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ABSTRACTS

Justin BISANSWA

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Chaos énonciatif du discours préfaciel dans le roman africain/

Enunciative chaos of the “prefacial” discourse in the African novel

Abstract: The text examines the status and the role of “prefacial” discourse in the contemporary African novel (Henri Lopes, Valentin Mudimbe and Sony Labou Tansi). While up until recently the preface served to legitimize the text, introducing its author and allowing him to occupy a position, since the 1980s, the para-text (in this case a warning), assumed by the authors themselves, renders itself opaque, becoming a poetic issue and presenting a reflection of the enunciative device, repeatedly putting forward the idea of writing as constant prodding, dread and denial. This questioning, in its own way, defines a grouping of discursive strategies open to historical and institutional interpretation. What a certain critic considers to be fantasy and chaos attributed to a lack of reference points in an Africa disorientated by dictators and misery, presents itself as an urgent call; itself the illusion and simulation or even the impression of sense in order to involve the cooperation of the reader.

Key Words: Enunciative chaos, prefacial discourse, Henri Lopes, Valentin Mudimbe, Sony Labou Tansi, discursive strategies, literary speech, claims regarding oneself, stepping aside, cooperation of the reader, identity crisis, vocal subject, the practice of writing, (self) mockery, (self) irony, (self) parody

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Au seuil du chaos : devoir de mémoire, indicible et piège du devoir dire

Abstract: That literature has not entirely lost its means when faced with great human tragedies is a fact widely debated when it comes to the Holocaust. This text relies on a discussion of the unspeakable in order to reflect on the texts written about Rwanda’s genocide. Reading those texts’ thresholds reveals a tension of writing between history and fiction, “devoir de mémoire” and near resignation of speech.

Key Words: Chaos, genocide, unspeakable, threshold, fiction, history, ethic, aesthetic

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Édouard Glissant : du délire verbal au discours maîtrisé/

Édouard Glissant: From verbal frenzy to a mastered discourse

Abstract: This article questions the experience of delirium of the character of Marie Celat and places it in relation to the violence of identity and cultural alienation linked to the history of the West Indies. Using the word “Odonno” as a pretext, which was transmitted to the character by a family tale, the text tackles the problem of the identity and origin of the subject. In Marie Celat’s delirium, the reference to “Odonno” opens the way for diverse positions on the subject of enunciation, stretching the historical truth into an a-temporal, a-spatial, “out of chronology” event. The words juxtapose each other in a redundant rhetoric that translates the frenzy. However this frenzy, by means of a mastered discourse, is meant to be a second-level reconstruction, which establishes communication between the author and the reader, and which introduces us to the problematic of exchange and the value of signs as well.

Key Words: Édouard Glissant, verbal frenzy, craziness, neurosis, writing, Marie Celat (Mycéa), references, trans-nominalization, actual space, symbolic space, subjectivity, “Odonno”, history of the West Indies, fragmentation of identity, rifts of an instant, past-present-future, foreign space

Madeleine BORGOMANO

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Les pouvoirs du récit : un remède au chaos du monde ? *En attendant le vote des bêtes sauvages* (1998)

Abstract: Right from his first novel, *Les Soleils des Indépendances* (1970), Kourouma introduced the theme of the reversed world, a baroque metaphor for the state of Africa after Independence. In *Monnè* (1990), telling the history of this reversal, he insisted on its linguistic roots. Consequently, *En attendant le vote des bêtes sauvages* (1998) shows how this reversal in the context of Cold War, favoured the genesis and development of dictatorial powers leading to an actual apocalypse. This victory of Chaos is told as a *donsomana*, traditional song of expiation among the Malinke hunters. The forms and magic virtues of this song imply hope that the powers of literature might be able to gain against the forces of Chaos.

Key Words: Power of the story, chaos, Ahmadou Kourouma, *En attendant le vote des bêtes sauvages*, reversed world, masks, metamorphosis, burlesque comedy, perverted hunting, disorder, legitimacy

Nathalie COURCY

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Le goût des jeunes filles de Dany Laferrière : du chaos à la reconstruction du sens

Abstract: This paper analyses the way politics, society and the representation of speech is structured in *Le goût des jeunes filles*, Dany Laferrière's fourth novel. How do the events told and the disorganised narration itself symbolise the unspeakable? Moreover, how does the characters' speech rebuild the meaning of existence, and how does Laferrière see the future? Chaos, madness, all that overtakes or destroys the norm, anchors fiction in an attempt to reorganize reality and the imaginary.

Key Words: Dany Laferrière, *Le goût des jeunes filles*, Haiti, politics, society, narration, disorder, organisation of meaning

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***La vie et demie* ou les corps chaotiques des mots et des êtres**

Abstract: Due to its polysemy, corporality has several functions in the works of Sony Labou Tansi. More than descriptive or thematic elements, the novelistic bodies in *La vie et demie* are at the same time meeting points for multiple meanings, objects and producers of discourse. This study aims to demonstrate how the writing of the body is symbolic of a disorder that characterizes the forms and contents of Sony Labou Tansi's novels and invites the reader to reflect on language and its power.

Key Words: Sony Labou Tansi, body, chaos, power, sign, semantic deconstruction

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Par delà le chaos: *Aube tranquille* de Jean-Claude Figolé

Abstract: This article analyses how Figolé's book puts into words an unbearable state sprung from the chaos of slavery. This is an oxymoronic writing experience,, because how can the unspeakable be named? Writing is not thought here, but rather a driving force digging into an intimate movement of rebellion and using language in a glib form, free from conscious meaning and logic, in order to reveal a preconscious meaning. The writer then becomes an archaeologist of pain. He tries to transcribe the scream in splintered space and time, so that memory finds landmarks once again. Writing thus becomes an experience aiming to give shape to a gestative past.

Key Words: Haiti, contemporary writing on slavery, psychoanalytic study, driving force, intimate rebellion and liberation

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Chaos temporel et chaos romanesque dans *Allah n'est pas obligé* d'Ahmadou Kourouma

Abstract: This paper proposes an analysis of time representation in *Allah n'est pas obligé* with concepts taken from *Temps et récit*. It aims to show that in relation to Kourouma's novel, one of Ricoeur's hypothesis is revealingly insufficient. This hypothesis actually questions representation modes occurring in the text, exposing one of the sources of fictional chaos.

Key Words: West Africa, Ivory-Coast, time, representation, Ahmadou Kourouma, *Allah n'est pas obligé*, Paul Ricoeur

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Folie de l'écriture, écriture de la folie dans la littérature féminine des antilles françaises

Abstract: There are many female characters with sick/mutilated bodies in Guadeloupe and Martinique's female literature. Madness, anorexia, self-mutilation, even the suicide of these female characters not only denounce a repressive social order inherited from the history of slavery, but also represent means to affect a social environment that is not responsive to the female quest for identity. Madness, crisis or acts of self-mutilation allow them to escape ("marronnage") a system, which tries to negate their very existence.

Key Words: West Indian female literature in French, madness, sickness, identity, weapons, marronnage

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Face à la meute. Narration et folie dans les romans de Boubacar Boris Diop

Abstract: The article analyses the narrative techniques and the theme of madness in three novels by the Senegalese writer Boubacar Boris Diop, characterised by narrative polyphony and metatextual reflexion on the production of a story. The speech of protagonists affected by "intellectual madness" plays a strategic role in the structure of the novel which, as a hybrid genre, draws on oral and literary traditions in a still splintered aesthetic. The image of the pack represents an unreasonable society condemning a so-called mad individual whose madness consists in bringing a counter-memory of the foundation myths.

Key Words: Senegalese literature, Boubacar Boris Diop, narrative techniques, polyphony, hybridity, metatextuality, madness, collective/individual memory

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Transcrire l'horreur sur l'espace de la page

Abstract: Rachid Boudjedra's *Timimoun* uses the theatrical convention of a mini-bus taking tourists to the desert. In this mini-bus, news from the outside world is brought through the radio, which plays the part of a messenger. The narration moves forward by a progression of press releases that report bombings committed by terrorists. The barbarian nature of the acts is transcribed on the page by means of typography. The spatial/visual convention itself is set in concentric lexical fields – liquid, then desartic – erected as fences in an attempt to confine the unbearable.

Key Words: Boudjedra, *Timimoun*, Algeria, Maghreb, desert, terrorism

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Trop de soleil tue l'amour : une expression de l'écriture du mal-être de Mongo Beti

Abstract: The classical and dissident African writer Mongo Beti perpetually uses the theme of man's quest for freedom in everything he does. In fact, the philosophy of "Rubénism" is found in each of his works. Given that man must survive in the "ocean of shit" he lives in, the writer, using a popular language, freely chooses to add some humour to everyday life. Thus, the text we studied appeared as a genuine thriller, complete with comedy and tragedy, which presents a deviation from more formal writing. This is the main idea of this analysis, which consists of showing *Trop de soleil tue l'amour* as an expression of the ill-being that exists in the writing of Mongo Beti.

Key Words: Mongo Beti, writing, ill-being, tragedy, comedy, deviation, formal writing, transtextuality, ethnostylistics, popular language

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Folie et écriture dans *Calomnies* de Linda Lê

Abstract: This article proposes to explore the many faces of madness through a reading of Linda Lê's *Calomnies*, in which two narrative voices are presented. The following shall demonstrate how this novel reproduces a "romantic" perception of madness as encountered in Michel Foucault's work. Although this narrative text introduces a mad narrator speaking in the "I" persona, it nonetheless points out the difficulties of letting madness speak for itself. These difficulties are also examined in this study.

Key Words: Linda Lê, madness, exile, asylum, hospitality, Michel Foucault, Jacques Derrida

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La mondialisation avant l'heure : le devenir du français au Canada et au Québec dans l'œuvre polémique de Jacques Ferron

Abstract: This study is concerned with what Jacques Ferron's non-fictional works say about the status of the French language in Canada during the 1960s and 1970s, and the future he predicted for this language, particularly in Quebec. A close scrutiny of these writings reveals sharp and definite positions with regard to this question and a very modern point of view, which remains up-to-date even today. The conclusions these writings lead to are very pessimistic for the survival of the French language in Canada, and dubious for the future of this language in Quebec.

Key Words: Jacques Ferron, French Language, Canada, Quebec, globalization