

Scandalous Memory: Terrorism Testimonial from the Algerian War

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Zohra Drif, one of the notorious heroines of the Front de Libération Nationale’s independence movement during the Algerian War, has in the last fifteen years been frequently recreated in literature and film. Drif, who is now a retired lawyer and politician in Algeria as well as the author of her own memoirs, planted a bomb in the Milk Bar in Algiers on September 30, 1956 which killed three people, wounded fifty and left twelve maimed—all were civilians. This terrorist act, famously depicted in Gillo Pontecorvo’s 1966 film *La Bataille d’Alger* is often viewed as a heroic measure instrumental in the eventual independence of Algeria. The 2008 documentary film *Les Porteuses de feu* directed by Faouzia Fékiri engages Algerian women including Drif who testify to their willingness to participate in the FLN’s terrorist activities in their fight for independence from France (1954-1962). But two of the Milk Bar bombing victims have been grappling with its effects for most of their lives, and these depictions cause aftershocks that do not allow the trauma to dissipate. Nicole Guiraud and Danielle Michel-Chich were both children in the Milk Bar on the day of the attack. Guiraud, age ten, lost her left arm and saw her father gravely wounded; Michel-Chich was five when her leg was amputated and her grandmother was killed. Guiraud frequently depicts the trauma in her artwork but she sued France 3 in 2009 for “préjudice moral” after airing *Les Porteuses de feu* which allegedly glorifies the terrorist act that wounded her. Michel-Chich published an open letter to Zohra Drif in 2012 in an attempt to express to her attacker what she endured. She later went onto a television panel with Drif to discuss terrorism. Guiraud and Michel-Chich both willingly and publicly recount the traumatic moment of their loss, but they remain at odds with each other about how this memory should be confronted. This paper seeks to understand how traumatic memory, even nearly sixty years onward, is contested by those directly affected and how it continues to provoke scandal on a national level in France.

Questioning Accountability in Contemporary Writing: Marcela Iacub's Investigative Journalism and Its Backlash

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In February 2013, Marcela Iacub was found guilty of invading Dominique Strauss-Kahn's privacy by publishing *Belle et bête*, a novel recounting her affair with the French politician. This condemnation came only one short year after Iacub published *Une société de violeurs?*, a controversial essay defending Strauss-Kahn in light of the rape allegations launched against him by Nofissatou Diallo, the New York hotel maid he reportedly assaulted. The French press immediately speculated about Iacub's intentions: Was *Une société de violeurs?* Iacub's ticket to get close to Strauss-Kahn? Did she seduce him to pave her way into literature? Or rather, is *Belle et bête* investigative journalism in its purest form, a valiant attempt to reveal DSK's true character? In an article published in *Le Monde* and titled "Non, non, non, et non," Christine Angot added her voice to the debate about Iacub's literary merit, highlighting the opportunistic nature of Iacub's project and violently refuting any comparisons between her own and Iacub's works. Philippe Lançon, writing for *Libération*, retorted "Oui, oui, oui et oui," and declared that once it is published, an author no longer has any say over her/his work.

As these public quarrels and lawsuits reveal, the author, whom Barthes declared dead 47 years ago, cannot publicly defend her/his text but must still face the legal and personal consequences of having created it. By delving into the very heart of the Iacub-Angot-Strauss-Kahn affair and tracing its resonance in the French public sphere, this paper will discuss the question of accountability in contemporary writing. Who profits from these public power plays, and who is forced to pay? Considering that works by women are so often conflated with the personal lives of their authors, what do these scandals tell us about authorship and artistic value today?

Risques et récompenses. Camille Laurens, Chantal Chawaf

Au sujet de son livre couronné du Médicis 2004, Marie Nimier avoue : « *La Reine du silence* est le roman [autobiographique] qui a été non seulement le plus [risqué] mais qui m'a apporté le plus de récompenses, ou de consécration » ; « on peut on peut parler d'un vrai risque, pour moi ». Camille Laurens et Chantal Chawaf pourraient reprendre à leur compte cette remarque *a priori* paradoxale pour rendre compte de livres qui se sont retrouvés devant la justice (pour atteinte à la vie privée) et pour lesquels elles ont risqué la censure (ou l'interdit de publication) et le scandale.

Nous référant aux propos de Laurens et Chawaf à ce sujet de risque ainsi qu'aux poursuites contre *Philippe* et *L'amour, roman* (Laurens) et *Délivrance brisée* (Chawaf), nous étudierons le rapport entre risque et récompense dans le cas de l'écriture « à partir du vécu » et, tout d'abord, la question des démarches (précisions éditoriales, relecture par un avocat) et des limites (personnelles, chez l'écrivain individuel) imposées par le risque de la censure. Selon notre hypothèse, le « succès » de certains livres serait à la mesure du « scandale » qu'ils ont provoqué.

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