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ABSTRACTS

Jean-Pierre KAREGEYE

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Chercheurs d'Afrique et archive coloniale

Abstract: The main goal of this article is to demonstrate that discourse on the Rwandan genocide has an origin. In other words, the hamitic myth transcends the question of race and is present in its most radical form in the events of 1994 in Rwanda. However, the myth itself is not intrinsically genocidal, but it did clear the path. The danger arose when the myth was demythified, that is to say, perceived as historic reality and scientific knowledge, and entered a new environment of genocide discourse. To proceed based on the notion of archive is to approach the genocide in relation to its historical and ideological context. This article, speaking of the past by recollecting our perception of the Tutsi in the context of myth, in an effort to give him a scientific status of his politicization, enters in the present by making explicit the material on which those responsible for the genocide draw from.

archive, discursive, genocide, Hamite, myth

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Le génocide comme défi à l'Éthique

Abstract: This article proposes the genocide constitutes moral defiance for at least three evident reasons: by the suffering of the innocent, it shows the failure of the moral vision that establishes a causal link between pain suffered and evil committed, of ethics and redistribution. And finally, the genocide challenges ethics by spreading the mortal conflict of opposite moral systems meaning the genocide was perpetrated according to a particular moral code. The article examines an essential aspect of politics, the hostility

towards finding the structure of reception of the genocidal drift. Then, how to imagine a moral code that effectively fights the ethics of genocide?

ethics, retribution ethics, hostility, political philosophy, suffering of the innocent

Mame PENDA BA

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Esquisse d'un projet épistémologique pour la science politique dans une Afrique post-génocide

genocide, Africa, University, epistemology, teaching & research

This article attempts to answer two main questions: “What does it mean to teach political science in an African university when oneself is African?” and “what social realities are we documenting (or should we document)?” As a political scientist, I came to ask myself these questions based on my encounter with the genocide of the Tutsi in Rwanda, and based on the questions that this major event had kindled in me. My encounter with the subject of “genocide” was in all respects an upheaval because I understood suddenly a large weakness in the way political science was taught at Université Gaston Berger. This weakness resides in the absence of reflexivity of the contents, the methods, and the objectives of our teaching and of our research. The most obvious manifestations of this are the *marginal control of the dynamics and issues that are at the heart of the evolution of our societies*, and a remarkable lack of African perspectives in our instruction. The genocide of the Rwandan Tutsi, or more precisely its absence from the curricula of African universities in general, and at UGB in particular, signals a lack of intellectual sovereignty. If we look more closely at the matter, it appears that all the social sciences taught at our universities are more or less concerned with this issue. In light of this, I will attempt to outline an epistemological project, from my point of view, on what political science teaching and research in Africa ought to be.

Marie-Odile GODARD

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Discours, paroles et liens à l'autre dans les groupes thérapeutiques.

Ce n'est pas la fin d'un génocide qui clôt un génocide.

Abstract: Psychologists and psychoanalysts distinguish between testimony, or personal accounts, and discourse, a fixed societal account. Because genocide, for the survivor, is not a *subject of study*, we must not only look at the various discourses concerning the genocide, but at their effect on the survivors. We describe how the post-Gacaca therapy groups, established to help survivors who had participated in Gacaca assemblies, demonstrated how expression is only effective when it is directed at someone and this person agrees to hear it and be affected by it.

discourse, testimony, post-Gacaca therapy group, genocide

Josias SEMUJANGA

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La fiction du génocide ou le partage des émotions

The goal of this study is to show that the fiction of genocide aims to share emotions between the narrator and the reader. It is possible to consider the narrator as representing the real reader and not only as the simple recipient written into the text. This is to say that the narrator is a part of the story but is also the reader's counterpart as the real recipient, because both-- narrator and real reader-- are integrated in the imaginary world of the story. The role of the author is to construct intermediate mechanisms between the reader and the author. The theme developed in the story is certainly always an imaginary world, but through the act of reading, this imaginary world is transformed into a world that one experiences, feels, and perceives, whether it is remembered or imagined. The analysis is based on the literature of the genocide of the Batutsi and concludes on this main idea: the story of genocide aims to share emotions between the speaker and the reader.

emotion, ethics, fiction, writing, reader

Michael RINN

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L'usage de la rhétorique émotionnelle dans les récits de Jean Hatzfeld

Abstract: In France, the books of Jean Hatzfeld -- journalist and writer -- have played a key role for the public opinion to become aware of the tragedy of the genocide of the Rwandan Tutsi in 1994. Our paper aims to show how the discourse strategy of Jean Hatzfeld aims to influence the reader by using emotions. We would like to know how this rhetoric of emotions relies on specific cultural codes which are largely western centered. Our thesis is that since Auschwitz, those codes have constructed an argumentative framework for contemporary understanding of passion and pain in discourse.

argumentation, emotion, hermeneutics, pathos, rhetorical terms, semantics, semiotics

Charles J. SUGNET

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Matière Grise de Kivu Ruhorahoza : un nouveau discours filmique pour le Rwanda ?

Abstract: Films like *Hotel Rwanda*, *Sometimes in April*, and *Shooting Dogs* have codified certain ways of representing the 1994 Rwandan genocide, with realist aesthetics, epic sweep, and aspirations to historical authenticity. A young Rwandan director, Kivu Ruhorahoza, has won two major prizes at the Tribeca Festival for his 2011 feature *Grey Matter*, a breakthrough film that is different from its predecessors in almost every respect. Ruhorahoza's film is intimate, cosmopolitan, metaphorical, and avant-garde; it requires some effort to understand, yet it is extremely moving. On the 20th Anniversary of the genocide in Rwanda, it offers new ways of understanding the consequences of the genocide, and of the continuing perils of the post-genocide period. It is also an inspiring new contribution to African cinema.

African cinema, *avant-garde*, cosmopolitan, genocide, Kivu Ruhorahoza, “parallel reality”, post-genocide, Rwanda, traumatism

Claire L. DEHON

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Bernard Binlin Dadié, le père de la littérature en Côte d’Ivoire

Abstract: To fully understand today’s literature in the Ivory Coast, it is important to remember its first steps. A general overview of the main ideas and characteristics of Bernard B. Dadié’s literary works demonstrates the audacity and originality of the first Ivorian who wrote in French, and who helped impose French as the national language in the Ivory Coast.

African Humanism, B. Dadié, Côte d’Ivoire, French, literature, “métissage”