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## Abstracts

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# ABSTRACTS

**Cilas KEMEDJIO**

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## **Faire taire les silences du corps noir**

**Abstract:** From the middle passage to modern day red light districts, from human zoos to the “compassionate” forum of the TV screen, the display of the black body has long formed the narrative thread of a monologue uttered by a West pleased with the sound of its own voice. The staging of the black body can be said to have rendered black voices silent, and this study sets out to break this silence.

black body; body-as-witness; display of the body; forced poetics; lynchings; madness of the body; pathological body; slave body

**Mireille ROSELLO**

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## **L'imagination du corps greffé : filtres bilingues**

**Abstract:** Contemporary narratives featuring organ transplants speak of a painful but also life-saving contact when the “donor” body is African and the receiving body is European. At this point the surgical operation and that of the imagination assume a whole other dimension, as the inequality and interdependence of these two bodies invite the reader to re-imagine the links between the concept of the “body,” on the one hand, and culture and language, on the other. This article looks at the transplanted body as an imagining machine capable of articulating a vision of itself different from the one that words impose upon it.

African migrants; body; *Dirty Pretty Things*; immigration; Malika Mokeddem; otherness; Stephen Frears; *The Forbidden Woman*; transplant



**Augustine H. ASAAH**

University of Ghana

**L'inscription du corps dans quatre romans postcoloniaux d'Afrique**

**Abstract:** More and more, contemporary African literature dwells on the body —as the subject and object of desire, as a refuge and as a commodified and objectified victim. Using as reference points four novels —Calixthe Beyala's *C'est le soleil qui m'a brûlée* and *Femme nue, femme noire*, Williams Sassine's *Mémoire d'une peau* and Nimrod's *Les jambes d'Alice*— all of which inscribe the body onto and into the text, this article seeks to analyse diverse manifestations of the textualized body. Works of alienation and dispossession, these four texts also focus on corporeal quests for equilibrium. The presence of the body in the four novels is reinforced by the recourse to the first person narrative and testimonial writing. The article occupies a position at the crossroads of postcolonial theory and feminist studies.

African fiction; body; complicity; counter-discourse; feminism; patriarchy; postcoloniality; writing self

**Koffi ANYINEFA**

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**Les enfants de la guerre : adolescence et violence postcoloniale chez Badjoko, Dongala, Kourouma et Monémbo**

**Abstract:** This essay deals with the representation of African child-soldiers in three novels and an autobiography. Why do children take part in African postcolonial civil wars? How are they portrayed? These children are not —as public opinion would often have it— only the victims of postcolonial violence, but are also agents of social change. Their violent involvement in political affairs constitutes the most radical form of their determination to be heard, and the most eloquent form of their protest against their precarious living conditions in a postcolonial Africa in crisis.

Adolescence and political action; body politic; child-soldiers; postcolonial violence; social body



**Isabelle FAVRE**

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**Hannah Arendt, Boris Diop et le Rwanda : correspondances et commencements**

**Abstract:** While the social and political sciences account for a relatively large number of books on the 1994 Rwandan genocide, there are still very few literary texts on the subject. Taking Hannah Arendt's concept of *beginning* as its point of departure, this article begins with an analysis of the "act of writing" before going on to examine the dynamic interplay between philosophy and literature via Boris Boubacar Diop's novel *Murambi, le livre des ossements* (2000).

Contemporary literature; genocide; political philosophy; Rwanda

**Boniface MONGO-MBOUSSA**

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**Sony Labou Tansi : la question du bas matériel et corporel**

**Abstract:** According to Mikhail Bakhtin, the material and corporeal "lower stratum" includes the symbols that refer to the nether regions of the human body. By adopting this approach to writing in a dictatorship, Labou Tansi most likely wanted to protect his work and himself from possible reprisals by his country's political authorities. More importantly, however, this move constitutes a strategy of subversion of Marxist ideology: the focus on the material and corporal "lower stratum" (indistinguishable from the *carnavalesque*) is a form of resistance to what Bakhtin calls official discourse, and becomes a way of reclaiming the writer's literary autonomy.

Bakhtin; carnivalesque; novel of dictatorship; strategies of bodily resistance; subversion



**Lydie MOUDILENO**

University of Pennsylvania

### **Femme nue, femme noire : tribulations d'une Vénus**

**Abstract:** This article examines the return, in two contemporary novels, of the figure of the "naked black woman" as an emblematic site of difference. Two women of African origin take back this twice-appropriated figure and use it to question the ways in which the materiality of the body is again being written into contemporary postcolonial society. The aim of the essay is to underline the means and meaning deployed in these new appropriations of African icons, while pointing to some possible limits to the symbolic passage from the colonial imagination to a postcolonial one.

Bessora; Beyala; colonial memory; female body; Hottentot; Venus; Senghor; sexuality

**Jean SOB**

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### **De l'économie politique à l'économie de la différence corporelle. Représentations du spectacle sportif dans l'imaginaire de la jeunesse africaine**

**Abstract:** Today's African youth have chosen the economy of corporal performance over political economy, as a way of reconquering the dignity that was lost to them in the collapse of African countries. The undeniable success of African athletes all over the world has given rise to diverse representations in people's imaginations: while young Africans consider sports to be a unique way of gaining both national and international recognition, a particular strain of racism in Western countries would use black athletes to procure certain warm and reassuring emotions for "civilized" populations frozen into the permafrost of consumer society.

Equal opportunity; generation gap; globalisation; multinational corporations; nationalism; sports



**Jean-Godefroy BIDIMA**

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**Doublures, restes et rapports : les corps entre méconnaissances et mises**

**Abstract:** If the body finds a place in our discourse, it is only to justify what we abhor and to provide us with alibis. However, some postcolonial discourses generate misunderstanding via two major omissions: on the one hand, they steer away from a critique of the political economy of the scholar's own body and its relationship to economic power; on the other hand, they fail to explore what can be said about the body conceived as remains and as residue. One cannot properly conceive of the body as a substance but, rather, as a relation —a relation to what it is not and, more importantly, a relation between the critic who raises the question of the body and his or her own misprision or misunderstanding.

Body; capital; fiction; flesh; leather; *mise-en-scène*; naming; political economy; politics; remains; simulacrum; transfiguration; two-body theory; misprision

**Hanétha DUPÉ-VÉTÉ-CONGOLO**

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**Noms et identités dans La migration des cœurs : vers une affirmation de l'identité caribéenne**

**Abstract:** In Maryse Condé's *Windward Heights*, the female characters bear the same first and last names, and act in the same way as, their counterparts in Emily Brontë's *Wuthering Heights*. It would seem relevant, therefore, to ask about the dialectics of naming and identity set out in *Windward Heights*, and what this might mean for Caribbean identity. Is naming the only thing that gives Condé's characters their identity? Or are they mirror-image projections of Brontë's characters. Answering these questions, we may be able to determine how Condé's work, as a new creation, establishes its own identity and whether its meaning is immanent within it. This essay also sets out to determine the implications, meaning and intentions of Condé's conscious decision to transform a European literary monument into a Caribbean one.

Intertext; Creole; *créolité*; identity; Caribbean



**Magda IBRAHIM**

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**Le système des personnages dans *Corruption de Pramoedya Ananta Toer* et *L'homme rompu* de Tahar Ben Jelloun**

**Abstract:** A comparison of the character systems of Tahar Ben Jelloun's *The Broken Man* and Pramoedya Ananta Toer's *Corruption* (transmitter text) has made it possible to identify the same type of protagonist at the core of each novel. He is, in short, a mere functionary overburdened with social responsibilities, leading a cramped life and trying to live and breathe. But the portrayal of him in *The Broken Man* is more precise, and has greater depth. Moreover, the character systems as a whole is richer, more complex and subtle in this last novel, compared with that of *Corruption*, which suffers from being somewhat too sober.

Character; characterization; child; consciousness; corruption; narrator; poetics; portrait; problem; protagonist; woman

