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## Abstracts

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# ABSTRACTS

**Isabelle FAVRE**

University of Nevada

## **Maggy Corrêa : passer le témoin, avec ou sans le feu sacré**

**Abstract:** In her book entitled *Tutsie, etc.*, Rwandan Swiss author Maggy Corrêa recounts how in July 1994, she was able to rescue her mother from the Rwandan genocide of the Tutsi. This essay begins by examining the status of the testimonial genre within the literary institution. Then, based on Maggy Corrêa's text, the analysis will demonstrate how Derrida's concept of *sacramentum* can be traced in Corrêa's adventure, and how this same notion proved to be absent from the United Nations's discourse taking place in Geneva at the same time.

Hannah Arendt, Maggy Corrêa, Jacques Derrida, genocide of the Tutsi, Jean-François Lyotard, ONU, *sacramentum*, testimony, Desmond Tutu

**Catalina SAGARRA**

Trent University

## **Témoigner : les voies de la connaissance**

**Abstract:** The author analyzes the narrations of Survivors of the genocide of the Tutsi, in 1994. A particular attention is paid to how the witnesses express two affects: guilt and responsibility. Their life stories explore these concepts which help them to carry out a search for Truth, which is deeply linked with the sufferings the horror of the past inflicted to them to the point of being haunted by the past. The Survivors ask themselves an array of questions, not always finding a satisfying answer which could bring them some peace. They address their questioning to different agents, telling them they should feel guilty and/or responsible in front of the Rwandese Tragedy. This analysis will approach the narrations from three different disciplines and theories, namely phenomenology, semiotics and interpretative semantics.

Affects, guilt, interpretative semantics, life stories of survivors, phenomenology, responsibilities of the international community, responsibilities of the witness, self and otherness, semiotics

### **Séloré GBANOU**

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#### **La pensée du témoignage : de la scène du génocide à la scène judiciaire**

**Abstract:** This paper intends to study the stories of witnesses of the genocide of the Tutsi people in Rwanda from the angle of both History and Justice. It analyses how the actual event is brought back by the victims's stories and shows the tormentors that the lives they have undone have been redone in defiance of the effort to wipe out all traces, the basic idea of genocide. Furthermore, the witnesses report seems to be a judiciary scene where, trying to understand what has happened, the victims put themselves in the witness box of their conscience in order to find their fault, their guilt, whereas the tormentors search for their penalty and absolution.

Event, trial, tribunal, wiping out traces, witness

### **Philippe BASABOSE**

Memorial University of Newfoundland

#### **L'écriture tumulaire : témoignage sur la mort, pour la vie**

**Abstract:** The article proves how the testimony narrative, in writing death and genocide-related atrocities, attempts to restore human dignity to the victims. The narrative space that becomes in that way a burial place and a funeral monument plays also the role of the "redemption" of history in order to secure the future. The narratives that the article analyzes constitute at the same time a hymn to life. By creating themselves other destinies, other reasons for life, the survivor and witness authors succeed in overcoming the world-weariness that threatens every survivor of the *Itsembabwoko* slaughter.

Existential vacuum, fixation, memorial record, principle of humanity, redemption of history, testimony narrative, tomb, tumulus writing

**Eugène NSHIMIYIMANA**

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**La poétique du fragment dans le récit de survivance au Rwanda**

**Abstract:** The narrative about surviving is by definition an impossible narrative due to the enormity and absurdity of the tragedy. It is characterized by a fragmentary aspect which is a sign of its resistance to utterance. Based on Révérien Rurangwa's *Génocidé*, the following reflection proposes to read the fragment as a manifestation of a traumatic memory that language fails to carry out due to the distortion of the signifying process in which the signified seems to take priority to the signifier. The fragment, thus, can be seen as an attempt to recuperate the symbolic, attempt that is always "unsuitable" due to the lack of the "right" word for the survivals of the Tutsi's genocide.

Discourse, genocide, *génogramme*, *généographe*, surviving, Tutsi

**Théopiste KABANDA**

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**Le témoignage dans l'œuvre de Yolande Mukagasana**

**Abstract:** This article analyzes the status of testimony in Mukagasana's *La mort ne veut pas de moi* and *N'aie pas peur de savoir*, by bringing out the main narrative strategies allowing to get round the unspeakable. It demonstrates the connection of the testimony, the memory and the history of the genocide in Rwanda as event which marked the humanity in 20<sup>th</sup> century. This link is studied through the conditions and the postures of testimony, the textual marks of identification of the addressees and the roles of the testimony.

Genocide, history, justice, memory, Mukagasana, narration, testimony, unspeakable, writing

**Josias SEMUJANGA**

Université de Montréal

**Le témoignage de l'*Itsembabwoko* par la fiction. *L'ombre d'Imana***

**Abstract:** Following the Tutsi genocide in 1994, many African writers went to Rwanda, in 1998, and then wrote some novels and other fictional texts about the horror they saw. This study shows how Véronique Tadjo's *L'ombre d'Imana* adopts several mechanisms of Traveler's Narratives, but poses also their limits in ethical thinking about genocide. Tadjo uses indeed the subversion of Traveler's Narratives by adding other forms of genres like reportage and testimonies. She discusses about the limits of testimony narratives on a genocide.

Genocide, Tadjo, testimony, travelling narrative

**Hélène TISSIÈRES**

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***Bent Familia* de Nouri Bouzid: enjeux de l'amitié, de la clairvoyance féminine et du questionnement**

**Abstract:** *Bent Familia* by the Tunisian filmmaker Nouri Bouzid breaks down silences by questioning norms and power structures, including patriarchal authority. Centered on an exceptional friendship between three women and examining their preoccupations as well as their needs, the film reveals the empowering forces of sharing, insightfulness and engagement. Through the character of Aïda and the intertwinement of arts – in particular music and painting – the film dismantles absolutes and illusions. It encourages deep questioning in order to trace new paths, valuing the clear-sighted contributions of women in a continuously changing society.

Artistic intertwinements, film, friendship, mirror-image, patriarchy, transgression, women

**Farah Aïcha GHARBI**

Université de Montréal

**« La femme qui pleure » : la nouvelle d'Assia Djébar et le tableau de Picasso**

**Abstract:** This article is a study of the dialogue that is maintained between the novel « La femme qui pleure » by Assia Djébar and the Picasso painting that bears the same title. This article also aims to show author's achievement of the liberation of the feminine subject through an aesthetic means, in other words, through an angle that allows for an encounter between that which has been written and the painting, which combined give the women the right to the word and the image portrayed. The form and the structure that are shared between the novel and the painting appear to make this undertaking easier, and furthermore, allow for an interesting way in which reflection can be encouraged to establish a relationship between the fields of literature and art.

Cubism, Assia Djébar, interdiscursive, novel, painting, Picasso, writing