

Présence Francophone: Revue internationale de langue et de littérature

Volume 73
Number 1 *Écritures dramatiques*

Article 20

12-1-2009

Abstracts

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Recommended Citation

(2009) "Abstracts," *Présence Francophone: Revue internationale de langue et de littérature*: Vol. 73 : No. 1 , Article 20.
Available at: <https://crossworks.holycross.edu/pf/vol73/iss1/20>

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ABSTRACTS

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Théâtres du roman : les scènes de l'écriture francophone

Abstract : The present analysis proposes to show how, with a large number of authors, writing becomes an important stage of the imaginary space of the novel, of the configuration of the narrative and the characters, as well as the language. In the field of narrative imaginary, novel and theatre go together, complete each other in order to convert the process of writing into a game where the pleasure of the writer encounters that of the reader, this spectator of the literary scene.

Criteria, dramatic art, intertextuality, literary genres, stage, writer

Bernard MOURALIS

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Le roman africain : drame ou histoire ?

Abstract : For a long time, African novelists claimed filiation with realism. But there is in realism a deep contradiction between the will of describing the social world and the will of changing it. From this contradiction, the paper studies : the relation between theatre and novel ; the question of citizenship in the novel ; the place of the novel in front of knowledge and action. The novel shows dynamics and characters living in the time. So, it tends to wander from the principle of knowledge and self-consciousness.

Action, african literature, character, citizenship, drama, history, knowledge, realism

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L'art de l'« écrire » chez Patrick Chamoiseau

Abstract : In the works of Patrick Chamoiseau, the act of writing is a main, recurrent theme. The narrator, often, tries to define himself through his writings which have their own autonomy in the novel. This character questions his writing and is torn by the dissatisfaction he feels to get close to the “breath” of the creole storyteller : the chasm between orality and writing creates suffering. He, then, advocates l’“écrire”, closer, according to him, to the utterance of the storyteller and free of the “constraints” of an occidental writing, which he considers as stamped by the ideology of the Universal.

Caribbean novel, Patrick Chamoiseau, creole identity, dominant versus dominated language, l’“écrire” and writing, martinican “créolité”, orality, postcolonial theory

Lila KERMAS

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L'écriture de la perte chez Assia Djebar

Abstract : This study proposes a reflexion on the feeling of “loss” as a source of literary creation. The different tensions generated by an hybrid identity of a character in a quest, especially in *La disparition de la langue française* (“disappearance of the French language”) by Assia Djebar ; what matters here is to see how the feeling of crisis and the split reveals itself and how it dissolves in and through (the process of) writing.

Dramatic tension, exile, feminine writing, identity, literary construction, Maghreb, quest

Jean-Fernand BÉDIA

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Le « français de rue » et l'écriture de la guerre : portée et signification

Abstract : Louis-Ferdinand Céline, Ahmadou Kourouma, Emmanuel Dongala and Ken Saro-Wiwa made speeches of street, stigmatized like a “language with hooligan” (Quefellec, 2006), a model, at least an agent of the aesthetics of the language of writing of their romantic fictions on the wars. The occurrence of “French of street” whose vulgarity and indocility narratively build the “mythèmes” violence, hatred and horror, reveals the transgression of the linguistic standard, without deteriorating the significant intentionality of works.

French of street, language of writing, model, popular speech, transgression

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De la parole poétique à la parole politique dans les œuvres théâtrales d'Aimé Césaire et de Sony Labou Tansi

Abstract : Aimé Césaire and Sony Labou Tansi wished for acting and voicing for their people both on the political and literary level. By choosing the drama, they presented the language. By creating a new language, a new literature, a new artistic aesthetics, consequently a new trend of thinking, their writing served policy.

Aimé Césaire, francophone theatre, language, literary creation, political theatre, Sony Labou Tansi, writing

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Le théâtre amateur marocain. Trajectoire d'un théâtre alternatif

Abstract : Modern Moroccan theatre was born with non-professional artists and has remained intimately linked to this milieu. Unlike professional playwrights, non-professional artists have never bowed to the demands of political authorities, whether it be the French administration or the local *Makhzen*. They used this artistic medium as a forum for debate and resistance against the oppressor. This freedom of expression operated not just at the political level but also at the aesthetic level. Since non-professionals were not constrained by the need to please an audience fond of social comedies and melodramas, they could explore more risky avant-garde paths.

In spite of all the attempts to hold under check and weaken this non-professional theatre that reached its peak in the 1970s, many unique theatre voices rose to claim the right to express a new theatrical identity, specific to the Moroccans, one identity that would stage the dramatic reality of the country that was more often than not forcibly ignored by official theatre.

Contestation, liberty, Morocco, non-professional playwrights and players, politics, resistance, theatre

Pierre FANDIO

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Mutations politiques et processus de légitimation culturelle : considérations sur le théâtre populaire camerounais

Abstract : All forms of theatre have never been perceived the same way in contemporary Cameroon. Whereas the written theatre relatively received an acceptable treatment from the official instances of recognition, the non-written one has always been excluded. This communication sets out to show how, from this marginalized position and palpably inspired at the same time from the Italian *commedia dell'arte*, the French vaudeville and the African traditional dramaturgic shape, a new and popular form of theatre came to existence. Thanks

to the exceptional capacity of adaptation and innovation of its discourse and thematic, the offer of this “street dramaturgy” rather matches the expectations and means of the local consumers. This “counterculture” which has obviously conquered the popular public can therefore be regarded as “alternative model”.

Alternative model, Cameroon, innovation, marginalization, official recognition, political changes, popular theatre

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Damner le damier ou rédimier la danse de la terre dans *Le meurtre du samedi gloria* de Raphaël Confiant

Abstract : The value of the “damier”, a traditional dance from Martinique, is significant because it evokes cohesion, order and balance and symbolizes distinctive attributes from Martinique’s society at large. Martinique enters in a new era which characteristics are defined by regional development. This development is a break between the past and the present or with population’s intelligible referents and landmarks, and is represented between tradition and modernity, as a transformation led by urbanization. Traditions become shaky and in the novel, the city is unable to take on those rural values, symbolized by the “damier”.

Construction, “damier”, development, fight, homicide, Martinique, modernity, society, symbolics, tradition

Simone GROSSMAN

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Poésie et engagement dans *Vous n’êtes pas seul* de Gérard Étienne

Abstract : This article addresses the terms of commitment in *Vous n’êtes pas seul* by Gérard Étienne. For one part, the representation of the poet-and-tramp pertains to a first type of ideological commitment. For the second part, the study of oxymorons and references

to Baudelaire will lead to a definition of another commitment of poetry in the novel as a counter-discourse for the victims of social exclusion.

Commitment, Gérard Étienne, Haïti, migrant literature, poetry, Quebec

Georges NGAL

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La dramatisation de l'écriture chez Sony Labou Tansi

Abstract : As an author always articulates his writing with idioms that reflect a specific time period and a given social group, Sony Labou Tansi talks about “tropicalité”, and gives himself the goal to create multiple “tropicalités”.

Dramatization, Sony Labou Tansi, theatre, “tropicalité”, writing