, it is influenced by bureaucracy, cultural norms, and social class differences. At the same time, the physical descriptions of the corpse and the narrator's sensory experiences—such as the smell of death—demonstrate that she confronts the helplessness of the human body directly, thereby underscoring the phenomenological and existential dimensions of grief.

In particular, the findings confirm that a pragmatylistic approach is capable of uncovering multiple layers of meaning beneath Ernaux's seemingly straightforward prose. The choice of vocabulary centered on formal procedures underscores a critique of the bureaucratization of mourning, while the brevity of the sentence structures reflects both emotional distance and social compulsion. Conversely, scenes of preparing the corpse—closing the father's eyes or observing the mother lying in her coffin—illustrate the narrator's confrontation with the finality of death, simultaneously evoking an awareness of existential vulnerability.

An evaluation of the study indicates that the analysis successfully connects linguistic aspects with sociocultural realities and existential philosophy. Nonetheless, the research is limited by its focus on only two of Ernaux's works, leaving open the possibility of comparative studies involving additional texts by Ernaux or by other contemporary French authors. Moreover, the phenomenological dimension could be enriched by integrating psychoanalytic theory or the anthropology of death, thereby providing a more holistic perspective.

In conclusion, future investigations are encouraged to examine a broader range of Annie Ernaux's works that address memory and identity, thereby offering a more consistent picture of her *écriture plate* and accompanying social critique. Comparative inquiries featuring other authors who engage with similar themes—such as Marguerite Duras or Simone de Beauvoir—also hold promise for a wider perspective on the representation of death in French literary tradition. In this way, the pragmatylistic approach can continue to evolve as a relevant analytical method for elucidating existential and social issues in modern literary works.

REFERENCES

- Adler, A. (2022). Une femme « romanesque » : la mère, le romanesque dans *Écrire la vie*. *Littérature*, 206, 58–71. <https://doi.org/10.3917/litt.206.0058>
- Arslan, G., & Wong, P. T. P. (2022). Measuring Personal and Social Responsibility: An Existential Positive Psychology Approach. *Journal of Happiness and Health*, 2(1), 1–11. <https://doi.org/https://doi.org/10.47602/johah.v2i1.5>
- Basanj, D., Fakour Manavi, F., & Carnoy-Torabi, D. (2019). De la mort qui sépare à l'amour qui unit : Étude de La Place d'Annie Ernaux. *Revue Des Études de La Langue Française*, 11(2), 2019. <https://doi.org/10.22108/relf.2020.123486.1109>
- Black, Elizabeth. (2006). *Pragmatic Stylistics*. Edinburgh University Press.
- Carlson, D. G. (2007). *A commentary to Hegel's science of logic*. Palgrave Macmillan.
- Cornwell, Neil. (2016). *The absurd in literature*. Manchester University Press.
- Davies, D. J. (2015). Emotions, Grief, and Reality- Unreality in Human Mortality. In O. Hakola, S. Heinämaa, & S. Pihlström (Eds.), *Death and Mortality: From Individual to Communal Perspectives* (pp. 10–31). University of

- Helsinki, COLLeGIUM: Studies across Disciplines in the Humanities and Social Sciences. <http://hdl.handle.net/10138/158333>
- Ernaux, A. (1986). *La Place*. Gallimard (Folio).
- Ernaux, A. (1987). *Une Femme*. Gallimard.
- Ferguson, S. (2018). Annie Ernaux: The Place of the Diary in Modern Life-Writing. In *Diaries Real and Fictional in Twentieth-Century French Writing* (pp. 194–222). Oxford University Press. <https://doi.org/https://doi.org/10.1093/oso/9780198814535.003.0008>
- Fuchs, T. (2022). Grief, melancholy, and depression: An existential phenomenology of reactions to transience. In Allan Køste & E. H. Kofod (Eds.), *Cultural, Existential and Phenomenological Dimensions of Grief Experience* (pp. 11–24). Routledge. <https://doi.org/10.4324/9781003099420-3>
- Gallagher, S. (2010). Merleau-Ponty's Phenomenology of Perception. *Topoi*, 29(2), 183–185. <https://doi.org/10.1007/s11245-010-9079-y>
- Geisler, J., & Dykeman, C. (2023). Linguistic and Personological Features of the Doka and Martin Grieving Style Continuum. *Omega (United States)*, 87(3), 856–871. <https://doi.org/10.1177/00302228211030439>
- Gorner, P. (2007). *Heidegger's Being and Time: An Introduction*. Cambridge University Press.
- Hakola, O. (2015). Introduction: Human and Social Scientific Approaches to Death and Mortality. In O. Hakola, S. Heinämaa, & S. Pihlström (Eds.), *Death and Mortality: From Individual to Communal Perspectives* (Vol. 19, pp. 1–9). University of Helsinki, COLLeGIUM: Studies across Disciplines in the Humanities and Social Sciences. <https://helda.helsinki.fi/bitstream/handle/10138/158331/Introduction.pdf?sequence=1>
- Heinämaa, S. (2015). The Many Senses of Death: Phenomenological Insights into Human Mortality. In *Death and Mortality: From Individual to Communal Perspectives* (Vol. 19). University of Helsinki, COLLeGIUM: Studies across Disciplines in the Humanities and Social Sciences. <https://helda.helsinki.fi/bitstreams/37e9ad11-aa2b-4ac8-a58f-6813c7fa44ef/download>
- Ingerslev, L. R. (2022). Grief, commitment and the sense of community. In Allan Køste & E. H. Kofod (Eds.), *Cultural, Existential and Phenomenological Dimensions of Grief Experience* (pp. 40–53). Routledge. <https://doi.org/10.4324/9781003099420-5>
- Laflamme, Elsa. (2013). *Laflamme Elsa 2013 these* [PhD Dissertation]. Université de Montréal.
- Merleau-Ponty, M. (2012). *Phenomenology of Perception* (D. A. Landes, Trans.). Routledge.
- Merzah, S. K. (2024). Linguistic Manipulation in Orwell's Animal Farm: A Pragma-Styletic Perspective. *Arab World English Journal*, 15(2), 118–143. <https://doi.org/10.24093/awej/vol15no2.8>
- Mey, J. L. (2005). Literary Pragmatics. In D. Schiffrin, D. Tannen, & H. E. Hamilton (Eds.), *The Handbook of Discourse Analysis* (pp. 787–797). Blackwell Publishers Ltd. <https://doi.org/https://doi.org/10.1002/9780470753460.ch41>
- Moricheau-Airaud. (2020). La représentation de discours non actualisés dans Mémoire de fille : les tâtonnements du souvenir. In A. Adler, J. Piat, & V. Montémont (Eds.), *Fabula / Les colloques, « Annie Ernaux, les écritures à l'œuvre »*. <https://doi.org/10.58282/colloques.6638>
- Mulrine, S. A. (2020). *Death and Grief in Working-Class Communities: Narratives of Recently Bereaved Carers* [PhD Dissertation]. Teesside University.
- Neimeyer, R. A., Klass, D., & Dennis, M. R. (2014a). A Social Constructionist Account of Grief: Loss and the Narration of Meaning. *Death Studies*, 38(8), 485–498. <https://doi.org/10.1080/07481187.2014.913454>
- Neimeyer, R. A., Klass, D., & Dennis, M. R. (2014b). Mourning, meaning, and memory: Individual, communal, and cultural narration of grief. In *Meaning in Positive and Existential Psychology* (pp. 325–346). Springer. https://doi.org/10.1007/978-1-4939-0308-5_19
- Nnaemeka Onwuatuegwu, I., & Tooohukwu Arinze, A. (2020). The Problem of Absurdity and its Solution in Albert Camus Existential Philosophy. *London Journal of Research in Humanities and Social Sciences*, 20(15), 43–45. https://journalspress.com/LJRHSS_Volume20/1422_The-Problem-of-Absurdity-and-Its-Solution-in-Albert-Camus-Existential-Philosophy.pdf
- Patil, P. A. (2015). Pragmaticstylistics: An Emerging Research Area in Indian English Literature. *Vivek Research*, IV(11), 35–41.
- Pula, B. (2022). Does Phenomenology (Still) Matter? Three Phenomenological Traditions and Sociological Theory. *International Journal of Politics, Culture and Society*, 35, 411–431. <https://doi.org/10.1007/s10767-021-09404-9>
- Roche, C. (1999). Trahison et Littérature dans La Place d'Annie Ernaux. *Women in French Studies*, 7(1), 133–141. <https://doi.org/10.1353/wfs.1999.0015>
- Root, B. L., & Exline, J. J. (2014). The Role of Continuing Bonds in Coping With Grief: Overview and Future Directions. *Death Studies*, 38(1), 1–8. <https://doi.org/10.1080/07481187.2012.712608>
- Sartre, J.-P. (1996). *L'existentialisme est un humanisme*. Gallimard (Folio).
- Shardlow, J. (2024). Temporal Perspectives and the Phenomenology of Grief. *Review of Philosophy and Psychology*, 15, 461–482. <https://doi.org/10.1007/s13164-022-00659-5>
- Thomas, L. (2024). Retour à Oxford avec Annie Ernaux: casting light on class migrant experience. *French Cultural Studies*, 35(1), 115–126. <https://doi.org/10.1177/09571558231214678>
- Todd, R. (2016). 'In losing we have something to gain': Examining the analogous movements of 'mobilising' absence in literary language, authorial impulse, and elegiac writing. *TEXT*, 20(1), 1–15. <https://doi.org/https://doi.org/10.52086/001c.25312>

- Voisine-Jechova, H. (2001). La peste comme interrogation existentielle parallèles et anti-parallèles entre Lagerkvist et Camus. *Revue de Littérature Comparée*, 298(2), 263–274. <https://doi.org/https://doi.org/10.3917/rlc.298.0263>
- Yilancioglu, S. (2009). Une relation triangulaire : «mère/fille et femme» chez Leyla Erbil et Annie Ernaux. *Horizons Maghrébins - Le Droit à La Mémoire*, 60(1), 56–65. <https://doi.org/10.3406/horma.2009.2706>