

# Présence Francophone: Revue internationale de langue et de littérature

---

Volume 71  
Number 1 *Ousmane Sembène, cinéaste*

Article 19

---

12-1-2008

## Abstracts

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



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

---

### Recommended Citation

(2008) "Abstracts," *Présence Francophone: Revue internationale de langue et de littérature*: Vol. 71 : No. 1 , Article 19.  
Available at: <https://crossworks.holycross.edu/pf/vol71/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

**Sheila PETTY**

University of Regina

**Pugnacité et pouvoir : la représentation des femmes dans les films d'Ousmane Sembène**

**Abstract :** As a pioneer of African filmmaking, Ousmane Sembène has demonstrated a remarkable dedication to exploring the importance of women in African society. From the struggle against colonial oppression by Diouana in *La Noire de...* (1966) at the beginning of his career, to the character of Kiné and her struggle to build a life for her children in postcolonial Senegal in *Faat Kiné* (2000), Sembène has portrayed African women as agents of change and courage in their societies.

This essay explores women's representations in two films from Sembène's œuvre, including *Black Girl* (1966) and *Faat Kine* (2000). Using narrative and aesthetic analysis, I will explore how Sembène's representations of female characters portrayed in his films reflect contemporary experiences of the time, making these characters important to understanding the development of contemporary African issues.

Film, narrative and aesthetic analysis, Ousmane Sembène, postcolonial, women

**David MURPHY**

University of Stirling

**Un autre monde est possible : création et résistance dans l'œuvre d'Ousmane Sembène**

**Abstract :** During an artistic career that spanned half a century, Ousmane Sembène often played a pioneering role. However, although the many awards he received constitute recognition of the artistic quality of his work, his literary and cinematic output

is best known for its denunciation of colonial and neo-colonial injustices. This article argues that Sembène's importance is not solely political, and nor should it be limited to his role as a pioneer of African cinema. Sembène was also a great artist who developed a profound reflection on his practice both as a writer and as a filmmaker. The article will trace this reflection on the form of his work through an analysis of texts and films more often cited for their ideological than for their cultural significance. In-depth analysis of his work reveals an artist who consistently attempts to imagine the world differently : discovering new forms, new plots, new contexts are all central components of his attempt to imagine processes of resistance to various forms of oppression.

Aesthetics, cinema, form, literature, resistance, Ousmane Sembène

**Alexie TCHEUYAP**

Université de Toronto

**De la fiction criminelle en Afrique. Relecture des films d'Ousmane Sembène**

**Abstract :** For institutional, ideological and even sociological reasons, the detective genre had difficulty rising to prominence within literatures and especially within the field of African cinema. If one observes today its shy emergence in the works of some West African film directors and within popular Nigerian video films, it is nonetheless possible, thanks to a finer scrutiny of theories developed on the subject, to realize that some films by Ousmane Sembène contain aesthetic strategies that allow for a fresh assessment of the works of a director whose films were often reduced to their ideological aspects. This second reading also unravels the limits of the conventional theories governing the detective genre which, in general, hinges on an idealistic and static perception of the State.

Africa, crime, death, detective, law, (non-) investigations, offence, Ousmane Sembène

**Sada NIANG**

Université of Victoria

**Du néoréalisme en Afrique : une relecture de *Borom Sarret***

**Abstract** : Critical evaluations of African cinema have tended in the past to confine the analysis of this corpus to its content. In books and articles published earlier, the colonial and postcolonial history of the continent abound, social dramas are explained at length, thefts at all levels, cultural mystification, corruption as well as violence are amply described. The insights of such an approach notwithstanding, the aesthetic sources of African cinema are not limited to the rural and the traditional. Through a comparison of Vittorio De Sica *Bicycle Thief* and Sembène's *Borom Sarret*, this paper argues that african cinema inserted itself in the fold of World cinema from as early as 1963.

*Bicycle thief, Borom Sarret, neorealism, Ousmane Sembène*

**Frederic Ivor CASE**

Université de Guyane

**L'Éthique et l'esthétique chez Ousmane Sembène**

**Abstract** : The ethics and aesthetics of the films and novels of Sembène reflect the axiological principles of his work. Sembène's impact can be felt throughout as his practice in both cinema and literature helped redefine the features of the African novel and film. For him, writing was fed by the experiences, however painful, of workers of diverse origins attempting to survive their difficult conditions. His novels reveal the agony of this world but also various opportunities for self realization among his characters. Such practice, born out of the sweat, resistance and determination of men and women eking out their living, did not preclude artistic expression. Music, compelling images and engaging narratives have established Sembène as a foremost artist.

Aesthetics, ethics, historicity, Ousmane Sembène

**Françoise CÉVAËR**

University of the West Indies

**Les stéréotypes, vecteurs de la *constriction* identitaire chez Biyaoula**

**Abstract :** From the 1980s, writers in the francophone diaspora have examined the post-colonial African identity and its portrayal, according a special place to stereotyping. Thus, they denounce not only its tyrannical hold, but also the devastating effect of stereotyping on individuals and societies. Paradoxically, they show how stereotyping can offer to the post-colonial subject a means of manipulating identity features, therefore, of avoiding predetermination. In its study of, mainly, Biyaoula's *L'impasse*, this article also proposes to show how the stereotypes, going beyond the limits of theory, is reborn within the body, becoming a veritable enclosure for forgery of identity.

African identity, alienation, authenticity, body, dapper Congolese sapper, post-colonial literature, stereotypes.

**Georges KHORIATY**

Université libanaise

**La quête poétique dans l'œuvre de Fouad Gabriel Naffah**

**Abstract :** In his poetic search, Fouad Gabriel Naffah states his conception of a poetic image revealing the absolute and the universal, his verbal adventure which consists of disintegrating the conventional language with sclerotic forms in order to have access to the authenticity and to ensure the everlasting poem. He also sets out the poetry of the imaginary which, through a dialectic and harmonization of contradictories, extends all over the universe to include and reach the study of the eternal return that satisfies his longing for eternity.

Language emancipation, passage from the relative to the absolute and the universal, play of contrast, poetic writing of the imaginary, regenerating dialectic, search for survival, visions and literary attempts

**Hanétha VÉTÉ-CONGOLO**

Bowdoin College

**Idéal romantique et projet social dans *C'est vole que je vole* de Nicole Cage-Florentiny**

**Abstract :** In this novel, first published in 1998 and then in 2006, martinican female writer Nicole Cage-Florentiny portrays a young woman, Malaïka, who seeks refuge in madness to escape the turmoil of her life. She is under the yoke of harsh living conditions including societal conformism which, according to Fanon, provokes the « existential deviation » (1953 : 31) of the individual. Despite all, Malaïka advocates a society that would integrate all its members and promote equality. *C'est vole que je vole* aims at brushing Martinique's ability to display a sound socialization. The author aims at offering a criticism of her society and at denouncing some of the neurotic tendencies that are likely to impair social cohesion and the personal development of the individual. Doing so, Nicole Cage-Florentiny grants a large importance to the individual that is strictly opposed to the collective group of society.

Cage-Florentiny, Caribbean, identity, Martinique, realism, romanticism, social project