

Présence Francophone: Revue internationale de langue et de littérature

Volume 85

Number 1 *Vingt ans après le génocide des Tutsi du Rwanda: regards sur la production artistique*

Article 15

12-1-2015

Abstracts

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Recommended Citation

(2015) "Abstracts," *Présence Francophone: Revue internationale de langue et de littérature*: Vol. 85 : No. 1 , Article 15.
Available at: <https://crossworks.holycross.edu/pf/vol85/iss1/15>

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ABSTRACTS

Abdourahman WABERI

La première couche d'encre

Abstract: The author reexamines his engagement with the Rwandan genocide.

Genocide, Memory, Writing

Jean-Pierre KAREGEYE

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Du témoin et de l'humain chez Gilbert Gatore : *Le passé devant soi*

Abstract: This article revisits Gatore's novel, *The past ahead*, in analyzing the idea of witnessing. Some critics estimate that the novel does not make a clear distinction between the perpetrator and the victim. While recognizing the danger, the article extends the debate on the notion of the human beyond the categories of "perpetrator" and "victim". Without excusing acts of the former, the author of this article affirms that the perpetrator and the victim belong to the same humanity. While they remain extreme and inexcusable, crime against humanity and genocides are not a contingent acts, which opens a meditation on the fragility of the human and allows to read any sign that announces mass violence.

Gilbert Gatore, genocide, Humanity, Perpetrator, Rwanda, witness

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Une poétique de la mémoire : lire *Matière grise*, le film du réalisateur rwandais Kivu Ruhorahoza (2011)

Abstract: The film *Grey Matter [Matière grise]* (2011) directed by a Rwandan filmmaker Kivu Ruhorahoza, is an attempt to offer psychoanalytic approaches to understanding a 1994 Rwandan genocide within the psychic and the social. This director is interested in representing the impossible, instead, he offers a poetic representation of trauma. It may be just like a dream in his psychic, wondering whether this event really happened and how to make sense of as time settles? This noiseless film is the first feature length narrative film directed by a Rwandan who

gives the world the visual interpretation of the impact of the aftermath of the 1994 genocide in his country. *Grey Matter* deals with three stories, which are separated and yet quite connected by trauma.

Cockroaches, Memory, Pain, Psychic, Rwandan Genocide, Suffering, Trauma

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Vicarious Shame, Narrative, Social Reconnection and Public Recognition in Bamporiki's *Sin to Them, Shame on Me*

Abstract: *Sin to Them, Shame on Me* is a testimony by the Rwandan writer, filmmaker and peace advocate, Bamporiki, who suffers from vicarious shame because of the crime of genocide that Hutu perpetrators committed against Tutsis in the name of the group. His testimony redeems his sense of self by acknowledging the wrongdoing of his group, yet it also represents a step that separates him from that group. His powerful testimonial narratives allow him to associate with genocide survivors and the world, and to develop a new identity as a Rwandan. The polymorphic narrative structure of his written testimony in which the oral testimony is embedded, also allows to redefine himself and others.

Damaged self, disconnection, Genocide, group reconnection, narrative, political recognition, vicarious shame

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La bande dessinée à l'épreuve du génocide au Rwanda : état des lieux critique d'un mode d'expression original

Abstract: 20 years after the genocide of the Tutsis, one observes within the artistic production dealing with these traumatic events the presence of several comics (or *bande dessinée*). Yet is this specific mode of expression which often remains associated with lightness, humour and caricature capable to address in a credible fashion such delicate topics as pain, cruelty and death? How do comics "translate" this 1994 tragedy for the purpose of critically raising awareness and providing memorial accounts while respecting the reader's sensitivity? Is there an "appropriate"

depiction and where is the frontier between sensational, reliable and emotionally convincing portrayal? By analyzing eight comics about the Rwandan genocide published between 2000 and 2014, this paper engages into a discussion about the potentials and risks this dynamic art form can encounter when figuratively narrating such extreme violence. More generally, it contributes to the debate about issues at stake concerning the relationship between Art and (indirect) trauma in contemporary postcolonial contexts.

Comics/bande dessinée, Committed art, extreme violence, history-fiction, representation, transmission, trauma/indirect trauma, Tutsi genocide

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Le cinéma face à l'oblitération génocidaire. Silences éloquentes et hors-champ intérieur chez Philippe Van Leeuw et Kivu Ruhorahoza

Abstract: Philippe Van Leeuw and Kivu Ruhorahoza's cinema proposes an esthetic and ethical gaze that distances itself from the historic realism that defines the majority of the films on the genocide against the Tutsi in Rwanda. By conferring an unprecedented eloquence to different types of silence and by maintaining viewers in a concerted state of ignorance, both filmmakers question societies' will to know within the legacy of genocide and their willingness to culturally acknowledge the traumatic resonance of its aftermath.

Cinema, genocide, memory, Ruhorahoza, Rwanda, trauma, Van Leeuw, violence

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Le devoir de mémoire ou une identité ravalée dans *Cicatrices* d'Alain Kamal Martial

Abstract: This article examines the construction of identity in Alain Kamal Martial's novel, *Cicatrices*. Conceived during a rape committed by a group of militiamen, the narrator struggles against a sense of obligation to avenge his mother's assault, as well as a need to liberate himself from this event. However, under the onus of being a proxy witness, he realizes that he cannot forget his duty of memory because he embodies the inherited trauma of past generations. The crude and powerful

immediacy of this text forces the reader to reflect upon his or her own role in the remembrance of past injustices.

Comorian literature, duty of memory, genocide, Alain Kamal Martial, narrative identity, rape, trauma

Carla CALARGÉ

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Alexandra GUEYDAN-TUREK

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Libération sexuelle ou aliénation textuelle : la subalterne peut-elle parler de son corps ?

Abstract: This article analyzes two erotic works: *L'amande* and *La traversée des sens*. It aims to look at whether the sexual liberation of the female protagonists succeeds in defining a subversive discourse which allows Arab women to escape binary representations made of them or whether, on the contrary the author reproduces such representations. After a quick overview of the difficult situation in which Arab feminists often find themselves both the East and the West, this study examines if Nedjma's two novels adopt a feminist posture or if they fail to reach the objectives that critics have attributed to them.

Arab World, Erotism, Feminism, Islam, Nedjma, Sexuality.

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Quelques réflexions sur les épilogues de *Beloved* et de *Célanire cou-coupé* : Ariane et la mygale

Abstract: This paper focuses on the links between Ariadne or Arachne on the one hand and Sethe and Célanire on the other hand, the protagonists of Toni Morrison's *Beloved* and Maryse Condé's *Célanire cou-coupé*. Weaving and sewing are often used as metaphors of the texts; however, Condé and Morrison play with that metaphor and redefine this hackneyed common place.

Ancient sources, Comparative Literature, Toni Morrison and Maryse Condé, Truth and Lies, Weaving