

Présence Francophone: Revue internationale de langue et de littérature

Volume 61
Number 1 *La réception des littératures francophones*

Article 19

12-1-2003

Abstracts

Follow this and additional works at: <https://crossworks.holycross.edu/pf>



Part of the [French and Francophone Language and Literature Commons](#)

Recommended Citation

(2003) "Abstracts," *Présence Francophone: Revue internationale de langue et de littérature*: Vol. 61 : No. 1 , Article 19.

Available at: <https://crossworks.holycross.edu/pf/vol61/iss1/19>

This Back Matter is brought to you for free and open access by CrossWorks. It has been accepted for inclusion in *Présence Francophone: Revue internationale de langue et de littérature* by an authorized editor of CrossWorks.

ABSTRACTS

Justin K. BISANSWA

Université Laval

L'aventure du discours critique

Abstract: The text traces the course of African Literature's critical adventure. For a long time, studies have been focused on African identity. The critic is often ethnologic, anthropological, cultural and attracted by exoticism. The critic is also attentive to everything that indicates the difference with occidental culture and without which the African text would only be an outline. There is also the frequent intrusion of empty concepts in African Literature criticism (for example : tradition, relatives, ethnic group, oral character, traditional religion, African rhythm, solidarity, communion between the living and the dead). From the criticism of humor and sources, to criticism of psychology and intertextuality, viewed as the archetype's wild quest, African Literature's history is made of thematic studies attached to the fetishism of the signified. It is also scaled-down to a series of monographs which reel off diachronic periods and movements.

Connotation, Criticism of Sources, French-Speaking Communities, History of Writing, Humor Criticism, Intertextuality, Mediations, Oral Character, Thematic Study, Tradition

Josias SEMUJANGA

Université de Montréal

La rhétorique de la réception des œuvres francophones dans *Présence africaine*

Abstract: This article analyses the Reception discourse towards African and Caribbean Literatures in French. We will analyse some articles published in *Présence africaine* to show how this journal played a leading part in the promotion of African and Caribbean Literatures in French since its beginning in 1947 to now.

African, Caribbean, Criticism Discourse, Francophone Literatures, *Présence africaine*

Lydia MARTEL

Université Laval

Présupposés idéologiques et discours critique dans *Présence Francophone*

Abstract: This paper illustrates the way Humanities' categories have allowed us to read traces of cultural crossing in African fiction since the 70s. Many articles published in *Présence Francophone* turn the 19th century's anthropological model around, whilst others oppose Judeo-Christian and African myths. Some propose a monolithic vision of identity, until in-between positions appear, revealing the many elements of identity in a much easier way. Among these components, the Western and African modes of

knowing are pointed out by studies relying on the works of Lévi-Strauss, Bachelard and Bakhtine.

Conceptions of Identity, Founding Discourse of Globality, Judeo-Christian and African Myths, Rationalistic and Mythical Modes of Knowing, Reactions to Racism

Séлом Komlan GBANOU

Universität Bayreuth

Discours préfaciels et réception en littérature africaine de langue française

Abstract : Decisive instance between the text and its reader, the preface plays an important role in the reception of the literary work, as Gerard Genette emphasizes in his essay *Seuils* (1987). The present analysis proposes a reading of the strategies used in the prefaces of francophone African Literature from colonial times to the present. Who introduces whom? Why and how? These are a few of the questions this article deals with.

Literary Institution, Legitimization, Preface, Reception.

Isaac BAZIÉ

UQAM

Écritures de violence et contraintes de la réception : *Allah n'est pas obligé* dans les critiques journalistiques française et québécoise

Abstract : The treatment of violence in Francophone Literatures is not only a thematic issue but becomes a writing project that reveals different textual forms as well. Those texts in which violence appears in both aspects – themes and forms – require a particular kind of reception. This article deals with the newspaper's reception of "Allah n'est pas obligé". The comparison between Quebec's and France's journalistic criticism points out that the complexity of Kourouma's text allows readers to activate several levels of reception: a very contextualized historical one and an aesthetic one. The interaction between those two critical spheres illustrates the complexity of a properly critical reception in Quebec's journalistic criticism.

Violence, Francophone Literature, Journalistic Reception

Fernando LAMBERT

Université Laval

La critique et Léopold Sédar Senghor / Léopold Sédar Senghor et la critique

Abstract: L. S. Senghor has maintained a double relation with criticism: his poetical work has provoked plentiful critical production and the poet has always been in dialogue with his critical examiners. Furthermore, he has practised literary criticism himself. Criticism relating to Senghor comes from two quite different sources. From 1945 to 1960, the European criticism is outstanding, while the African criticism confines itself more to peripheral questions in the Senghorian poetical work: French language

and "Negritude". The withdrawal of the poet from the political stage in 1980 is a significant date for critical production in Africa. Let us add that the Senghorian criticism has known a worthy renewal of interest in the last few years. To complete this presentation in a useful way, a place has to be made to the practise of criticism by Senghor.

Africanity, Criterion, Literary Reception, Negritude, Poetry, Reference Marks

Christiane NDIAYE

Université de Montréal

Simone Schwarz-Bart : quel intérêt? Classer l'inclassable

Abstract: Critics do not agree on what constitutes the interest of the works of Schwarz-Bart. However, four major tendencies are apparent in the many critical studies of her works: some are interested in the "creole experience" her novels are said to portray, others in the "feminine experience", while others again in the "mythological" dimension and the question of what is borrowed from oral literature. These different approaches interpret the works of Schwarz-Bart essentially in the perspective of "testimony" and, even though there is a consensus as to the originality of her writing, there is little analysis of the specific techniques which characterise the aesthetics of Schwarz-Bart, except to conclude that her works achieve an exceptionally successful reconciliation of the conventions of oral and written literature. But is oral literature a literature of "testimony"? The very definition of what constitutes "literarity" in Schwarz-Bart's works – and perhaps that of Caribbean Literature in general – thus appears to be problematic in the critical readings of the works of this Guadeloupean writer.

Critical Interpretation, Divergence, Literarity, Orality, Testimony

Joubert SATYRE

Université de Guelph

Réceptions de l'œuvre d'Émile Ollivier : de la difficulté de nommer l'écrivain migrant

Abstract: Who is a *migrant writer*? That's the question asked by Québec institutions which legitimize literature, including journalistic critics and scholars. The aim of our paper is to make an inventory of the terms employed by these institutions to name Émile Ollivier (1940-2002), an Haitian novelist who has been exiled in Québec since the mid-sixties. These terms reveal a discontent and vagueness in the attempt to link the novelist to a nationality or a country. Between appropriation and dismissal, this multiplicity symbolizes a resistance to frankly consider this writer as a Quebecer. We also refer to the "in-between" of all exile experience.

Literary Legitimacy, Literature of Exile, Literature of Immigration, Nationality and Literature

220

Abstracts

Valérie LOTODÉ

Centre international d'études francophones
Université de la Sorbonne-Paris IV

Le rôle de la critique dans la réception de l'œuvre romanesque de Rachid Boudjedra

Abstract: The favorable reception given by French criticism to some of Rachid Boudjedra's novels can't be explained by their literary quality only. In fact, the media's opinion has been influenced by the image of the "authentically Algerian writer" that Boudjedra conveyed, as well as by the political context. Since the emergence of Algerian Literature in French journalistic and academic literary criticism, critics are bounded by ideological *a priori*.

Algerian Writer, Authenticity, Lector, Literary Criticism, Rachid Boudjedra, Reception

Cristina MINELLE

Lucie PICARD

et autres
Université de Bologne, Italie

Stratégies de légitimation et modalités de réception des littératures francophones en Italie

Abstract: This paper offers an overview of a broad research project concerned with the current diffusion of Francophone Literatures in Italy. The study comprises several components: a review of the academic literature; a survey of relevant websites; the analysis of publisher's catalogues; archival analysis and face-to-face research at Universities and other Francophone cultural centres. Through a multi-disciplinary approach, the study offers an articulate though lively account of the state of Francophone Literatures in Italy.

Francophone Literatures, Italy, Reception, Recognition

Ching SELAO

Doctorante à l'Université de Montréal

Y a-t-il une réception critique de la littérature vietnamienne francophone?

Abstract: Three approaches seem to characterize the reception of Vietnamese Literature in French: socio-historical, "essentialist" and feminist discourses. This article proposes to analyse the lack of theoretical thought and pertinence in some of the works published on the subject, which appear to introduce and promote this literature rather than study it. Without denying contributions that are indeed interesting, this paper, however, emphasizes works that raise questions and oblige us to ask: is there a *critical* reception of Vietnamese Francophone Literature?

Criticism, Feminist Discourse, Historical Approach, Literature, Vietnam, "Vietnamese Soul"

Isabelle FAVRE

Université de Reno

Linda Lê : Schizo-positive?

Abstract: In her novel entitled "Calomnies", Linda Lê depicts a "mad uncle" and a young female writer fascinated with her uncle's marginality. In this book, Lê presents a complex view of schizophrenia. Sometimes, the actions and thoughts of the uncle are reminiscent of Deleuze and Guattari's concepts such as *le corps sans organe* and *la machine célibataire*. Some other times however, Lê pays attention to the past of the uncle and shows how, in Vietnam, he witnessed the hypocrisy of his family during the war. These passages are then closer to Laing's theories, since the environment and conditions in which he lived seemed to have impacted his mental state. His niece's attitude towards the Parisian *monde des lettres* and towards the occidental *bien-pensants* is very similar to her uncle's attitude in the sense that she too feels alienated and cut from the world around her. In doing so, Lê sometimes blurs the frontier between mental sanity and dementia.

Deleuze and Guattari, Linda Lê, Ronald Laing, Schizophrenia, Vietnam