

Dialogues Francophones
20-21/2014-2015
Écritures de la (non)violence

Écrire la guerre sans fin : le roman *Syngué Sabour. Pierre de patience* d'Atiq Rahimi

Gabriella KÖRÖMI

École Supérieure Károly Eszterházy, Hongrie

Abstract : Atiq Rahimi's *Syngué Sabour* is not a classical war novel, in spite of the fact that war is the organizing theme of the novel. The plot of the novel may be set in Afghanistan, a country where war has been a permanent and integral part of the people's everyday life for generations. How is it possible to describe a never ending, dreadful war without making the writing sensationalist or pathetic? What kinds of language tools and stylistic devices are used by Rahimi to describe the violence of war? When words are not adequate for the depiction of the violence of war, what extralinguistic strategies can the writer employ? These are the research questions the article explores.

Keywords : permanent war, the violence of war, stylistic devices, extralinguistic strategies.

Écrire la guerre civile algérienne : la mise en place d'un nouveau pacte de lecture dans *Le Serment des barbares* de Boualem Sansal

Lisa ROMAIN

Université Charles de Gaulle – Lille 3, France

Abstract : During the Black Decade, Algerian French speaking writers were confronted with several issues in the way their novels were received. The meaning of these novels has often been misrepresented. Boualem Sansal, whose first novel was published in 1999, develops original generic and enunciative strategies to bypass the obstacles that he noticed during these troubled years. He lays the foundations for a new deal with his readers, based on ethics and responsibility. The author aims to show that the denunciation of violence and its root causes can only make a significant impact if the reader is involved as an active partner.

Keywords : Algeria, civil war, reception, enunciation, accountability.

Quelques aspects de l'écriture de la violence dans le roman *L'Attentat* de Yasmina Khadra

Valentina RĂDULESCU

Université de Craïova, Roumanie

Abstract : Violence and its devastating effects challenge writers more than ever. Based on the novel *L'Attentat* [*The Attack*] (Julliard, 2005), by the Algerian writer Yasmina Khadra, this paper aims to demonstrate that the writing of violence is both the consequence and the mirror of today's world convulsions. The analytical approach is focused on the functions of this type of writing, the various forms of violence and their problematic aspects, as well as on the relation of a discourse explaining terrorism with a humanist pacifist discourse, as it appears in the novel.

Keywords : writing, violence, horror, terrorism, humanism.

La violence littéraire dans *L'Amour, la fantasia* d'Assia Djébar

Nancy ALI

CRLC-Paris IV Sorbonne, France

Abstract : *L'Amour, la fantasia* (title in English: *Fantasia, An Algerian Cavalcade*) by the francophone writer Assia Djébar is a fragmented novel that accurately represents the violence to which the Algerian people were subjected during centuries of French colonialism. In the place of a totalizing and continuous narrative, we have a narrative consisting of chapters that alternate between fragments of autobiographical texts, historical documents and oral testimonies. The novel seeks to rewrite Algerian history from a female perspective. The violence exerted on the Algerian women in particular is both physical and discursive, because just as their bodies were mutilated by the conquerors, their voices were quite literally muffled and buried in the documents written by the French. To reverse this violence, Djébar must *write back*, in order to inscribe the stories of her ancestors on the palimpsest of dominant history. The French language is thus both the language through which the conquerors carried out their violence, and the language with which Djébar fights back.

Keywords : fragmentation, postcolonialism, narrativity, autobiography, the French-speaking world.

Tireur olympique/embusqué : récit sportif et fiction de la guerre dans *Robert Mitchum ne revient pas* de Jean Hatzfeld

Pierre VAUCHER

Université Laval/Université de Gand, Québec, Canada/Belgique

Abstract : We would like to focus on the relationship between sport and war in literature by interrogating military engagement as an accepted form of violence. To address this issue, we analyse a narrative fiction by Jean Hatzfeld, entitled *Robert Mitchum ne revient pas* [*Robert Mitchum is not coming back*], which is based on the Bosnian War. By mixing sport, war and journalism, the author discusses the challenges of war testimony, between fascination with violence and pacifism.

Keywords : Bosnian War, war narrative, sport, journalism, testimony

Violences conjuguées, violences transcendées : la quête de Soi et de l'Autre dans *L'Alchimiste* de Paulo Coelho et *La Traversée* de Mouloud Mammeri

Hicham JIRARI

Université Ibn Tofail – Kenitra, Maroc

Abstract : Putting into perspective two different writing styles, by looking at their common elements, offers intersecting viewpoints on two different literary areas. In both Coelho's and Mammeri's novels, the problematic representation of the human being, in its individuality as well as its sociality, is one of the main common denominators. Literature could well do without the history of humanity, and therefore of the ideological violence it contains, by interrogating, in the quest for the Self and the Other, the paradigms of identity and otherness, following the path of the imaginary that preserves creativity, inter-communication [*inter-dire*] and the "right to opacity" (Glissant 1996, 71).

Keywords : individuality, sociality, violence, identity, otherness.

Simone Schwarz-Bart et l'écriture de la violence (post)coloniale dans le roman *Pluie et vent sur Télumée Miracle*

Vanessa MASSONI DA ROCHA

Université Fédérale Fluminense, Brésil

Abstract : This text is dedicated to studying the fictionalization of traumas of (post)colonialism in the novel *Pluie et vent sur Télumée Miracle* by the Guadeloupean writer Simone Schwarz-Bart. Published in 1972, the book is built on the premise of novel writing as a therapeutic expression of trauma to be overcome. This implies bringing out the pain of slavery and of a miserable life in the sugar cane plantations through the resistance saga of four generations of valiant women. From a bottom-up perspective of history (Jim Sharpe) and the possibility of the subaltern's testimony (Gayatri Spivak), emphasis is placed on the oppressed colonized (Frantz Fanon) as main characters, who break the silence for a long time imposed by their masters (Albert Memmi) in order to tell their story.

Keywords : Simone Schwarz-Bart, (post)colonialism, trauma, therapeutic writing, slave

La question coloniale dans l'œuvre romanesque d'Henri Lopes

Médard KOUAO BOUAZI

Université Laval
Québec/Canada

Abstract : African history is full of confusion. Henri Lopes has constructed a fictional world in order to expose with humour the colonial violence and disillusionment of that time. The words of the colonised characters describe the rejection of exclusion and the difficult human condition of Africans during the colonial period. The writer addresses all these serious issues in a satirical, but also comic tone. This analysis represents an attempt to find out how, during the colonial period, the discourse related to the theme of social disarray is structured, and how it functions. In order to achieve this objective, we found it worthwhile to proceed by a textual investigation, as well as a structural analysis. Basically, this text tries to account for the turmoil that marked the history of Africa through space, speech and language as exploited by the novelist.

Keywords : colonisation, humour, subversion, prejudice, chaos.

Le récit de survivance de Serge Amisi : modalités d'adaptation textuelle et stratégies d'ajustement

Valérie DUSAILLANT-FERNANDES

University of Waterloo, Ontario/Canada

Abstract : In the narrative of survival, *Souvenez-vous de moi, l'enfant de demain* (2011), Serge Amisi, former child soldier in the Democratic Republic of Congo from 1997 to 2011, recounts his story of forced recruitment in Kabila's rebel troops. A hybrid text that pushes the boundaries between fiction as well as historical and personal truth, this testimony turns out to be a privileged writing space where the social and psychic reconstruction of the narrator can be achieved. In the first part, the article explores Amisi's singular and powerful writing which blurs the lines between reality and fiction. In the second part, the paper demonstrates how Amisi summons his memory to restore the coping mechanisms which allowed him to adapt to the living conditions around him or to face the barbaric punishments while taking a childlike look at a dehumanizing historical reality.

Keywords : child soldier, strategies, writing, survival, coping.

La violence à « fleur de texte » : l'histoire africaine en mots/maux

Yao Louis KONAN

Université Alassane Ouattara, Côte d'Ivoire

Abstract : The reading of the tragic configuration of history allows us to situate violence at the centre of the African novel. In a semiotic as well as sociological approach, the present analysis shifts from monitoring history as a semantic construct embedded in macabre discursive and narrative forms to describing a reality-oriented referentiality that oscillates between historical and tragic realism. African history, which is a source of inspiration to authors, feeds on contemporary scourges such as dictatorships and tribal wars. In the face of what could be seen as Afro-pessimism, the current study takes a positive approach, moving from the dedramatization to the deconstruction of history.

Keywords : dictatorship, dedramatization, war, history, tragedy, violence, African novel.

L'esthétique de la brutalité : le génocide rwandais dans quelques romans africains francophones

Stéphane AMOUGOU

Université de Yaoundé I, Cameroun

Abstract : The African literary discourse develops in a context of historical and institutional violence. This is the reason why most literary writings are fields of permanent conflict. This literature of the “inside” questions the role of Africans in the new forms of ethnic conflicts. Thus, an insightful analysis of the Francophone literature is visible in the literary transposition of the 1994 Rwandan genocide. It justifies the present study on the aesthetics of brutality: the Rwandan genocide in several Francophone African novels : Tierno Monénembo's *L'Aîné des orphelins*, Koulsy Lamko's *La Phalène des collines* and Monique's Ilboudo's *Murekatete*. The main research question is: how is brutality portrayed in these literary works?

Keywords : genocide, representation, brutality, evidence, aesthetics, African novel.

De la fictionnalisation du génocide rwandais à la stylisation de l'éthique de la non-violence : *Souveraine Magnifique* d'Eugène Ébodé

Pierre Suzanne EYENGA ONANA

Université de Yaoundé I, Cameroun

Abstract : Can we assume that the rewriting of the Rwandan genocide from April to July 1994 may alternatively have a moralizing role in the sense of educating readers about the atrocities suffered by the warring parties ? Based on sociocriticism as the framework theorized by Edmond Cros and Pierre Barbéris, this study identifies the literary and ethical issues crystallized in Eugene Ébodé's writing frame for the purposes of filling the gap left in memory by a reductive historical discourse. In particular, it unravels the relationship between historical characters and their literary double, with a view to postulating that the fictionalization of historical events sometimes proves to be an artistic alteration that reveals the nonviolent nature of interhuman contacts.

Keywords : (re)writing, the Rwandan genocide, non-violence, ethics, inter-human contacts.

Tierno Monénembo ou l'avènement d'un nouvel humanisme

Aliou SECK

Université Cheikh Anta Diop de Dakar, Sénégal

Abstract : This contribution examines what we may call a new humanism in the work of the exiled African writer Tierno Monénembo. In many respects, his literary discourse seems to us a symbolic act through which we sense his deep desire to play a part in the continent's recovery. This is manifest in the engagement of his fiction in the political and social fields. A transversal reading of several of his novels will therefore allow us to assess the degree of his consciousness and humanism, given his desire to see a peaceful and socially stable Africa.

Keywords : politics, dictatorship, genocide, the representation of women, humanism.

De la violence à l'écriture : destruction et reconstruction dans la littérature judéo-méditerranéenne et orientale francophone

Élisabeth SCHULZ

Université hébraïque de Jérusalem, Israël

Abstract : Violence is a central element in the Judeo-Mediterranean and oriental literature written in the French language because it is not only a source of trauma but also originates in an exile without return. Various narratives show us the evolution of verbal abuse which, eventually, turns into murderous acts. In the face of this destructive madness, some writers make use of non-violent writing as a means of reconstruction and restoration. Their objective is to show the concrete consequences of violence and urge readers to become aware of the suffering it causes.

Keywords : violence, destruction, resilience, reconstruction, writing.

Marie de l'Incarnation d'après Jean-Daniel Lafond : l'amour d'une sainte contre la barbarie actuelle

Amandine BONESSO

Université d'Udine, Italie

Abstract : The contribution examines the documentary *Folle de Dieu* (2008) and the play *Marie de l'Incarnation ou La déraison d'amour* (2009), Jean-Daniel Lafond's adaptations of Marie de l'Incarnation's (1599-1672) autobiographical texts. The study demonstrates that the two works, the last in a long biographical tradition, construe the nun's life as a humanitarian model through the theme of love. In this manner, the film-maker encourages the current society not to give way to the bellicose violence of the last century and to rethink the future as a possible happiness.

Keywords: cinema, drama, biographical adaptation, Marie de l'Incarnation, Quebec.

Lorsque les frontières vacillent... Quelques considérations sur les échanges culturels entre la Belgique et la Roumanie (1949 - 1979)

Silvia PANDELESCU

Université de Bucarest, Roumanie

Abstract : Between the two world wars, Romania knew a period of economic, scientific and cultural effervescence when it almost reached the level of the great Western European nations; post-1944, however, it was separated by an 'iron curtain' from the civilized world where Romanian elites had succeeded in making an impact, contributing thus to universal culture. We have had the opportunity to become acquainted with novel texts from this period in the personal archives of several writers. The present article introduces such texts, which are significant not only because they bring to light literary projects concerned with Romania and our national culture, but especially because they reveal the fascination that the Romanian spirit, in its most authentic forms, has exerted on the sensitivity and creativity of certain Belgian writers, to whom they have been a source of poetic inspiration.

Keywords : interwar period, Romanian writers, Belgian writers, literary influence, personal archives.