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ABSTRACTS

Justin BISANSWA
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Les lézardes du sens dans les romans d’Ahmadou Kourouma

Abstract: The text illustrates that Kourouma’s novels act as an exemplary exteriorisation of a singular point of view on the world, while also acting as a space of transformation, touching both the anecdotes told and the process of narration. Through the general nature of their titles, the novels do not so much designate a décor, but rather an image of the human condition in which life governed by destiny finds, in the heart of social decay, a metaphor – both sombre and precise – for postcolonial Africa. Thus, the novels do not entirely absorb this philosophy of existence upheld by lost illusions and which hesitates between two conceptions of independence. On the one hand, independence is seen as a sign of an end to colonisation and the promise of well-being, and, on the other, the awareness of long-lost illusions. Kourouma’s novels therefore display an aesthetic of disenchantment. He translates the weight of fatalities to his reader while extrapolating a sort of pleasure from them, much in the same way he highlights the sublime grandeur of those who, after a desperate resistance, consent to the same unjust fate that was done upon them.

Ahmadou Kourouma, colonisation, digressions, disenchantment, enchantment, epic, fable, knowledge, modernity, novel, representation

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Henri-Lopes: l’écrivain et ses doubles

Abstract: Henri Lopes’ novels display both a staging and a deep reflection on the african writer’s figure. His metatextual and metafictional practices reveal tensions inherent to the literary field as
well as some literary postures available to African novelists. Different intertextual games (with existing literary works, with fictitious pieces of writing, between the different narratives imagined by Lopes himself) underscore the mimical and antagonist relationships between writers, characters and the symbolical figures of the author and the father. This allows the novelist to present himself as both a politically committed and a culturally hybrid writer.

Author, field, hybridization, literature, metafiction, metatextuality, posture

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Raharimanana: Écrire pour dégorger le cri malgache

Abstract: Motivated by the need to be heard and to express a Malagasy cry suffocated by colonial and postcolonial history, the work of writer J.-L. Raharimanana fits remarkably well in the francophone literary landscape. It is characterised by writing in constant oxymoronic tension between violence and poetry. Once associated with humour and poetry, violence, portrayed as a residual component of colonial times, becomes energy to be recycled. This innovative force is at the origin of the author’s verbal and generic creativity. The aesthetic of violence in Raharimanana’s texts upholds a profoundly singular poetic and leads to the conclusion that the modernity of the work resides in the writing.

Aesthetic of violence, francophonie, generic hybridity, History, Malagasy literature, modernity, postcolony, Raharimanana

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Dialogue des genres et écriture de l'imaginaire social chez Tchikaya U'Tamsi et Modibo Soukalo Keita

Abstract: This article examines intertextual, intercultural and intergeneric relationships in the francophone crime novel. Always in
dialogue with more conventional francophone fiction, the crime novel is both a social reality and the reflection of a collective imaginary. Marked by aesthetic renewal, it can be considered the expression of a world vision belonging to its target audience.

Crime novel, francophonie, intergenericity, intertextuality, postcolonialism, rumour, witchcraft

Pierre VAUCHER
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Langage et représentation du génocide rwandais

Abstract: By focusing on Tierno Monénembo’s *L’aîné des orphelins* and Abdourahman A. Waberi’s *Moisson de crânes*, this article illustrates how modernity can be seen as a reflection on language. Having in mind Baudelaire’s conception of modernity (which was defined in his writings about the painter Constantin Guys), we demonstrate that the representation of the Rwandan genocide, in both books, involves a singular *mise en scène* of language. At first, language is seen through the lens of its destructive power; then, as a cure against evil. Indeed, since it involves a distorted perception of reality, language appears to be a vehicle for alienation. But it is also what binds people together to face adversity and what reestablishes a human feeling after the horror. It is from this strange paradox touching language that Monénembo and Waberi elaborate their fictional world – a point of view on the events of 1994 that is both a critical distancing and a way for empathy. Distancing/empathy, language, indirect testimony, reflection, remedy, representation, Rwandan genocide, stereotype

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*L’aventure ambiguë* de Hamidou Kane: modernités en abyme

Abstract: The article seeks to revisit the interpretation of *L’aventure ambiguë* by proposing a reading that goes well beyond a simple binarism opposing tradition and modernity. The analysis emphasizes
the philosophical dimension of the novel in order to show that African modernity is at the same time representation and critique of the Western modernity inscribed in abyme within the novel. Such approach allows the work to escape the prison house of contingency and to remain open and meaningful in different times and spaces.

Africa, binarism, contingency, critique, global, identity, Islam, local, modernity, philosophy, space, subversion, the West, time

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Espaces, savoirs et historicité dans *Le feu des origines* d’Emmanuel Dongala

**Abstract:** This article demonstrates how, in *Le feu des origines*, the main character’s trajectory embodies the figuration of the history of African societies and the mutations of knowledge and belief systems that occurred during that very history. Thus, this text proposes a reflection on the manner in which a conflict plays out between old and new conceptions of the world, as well as the political and metaphysical implications of the replacement of old ways of thinking by new theories or scientific practices and techniques.

Emmanuel Dongala, historicity, knowledge, science, space, writing

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**Femmes arabes au harem: la magie et le pouvoir de l’oralité dans l’écriture de Fatima Mernissi**

This article examines the polysemy of the word harem in several of Fatima Mernissi’s texts. Moreover, it considers the role of orality in the form of “oral archives” that were nurtured, maintained and passed on from mother to daughter. The related issue of Mernissi’s feminist activism is also analyzed. Women in Mernissi’s harem constructed complex narratives and “stories” that incorporated many fragments
of “professional” or “national” histories, including the “official” history of Morocco’s attainment of independence in 1956. Accounts of feminist movements in the Middle East and Morocco, including the al-Safaa Akhwat or Sisters of Purity (1946) and the group’s involvement in the Istiqlal (independence movement), also made their way into the life-stories and lifeworlds of the harem.

Archives, Fatima Mernissi, feminism, history, harem, Morocco, orality, public space, women

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Le peuple des terres mêlées de René Philoctète : au-delà de la spirale. Oraliture, rupture(s) et convergence(s)

Abstract: The relationship between Haiti and the Dominican Republic is often analyzed through the prism of the century-old rivalry which opposed the two countries at specific times during the course of their history. Le peuple des terres mêlées is about one of the darkest chapter of this troubled and turbulent past; the 1937 genocide of thousands of Haitians by the Dominican authorities. In the border town of Elias Piña, a Haitian, Adèle Benjamin and her Dominican husband, Pedro Álvarez Brito are caught up in the genocidal violence ordered by the dictator Rafael Leonidas Trujillo y Molina whose goal is to achieve a society of “whites only”. Beyond its testimonial dimension, Philoctète’s novel is a call to end the historic mutual mistrust and animosity between the two sister nations, often referred to as “double insularité”. The dream-like narration and the fragmented memories which are the hallmark of Philoctète’s text bear witness to a tumultuous past kept alive by oral tradition.

Collective memory, “double insularity”, genocide, Haiti-Dominican-Republic, oral literature, René Philoctète, spiralism, “traumatic realism”