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## Abstracts

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# ABSTRACTS

**Hafid GAFĀĪTI**

Texas Tech University

## **Le nouvel « engagement »? : Rachid Boudjedra entre histoire et écriture**

**Abstract:** According to Charles Bonn and other critics in the 1980's and 1990's, North-African literature evolved from a perspective that underlined both the centrality of style, or the writer's aesthetic standpoint, and the importance of themes, ideas and content, to a production that was dominated by ideology, politics, factual events and testimony. To what extent can this statement be generalized? Does referentiality necessarily exclude literarity? These are questions I will explore on the basis of Rachid Boudjedra's recent work, which is characterized by an increasingly visible fusion of writing and History. From this, I will consider if what we are witnessing today is the emergence of a "new engagement" and suggest that contemporary Algerian literature is renewing the debate on the relationship between literature and the world, art and reality.

Civil war, history, "new engagement", style, writing

**Armelle CROUZIÈRES-INGENTHRON**

Middlebury College

## **De l'écriture de l'urgence à l'écriture du nouveau**

**Abstract:** This critical analysis focuses on Rachid Boudjedra's trilogy that deals with Algerian fundamentalism. Even though Boudjedra's famous labyrinthine and vertiginous technique was at first based on the literary, on a pleasure of writing that would in turn trigger political thought – at least until the publication of the political pamphlet *FIS de la haine* –, his more recent technique reflects an urgency and a writing focused on political thought, both of which give birth to a literary process. Despite the author's well-known reticence regarding conventional happy endings, he annihilates once and for

all terrorism and fundamentalism, and embraces an optimistically open-ended future for Algeria.

Anguish, catharsis, death, fear, fundamentalism, jubilation, optimism, therapy, traumatism

**Laetitia VINCENT**

Université Lyon 2

### **Une révolution boudjedrienne des concepts historiques : un regard de l'histoire (fictionnelle) sur l'Histoire**

**Abstract:** Rachid Boudjedra binds ingeniously fictional and real history and, beyond historic forgery, this author succeeds in transcribing the authentic events of his country. This article exposes one of the novelist's historic conceptions through which the reader apprehends History: detailed visions alternate and blend with globalizing visions. For this author, nothing must be abandoned or put aside; by analyzing his novelistic writing, a fictional mosaic, we will come to understand his perspective on History.

Algerian writer, detail, family context, fiction, History, liberation

**Touriya FILI-TULLON**

Université Paris 3

### **Boudjedra, écrivain de langue arabe?**

**Abstract:** This paper is devoted to bilingualism in R. Boudjedra's literary practice. Our aim is to show how French and Arabic versions of his books may be read as hypertexts of metadiscursive value. Considered from this point of view, the differing versions neutralize any genetic approach and make the rules of an "authoritative" translation obsolete.

Bilingual writing, subversion, translation, version

## Sonia ZLITNI FITOURI

Université de Tunis

### ***La vie à l'endroit* de Rachid Boudjedra : entre subjectivité et folie**

**Abstract:** In this study of Rachid Boudjedra's *La vie à l'endroit*, I will show how the Algerian writer endeavours to put "en abyme" three types of madness (joyful, fatal, hallucinatory); these generate one another in a cause and effect relationship and distance themselves from the delirious discourse of his first novels in order to give an account of a period of terror which struck Algeria under the Muslim fundamentalist threat. We will also show how the character-narrator faces all this madness by setting up his subjectivity as a shield against what he calls "external fear and inner fear", and by reactivating his imaginary to deaden a violent reality and to overcome the demons of the past. Thus, madness, subjectivity and imaginary impact the narrative space of *La vie à l'endroit* and make it a subversive and provocative novel, a novel of life and death.

Algerian literature, fear, imaginary, madness, subjectivity, subversion

## Charles BONN

Université Lyon 2

### ***Topographie idéale pour une agression caractérisée*: roman de l'émigration, de la ville ou de l'écriture?**

**Abstract:** Published in 1975 after a wave of anti-Algerian racist attacks in France, this novel is first and foremost a statement of urban space, whose labyrinthian subway lines merge with those of writing, and participate in the drawing of spatiality. But this writing, which disconcerts the documentary expectation of the readers, betrays that expectation: instead of describing the daily life of the emigrant, it seizes his marginalization in order to represent itself, both as a victim who is sacrificed like the hero without name of the novel and as the ridiculous object of a narcissistic and ludic utterance.

Emigration, marginality, sacrifice, space, writing

**Valérie LOTODÉ**

Université Montpellier 3

### **Le lecteur face aux stéréotypes : entre participation et distanciation**

**Abstract:** In some of Rachid Boudjedra's novels, the study of stereotyped representations proves particularly operational to define the interaction between virtual reader and characters. This article aims to analyze the reader's reactions to stereotypes. It also attempts to show how the reader oscillates between a participatory reading – during which, recognizing a traditional ideological speech, he is charmed by fiction – and a distancing reading. By means of the analysis of female and male archetypes, this paper will also reveal the implicit reader's face, and more specifically his/her sexual identity.

Algerian writer, feminine writing, reader, reception, stereotype, transgression

**Kasereka KAVWAHIREHI**

Université d'Ottawa

### **Théorie et pratique de l'écriture chez Pius Ngandu Nkashama**

**Abstract:** Pius Ngandu Nkashama is mostly known as a literary critic and theorist. But he is also an established novelist, poet and playwright. This essay attempts to show that both his critical work and his creative work share a common dynamic. It shows how, for Pius Ngandu, literary and aesthetic practice is not only a way of life, an existential experience from which he draws the energy to overcome despair and human mediocrity, but it is also a way of participating in the African struggle for freedom and for the conquest of a history that has been confiscated by dictators.

Aesthetic of decomposition, Democratic Republic of Congo, history, liberty, Ngandu Nkashama, social imagination, theory and literary production

**Alexandre LIZOTTE**

Université du Québec à Montréal

**Meka ou le lent retour à soi**

**Abstract:** Inspired by Ferdinand Oyono's novel *Le vieux nègre et la médaille* and relying on the works of Albert Memmi and a number of critics of the negro-african novel, what we are proposing here is a reflection on the relation between the colonizer and the colonized. At the very core of our analysis is the character of Meka, Oyono's main character, who symbolizes the people's strive for freedom and self-rediscovery and reconquest. Step by step, we follow him through his long and difficult "walk" or journey towards himself, towards his own truth. In our understanding of that whole liberation process, we are inevitably forced to rethink not only what we call "the origins", but also the concept of laughter and the power of language in itself.

African novel, Ferdinand Oyono, negritude, colonization, laughter, liberation process