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ABSTRACTS

Hamadou MANDÉ

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Mutations dans l'écriture théâtrale au Burkina Faso de 1980 à nos jours

Abstract: This article takes an analytical look at the evolution of drama writing in Burkina Faso from 1980 to the present. Based mainly on a corpus of five dramatic texts of five renowned authors, it shows how in form as in content, the theatrical text has undergone important changes that respond to a socio-cultural rooting need but also a determination to stick to current realities. The study is based on methodological resources of the theatrical text analyses resulting from mixed approaches combining the work of Anne Ubersfeld, Patrice Pavis and Sylvie Chalaye.

Changes, Characters, Drama, Playwriting, Space, Time

Christophe KONKOBO

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Théâtre burkinabè contemporain et dramaturgie de l'entre-deux : Aristide Tarnagda et Sophie Kam

Abstract: What do contours of contemporary Burkinabe drama look like? By attempting to answer such a question, we analyzed a number of plays written by both Aristide Tarnagda and Sophie Heidi Kam, two young playwrights from Burkina Faso. The works examined in this article show first and foremost aesthetic approaches and thematic concerns not often seen in previous dramatic writings. The contemporary plays are always set in symbolically defined "empty spaces" where characters seek to define their identity against internal and external pressures.

Burkina Faso, Drama, Identity, In-betweenness, Masks, Masquerade, Non-place, Otherness, Stage space and Time, Theatre

Kandayinga Landry Guy Gabriel YAMEOGO

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La figuration des passages statifs dans la poésie de trois auteurs burkinabè

Abstract: For the survey of the poems of our corpus, we will be inspired by the literary stylistics. By means of the structurings axiologiques, it will be possible to us to seize the significance of the poems that resides in the passage of the attachment to the detachment, of the melioration to the pejoration (poetry of Somaïla Sawadogo), of the umbilical dependence («mature stomach») to the child's biologic autonomy (poetry of Bernadette Dao), of servitude to the liberty, of State of exception in State of right (poetry of Babou Paulin Bamouni). In spite of their adherence to different times, a thematic unit discerns itself through the texts of the three poets burkinabe

Depth axiol, Figuration, Lyricism, Passages statifs, Proceeded of writing

Alain SANOU

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Oralité et création : les modalités d'insertion des genres urbains dans la production orale bobo

Abstract: The new genres of the literature pose to researchers the challenge to constantly adjust their analytical tool to understand not only their function, but also how the social body integrate these new elements. The objective searched in this study is to see how an urban creature, the *Jεkulu*, has been gradually integrated in the Bobo creature. This study is the continuation of a research conducted since some years on the new oral genres in the city of Bobo-Dioulasso and how they contribute to the consolidation of an urban identity.

Bobo, Genders, Identity, New, Orality, Song, Urbanity

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Espaces topologique et phénoménologique dans *Le mal de peau* et *Le retour au village*

Abstract: *Le mal de peau* by Monique Ilboudo and *Le retour au village* by Kollin Noaga are two Burkinabè novels featuring Sibila and Catherine (for the first) and Tinga (for the second). The study questions the part of spatiality in the semantics of indexed texts: how does space mean in these novels? This problem is attacked from two angles. First, it is a matter of identifying the modes of meaning of the *topos*. Secondly, it is about seeing how the body, as a phenomenological space, can articulate meaning.

Novel, Passage, Phenomenology, Semiotics, Space, Topology

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Immigration et clips musicaux : vers la construction d'espaces sans frontières

Abstract: Immigration is a reality which touches primarily the young in most country. This phenomenon must be undressed of its blaming considerations, in view of its incommensurable contribution in the development of many countries. If the United States of America arrived at the legalization of immigration, by instituting a lottery called "lottery visa", it is that they are conscious of the benefit that this phenomenon can bring to their nation. Moreover, the United States is a nation built on the bases of the immigration to which they owe their power today. They are numerous these young people who set off to the migration in search of a greater comfort. And it is by far that they see from now on realities of on their premises, and that, through the media. Among these migrants there are artists who by nostalgia convene realities of their space of origin in their musical works. They thus go in their artistic productions, to make a mixture of styles of their places of reception and their starting places (their fold). That is especially perceptible in the video clips through a plume of cultures and artistic expressions of two cultural surfaces

sweat evoked. On both sides, one recognizes oneself in this kind of video with the multiform, but aesthetic universes. How the video clips resulting from “the music of the migration” can take part in the construction of spaces where the borders do not exist? And in which measurements these spaces can they be used in the construction of a company for the universal standards? It is with the turn of these two questionings that our communication will be worked out.

Immigration, Music, Society, Spaces, Video clips

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Passage, unité nationale et écriture du mythe dans *Falagountou* de Y.E. Ouédraogo

Abstract: The metaphor of national unity through the passages of the eponymous hero Falagountou Yamba Elie Ouédraogo: myth of unity or unity of the myth?

Yamba Elie Ouédraogo brushed a gargantuan romantic mural in her latest novel *Falagountou*. *Falagountou* appears in many ways like a quest for the Grail of identities to form identity. These passages of the hero mythical half-man, half-Hercules – like the epic of Gilgamesh – crosses different regions of Burkina Faso who report a culmination of the intermediate time, in-between, to apprehend modalities that govern the construction of crises, utopias, individual projections. In this, the novelist is part of a scriptural approach of excess, boldness that installs the player in a kinetic movement of change, of breaking which suggests a need unit. Presumably, fabulist-novelist-oralist Yamba Elie Ouédraogo experimenting a writing of the Figuration of the passages that analyzes and highlights situations of transition, passages. He is gladly Ferryman himself as figure and actor with a greater or lesser influence on the forms and modalities of the passages, their locations and their durations. Always present in scenery and culture and the space-time, it is undoubtedly rock and cement which unites a country, a nation looking for its way. We will try in our article to show the different modalities of these passages, these ruptures, transitions while emphasizing the common thread that seems to live in the unconscious of the Narrator heterodiegetic

namely the dialogue of cultures and national identities, real issue of social stability.

Culture, Identity, National unity, Passages

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Littérature et pratiques rituelles : le statut sémiotique des signes mystiques

Abstract: This paper is part of our research project on the analysis of social practices as they appear in the framework of literary works, notably in narrative prose. This does not consist in undertaking a thematic approach of these, but rather considering them as the fourth level of immanence and relevance of the plan of semiotic expression. Therefore, the study is part of the rhetoric of downward integration that occurs when a higher level of immanence occurs at a lower level, like here where practices (4th level) occur in fiction text (2nd level).

In this respect, is considered as “ritual practice” every individual or collective approach aimed at implementing a ritual program: divinatory, sacrificial, initiation rituals, etc. This program, in its implementation, requires the making of a “scene” made of signs, texts, objects, and actors operating in a given space-time.

This study aims to examine means by which mystical signs are identified by the members of fictitious texts, and to inventory and classify these signs based on the corpus of African novels.

Axiological, figurative and thematic content, Mystery, Rite, Semiotic practice, Sign

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Le *Crépuscule* de Boni et les *Soleils* de Kourouma : questions de réception et de préséance dans la littérature francophone africaine

Abstract: This article analyzes the paradoxical eclipse of Burkina Faso's pioneer writer Nazi Boni by Ivorian writer Ahmadou Kourouma. Through a reception study and a rereading of *Crépuscule des temps anciens*, it demonstrates that Boni's neglect and lack of success could be explained on one hand by the political stigma he suffered under President Maurice Yaméogo and on the other hand by stylistic errors in his work. Through a contrastive reception study of both authors (focused largely on Boni), the article establishes a connection among Nazi Boni, Ahmadou Kourouma and René Maran. It therefore concludes that Maran was indeed the true precursor of this new "africanizing" of literature in French, which also partakes in Senghor's Negritude vision.

Nazi Boni, Criticism, Eclipse, Ahmadou Kourouma, René Maran, Negritude, Reception

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« Les celles qui sont pas contentes » : *Françoise Durocher, waitress* d'André Brassard et de Michel Tremblay (1972)

Abstract: More relevant than ever, *Françoise Durocher, waitress*, a 1972 short film directed by André Brassard (based on a screenplay by Michel Tremblay), keeps highlighting the current political alienation of the Québécois people within Canada. By analyzing the main character, Françoise Durocher, this article reveals the contradictions of a cultural, social, and feminist struggle against imperialism and domination.

Alienation, André Brassard, Class struggle, Feminism, Québec's Independence, Michel Tremblay