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# The Decolonizing Potential of Local and Metropolitan Literature of the Rwandan Genocide

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The Decolonizing Potential of Local and Metropolitan  
of the Rwandan Genocide

by

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## ABSTRACT

Rwanda has been well on the international stage. However, understandings of the genocide do not perspectiveally represent the citizens. The popular construction of Rwanda as a nation over the Rwandan Genocide as a defining feature of Rwandan nationhood colonial rule from 1914 to 1962, Rwanda continues to be by neocolonial forces.

In response to this problematic reality, literary representation beginning to provide a forum for Rwandan voices to assert authorial Rwandan identity for Western dissemination. This dissertation considers seven diverse about the Rwandan Genocide which attempt to bridge the divide between Rwandan and Western citizens.

Philip Gourevitch's *We Wish to Inform You That Tomorrow We Will Be Killed Here by Our Own People* and Gil Courtes's *Amélie* at the Poitiers Academy offer detailed consideration of Rwandan history and culture to challenge the colonial rhetoric of Western citizens. Elizabeth C. Brakes's *Memory* and Philippe Starck's *Disgrace* and Tierno Monékan's *The Oldest Expatriate* explore the lived experience of genocide impact of violence on individuals and communities, affectively representing genocidal suffering in order to bridge victims and perpetrators. Tadjou's *The Shadow of a Snake* and Saja Lindberg's *Before Me a Remarkable Document Given to Me by a Young Lady from Rwanda* offer significant post-recovery achieved within Rwanda, the cultural intersection in further affirming this recovery.

This study draws on the insights of postcolonial theory, trauma theory, and the area of national identity to parse the *highly productive texts* in Rwandan identity for Western readers. This dissertation argues that by educating citizens with an understanding of national Rwandan identity that challenges the superstructure of *Western Assoluh*, these narratives have the potential to enable Western citizens to recognize and challenge the role of the media in public discourse about the Rwandan Genocide.

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## Chapter One Literature as a Response to Genocide

Crimes against humanity require new means of redress, a recognition of hidden histories of atrocity, didactically and poignantly giving victims a place of respect, dignity, and agency in the process of justice. Catherine Cole, *Performances of Justice in the Law: South Africa's Truth and Reconciliation Commission*, 171

The writer of fiction can be and must be the pathfinder. Ngũgĩ wa Thiong'o, *Decolonizing the Mind*

As one aspect of the public discourse concerning genocide, the Rwandan genocide, a great deal about the perceived social and political importance of the discourse on the Rwandan genocide, in which almost one million people were killed between April and July 1994, demonstrates this observation. Literature allows it instigates consideration of another's lived experience among readers. Literary expression allows personal resistance to be shared with others, leading to collective action. As bell hooks states, speaking is not solely an act of resistance, a political gesture, but it is also an act of healing, an act of naming the nameless and voiceless, and it can be healing, can protect us (8). Writing has addressed a range of human injustices; representations of inequality have helped to influence private and public behaviours. Depictions of gender and racial oppression have brought attention to individual dissatisfaction with the social and political order. Powerful social and political change is often initiated by literature. Literature undermines the efficacy of systems of oppression, such as European colonization, by allowing local victims to enunciate their experiences and reclaim their cultural and political identities. It was during the 1990s that the written word which empowered individuals to collectively initiate

authoritarian regimes. Western and Rwandan writings about the post-genocide era evoke the horror of the genocide, but also analyze the decolonizing potential of such writing. Tracing the state of the citizens, and the social recovery, these texts lay the groundwork for a new understanding of emerging Rwanda. Rejecting imposed identities and drawing attention to the external political structures of neofunctionalism, these texts function as a fragile but potentially powerful instrument of Rwandan political change.

As a literature of resistance, genocide literature at large is as personal as it is political. The Rwandan Genocide writings examine the genocide as a local event, targeting a specific group of people and reflecting the social and political realities of a given community or nation. However, the genocide is also an international concern. Genocidal violence rejects the concept of hierarchy and seeks to imagine a new social order. Because genocide destroys the rhetoric of equality at the very root of modern international relations, the responses from the international community are often contradictory. These responses are factors which inform specific international relationships and influence the way we think about violence. To focus on the statements and actions of those perpetrating violence and the victims of violence, and militaristic responses can be both rhetorical and political. If the content of these messages diverge, they demonstrate the inconsistency of practiced international politics. While these responses are at times contradictory, they emphasize the lived experience of genocide in a way that is compelling. However, by merging the personal and the political, genocide literature

mass violence on the individual victim and on the individual's engagement with the politics of genocide in the modern era.

The Western response to the Rwandan genocide demonstrates and neocolonial ideology on Rwanda's identity within the international underwhelming Western engagement in Rwanda's recovery and suggests a continued neocolonial dismissal of Rwanda as a national community of nations. By framing the genocide in neocolonial terms, killings as indicative of innate African chaos, media and political Rwanda continues to be defined by the limiting racial hierarchy encounter. This neocolonialism has the Rwanda as a victim of colonialism, as well as from the genocide of 1994. While Rwanda recovery measures, Rwanda's recovery must also address the effects of the genocide to occur without a significant loss of life. The Rwandan Genocide becomes potentially productive as an agent of an agent of international social and political change.

Despite the fact that the Rwandan genocide is a well-known event, there are a surprisingly limited number of literary texts which represent representations of the genocide within Rwanda are limited by the novel, a popular Western genre, is not a form of writing native that Kinyarwanda, the local language of Rwanda, is not common

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<sup>1</sup> Rwanda has no alphabet and no written language, and so all cultural products (Adekunle 47). The Rwanda has a rich oral tradition which is comprised of music, the accepted forms of oral tales: predynastic stories, royal literature, and notes that these oral narratives can vary greatly; the Rwandan poem 'Ubusu' Source of Wisdom, and a traditional narrative which recounts Rwanda's success. However, narratives with casual themes or based on information passed down change over time (31). As Chrétien observes, the oral tradition and their interpretation



Many of the literary texts concerning the Rwandan genocide are introduced into Rwanda with the arrival of the Belgian colonial authorities and remained a primary language of instruction until 2010, when English was introduced for educational purposes. There have been some texts written and translated into English, but translating earlier French publications into English has also been done because English increasingly functions as a sort of international language. English texts are widely disseminated abroad, making it easier for a Western audience to access English an important consideration for these texts. English texts reach a wider audience but in the case of the literature of the Rwandan Genocide, it is a desire to ensure that Western readers have access to texts that are intended to provide different understandings of the genocide outside of media representation.

As a group, these English publications often represent the genocide from a Western perspective. Mélanie Klein and travelogue by Amy Ryan White, *On the Edge of Africa*, and Françoise Tadié, *Writings*, frame individual experiences of genocide and memory and fiction; children's literature by Elisabeth Combes and the graphic novel by Philippe Stassen, explore the impact of the Rwandan Genocide on children who observed violence in their lives. Courtemanche and Tivimbo use the novel to explore lived experiences of the genocide while prioritizes her message and discourse by using a play. These texts have different points of similarity and difference. Each text uses a different

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must be. More often than not, old narratives reveal more about ancient culture than the contribution is hardly negligible (32). Rwandan stories performed at the turn of the century ago for the Royal Court by the Intore Dance Troupe (Traditions of Rwanda) still form an important part of Rwandan culture today.

the genocide to readers, and this in itself is an interesting aspect. The messages contained within each text, the diversity of form here, the authorial experimentation in style and political, and the historical event consistently challenges established representational forms, and, generally understood by Western citizens, this diversity marks the Rwandan Genocide as a Western audience. In this dissertation, we will not ignore the question of form, its uses and functions, as these several intersect thematically in very interesting ways. The three shared chapters three, four, and five, and will explore the issues of Rwandan experiences of the genocide, and Rwandan recovery. The dissertation is to clarify the emergence of a national identity, post-genocide, for Western readers, the consideration of theme proves itself pertinent.

These seven literary forms by Rwandan authors form the basis of this consideration of the role of literature in educating Western readers about the genocide; they have been chosen on the basis of their availability for Western readers. While each author here claims a different nationality, all are understood to be Rwandan. The genocide will be the primary considerations of the genocide in these authors, such as Véronique Rwabukunda, *The Coulistes*, Jofa, *The Genocide*, Marie Vianney Rutagwira, *The Tutsis explained*, and Fore, *The Rwanda Ordeal*. This dissertation seeks to evaluate the efforts to understand and productively engage with Rwandan Genocide scholarship exploring literary representations of the genocide.

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<sup>2</sup> While using Rwandan representations of the genocide is not about Rwanda can be as an acceptance of cultural appropriation, there are several very good reasons

has been limited in the nearly two decades since 1994, and in be fruitful for future research to undertake a comparison of the Rwanda by Rwanda. Rwanda can be accessed online, and the text was a key factor in each. These seven texts are broadly available for English readers, easily obtained through major booksellers. While Rwanda are other authors in circulation, availability for English readers is limited by the publication and their slow adoption by major libraries and bookstores. These texts reflect the literary representations of the Rwandan Genocide for Western audiences. What these texts share is an interest in depicting the genocide to the common tropes applied by the Western media onto the Rwandan media. The media is currently a powerful force in shaping global knowledge in creating and sustaining social, political, and historical records for the reader. Fundamentally, humans write to convey knowledge and experience. As one writes, seeing is the original knowledge, and the transmission of that knowledge through communication of knowledge gained through (visual, visceral)

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into the Western social and political discourse about the Rwandan Genocide. In language, cultural form, and economics, Rwanda's history of colonial rule and of the West have made it hard for Rwandan narratives to gain traction with this practical application. Rwanda can be accessed online, and the text was a key factor in each. These seven texts are broadly available for English readers, easily obtained through major booksellers. While Rwanda are other authors in circulation, availability for English readers is limited by the publication and their slow adoption by major libraries and bookstores. These texts reflect the literary representations of the Rwandan Genocide for Western audiences. What these texts share is an interest in depicting the genocide to the common tropes applied by the Western media onto the Rwandan media. The media is currently a powerful force in shaping global knowledge in creating and sustaining social, political, and historical records for the reader. Fundamentally, humans write to convey knowledge and experience. As one writes, seeing is the original knowledge, and the transmission of that knowledge through communication of knowledge gained through (visual, visceral)

attempting to convey the realities of genocide, it is the lived experience that we seek to capture in literature, with its flexibility of form and narrative space in which to create and recreate experience for a broad readership.

There has been a great deal of political and historical consideration of the Rwandan Genocide, with less attention paid to the literary exploration of it. Pierre Chrétien, Alison Des Forges, and Gérard Prunier, among others, have written about the genocide in their own publications, providing a historical and local political contexts of the genocide. Other authors focus on preserving and analysing survivor testimonies. Straus and Jean Hatzfeld are notable in this regard. Some scholars also explore the social, cultural, and political influences. Michael A. S. Sundayia's analysis of the popularity of this text in Canada reflects a growing awareness of the genocide, over failing to push for international intervention in Rwanda. The ability to address political issues through personal narrative is particularly for an international readership. Madelaine Hron's analysis of Rwandan literary accounts of the genocide considers the role of French politics in shaping French narratives. Both scholars affirm the influence of larger political discourses. Other scholars invert this consideration, arguing that literary engagement is political discourse; Audrey Small's analysis of the Rwanda Project, which commissioned ten African authors to write about the genocide, argues that collective literary engagement has productively incorporated and challenged discourses of memory, identity, and exile. Chantal Kalisa's analysis of Rwandan theatrical productions, considering the potential of Rwandan theatre to interrogate the genocide and Rwanda's post-genocide challenges. The distribution of the

intersecting interests of each of these scholars, political and academic, in reading the discourses about Rwanda within the Western public imagination. This dissertation examines the historical development of the Rwandan Genocide as it has emerged in post-genocide literary texts to demonstrate the potential of literature in the framing of the Rwandan Genocide, and thus, Rwandan national identity. In addition, and Hron, this dissertation demonstrates how literature can make the political and cultural dimensions of neocolonialism more visible; like the work of Small and Kalisa, this dissertation also shows how literature can establish a new discourse which bolsters neocolonialism and decolonization.

There are seven texts examined here, divided according to their relationship to the genocide directly, although there is a great deal of crossover in each text. The texts are: *Precolonial, Colonial, and Postcolonial Rwanda* by Philip Gourevitch; *We Wish to Inform You That Tomorrow We Will Be Killed with Our Families* by Louise Erdrich; *Thursday at the Port of Kigali* by Achille Mbembe; *Élisabeth Coudré's Memoir* by Philippe Séguin; *Deogratias and Tierno Monénembo's Oldest One* by Véronique Tadjo; *The Shadows of Inheritance* by Lindy Anewa; and *Have Before Me a Remarkable Deed* by a Young Lady of Rwanda. This dissertation considers the interaction between individuals and cultures in the production of these collaboratively produced texts of the Rwandan Genocide. It argues for innovations in the way that Westerners can more meaningfully engage in the social, cultural, and political realities of Rwanda, providing historical and cultural educating, generating rooted and

value of cross-cultural interaction. Fundamentally, these texts offer Genocide which was not available to Western audiences during Western-era critically engaged narratives of the Rwandan Genocide in Western-political discourse

Readers of these texts are able to grasp the precolonial and Rwanda, they can intellectually and emotionally understand the recognized for cross-cultural interactions in order to specifically recover outside of Rwanda. This knowledge provides readers with the a complex nation, rather than relying on the trope of a small and insignificant African country. Individually, these texts encourage Genocide as an event born out of very specific causes and within Rwandan society. Collectively, these texts provide a more complete picture over the historical aspects of Rwanda's genocide demonstrate that empathy, and cultural engagements, it is possible to develop an as an independent institution for the politics of continued neo-colonial in emergent Rwandan national consciousness within a Western reader challenge the continued reliance on neocolonial politics on the re-creative decolonization of Rwanda in the minds of informed a

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<sup>3</sup> The issue of justice has been widely discussed in other academic work and traditional Western forms of justice in Rwanda has been discussed at least Paul Bornkamm. Similarly productive work has critically evaluated the role for the Rwandan people (Barria and Roper). As will be discussed in chapter genocide justice in Rwanda far outweighed their interest in helping Rwandan citizens dissertation takes as its starting point this Western preference for justice and understanding about the colonial and the genocide and the impact of the genocide on populations, and the efforts towards social, cultural and political recovery discussed within the West.

The use of Rwandan literature, and the literary form more broadly, offers three distinct advantages to other forms of information. First, literature allows for the exploration of emotive content, explore multiple subject positions, and reclaim dialogue. Genocide literature permits understanding because it is both intellectually and emotionally. This literature also does not consider the realities of the subject positions. Finally, genocide literature is vital to reclaiming the history of genocide, as narrative creates community in its very telling. However, literature needs creative licence to explore histories that were jeopardized by genocide, concerns about the ability of literary representations to accurately represent such literature has the potential to be a primary concern. Such literature has the potential to be a primary concern. Such literature raises concerns about the possibility of literature which propagates such literature takes as its basis the assumption that genocide is a necessary evil which runs counter to the interests of survivors who choose not to tell their story. Benefits and reservations must be carefully considered in order to use literature in the context of the Rwandan Genocide.

Creative forms of expression acknowledge and historicize collective memories and individual narratives in order to educate the reader. The writer to balance between a historical fidelity to truth and an artistic veracity and credibility (Kreider, 2000). In order to present truth, fictionalize the story to be engaging. Prefaces are used by Courtemanche and Tadjo to identify the narrative and assure readers of the degree to which fiction should be used. Additional information, such as maps, historical records, and photographs, provide additional context for the play, as seen in her own introduction.

with Rwandan survivors in London, demonstrating how individual testimony can be conveyed affectively to large audiences. Authors of factual evidence in order to corroborate the horror of their fiction must guard against accusations of sensationalism. Given the brutality implicit in genocide literature, it is possible details as constructed rather than representative of survivor stories avoid real engagement with the subject matter. Offering evidence within the narrative affirms the accuracy of such fiction.

It is important to note in this consideration of the literature that the genres do not impose a single reading on the reader, but rather invite intellectually and emotionally with the text in order to generate always provisional and new readings. The binary of perpetrator and victim categories that do not reflect the nuance of lived experience. Genocide literature reaffirms subject positions from which historical events demonstrates Berel Lang's concept of (151), whereas literary expression explores the world from a specific subject position, a subject position relative to the world. These texts represent the experience of genocide: the perpetrator fraught with guilt, the victim desperate observer. Genocide literature explores the range of subject positions, and raises questions about how genocide should be understood at individual and societal scale. Authoritarian regimes rely on stories to ascribe to a stated ideology, and genocide literature texts that em-



genocide avoid offering collective truths and instead emphasize individual truths.

Genocide literature also offers social benefits; the act of writing literature can affirm the value of community and create new communities and engaged readership. Genocide requires the dehumanization of victims, the loss of language, and the narrative of desubjectification (Haidt 277). Genocide revoked the rights of the targeted group. During the recovery process, the humanity of survivors is restored. This recovery is not a neutral process. Levi notes: coming out of the darkness of the Holocaust, the conscience having been diminished (56). This recovery of personal authority is essential. However, the act of writing, or engaging with the writing of others, is essential. Announcing personal experience establishes the right to speak and to be heard, challenges the victim position imposed during genocide, and creates a space in which to speak. Genocide literature narrates a search for some sense of a fragmented self under siege, about memory, about trauma that cannot be forgotten (Horowitz 24). The act of writing or speaking as a survivor reclaims the self, no matter how fraught this identity and right to be heard. The experience of survivors can empower victims and witnesses by forming communities that can be divided by geography and language.

However, one of the most significant hesitations over literature is the use of factual records to inform fiction, and fiction to explain history. It offers authors a degree of representational freedom which can be used for the representation of lived experience through which the test of time is established.

paramount to genocide authors, fact without human context makes intellectual engagement difficult. As Julia Alvarez, an author who sometimes took liberties by changing dates and by collapsing characters or incidents, a novel is not, after all, a historical document through the human heart (342). The potential for slippage between writing often impedes rather than encouraging discussion. The author documents the genocide. However, the author has no requirement so the words of the writer can be questioned. The writer's words purposefully inaccurate. Genocide literature raises these kinds of writing precisely because these texts are so valuable in engaging complex social and political discussion.

Efraim Seidman warns that there can indeed be no future without remembrance relies on imagination to give it meaning, one must be involved (84). Indeed, this is not an idle point, and it would be fiction can be helpful to aid recovery. Recovery absolutely requires genocide become part of the historical record. Accurate history allows a better understanding of the way that genocide developed. For some who deny documented genocides, refuting or reframing the factual evidence. For many, genocide literature casts a pale over existing suggesting the possibility of fictionalizations within the

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<sup>4</sup> Of note in the case of Rwanda is Clément Muka, who defended General Ndindiliyimana, a high-ranking officer. Black has claimed that the RPF were responsible for the genocide in April, 1994, and also contends that the RPF instigated much of the killing by the militias (Black). Peter Erlinder, an American lawyer who was lead defence counsel at the Criminal Tribunal for Rwanda, was arrested in Kigali in May, 2010, for promoting genocide. He argues that unless individual perpetrators were engaged in planning, they fairly be identified as genocidal, as there is no evidence of an ultimate goal.

record. However, historical accounts are similarly flawed by how they are fundamentally shaped by the subjects who narrate them, and they can corrupt one another. Representations which stray from accepted historical truth because they threaten the perceived inviolability of historical truth, the authenticity of truth, fiction can be unsentimental and reliable. The threat of truth toppled by alternative truths cannot be allowed. Recognizing that truth is a competitive element, a fiction that is not absolute incontrovertible, it is a fiction that offers context from the vantage point of a chosen character rather than as an absolute truth in the graphic novel. Deogratias is the main character whose perspective diverges from the reality of those around him; by playing with fact as an artistic device, the actual impact of the genocide on Deogratias. Fiction engages with experiential truth in the hopes of understanding the experience.

As genocide is predicated on the erasure of one specific group, a genocide must accurately affirm both the identity and the value of the social community. In Rwanda, the categories of Hutu and Tutsi have been created by a shared identity as Rwandans. Nation-building is a complex process and ethnicity cannot serve as a basis for national identity. In post-colonial centered nationalism (Brass 20) has become the dominant form of nationalism. Brown, discussing the development of national identity, states that the invented ideology is created with the imagining of a new society. The impact of industrialisation and colonialism is discussed.

communities of family and individualists sought in imagined lines which could mimic the kinship groups in offering a sense of identity. The promise of state élites to provide equitable development seemed to fulfil these societal needs (40).

A similar process is underway in Rwanda currently, and the imagined communities (Anderson) fundamental to the emergence of definitions of Rwandan identity. Rejecting the discourse of ethnic difference, citizens have been encouraged to find common ground through shared future. One of the principles Umuganda, a traditional practice reinstated post-genocide which requires citizens to set aside one day a month to devote to community interaction (Gashindi). Multiple artistic and dramatic performances in Rwanda to help local communities recover from the genocide also become a source of education about Rwanda's precolonial and colonial history, a clearer understanding of the forces which have shaped the definition of Rwanda are forward looking, there is also a clear effort to re-define identity in productive ways. The Rwandan government and Rwandan citizens have worked out a broad national identity which draws modern aspects of Rwanda. Moreover, citizens' efforts to recover from the genocide also serve to re-define nationality as a productive means of identification as local community and national cohesion.

In the aftermath of a conflict, there is always confusion of speech. Primo Levi, writing on the issue of genocide survival, observed that those who experienced imprisonment are divided into two distinct categories.

shadings: those who remain silent and those who speak (121). instinct to gasp air after being stifled, is immediately understood and recovery. However, the silence imposed on the survivors is a similar act of survival taking place in the novel, where witnesses of the murder of her mother, retreats from Rwandan society and does not speak. Similarly, in *Mon Dieu*, the oldest, Ophelia, admits to his memories of the massacre at Nyamata in the final lines of the text. His dedication of his life. This silence can mark a space for the victims of the genocide and so cannot speak for themselves. In remaining silent, they acknowledge that the cost of human hatred and suffering is silence. There is a sense that speaking can itself be violent, as it is the beginning of a breaking out of words. The word itself is a breaking out. The word itself is an act of silence (119). However, when silence is imposed on any group, it is an escape. In such cases, this act of speaking resists the violent silence during genocide and serves as a means of reclaiming identity for the dead, past any aid, can have their stories told, and perhaps the acts of those who survived. Holding silence marks loss and shows an ineffective educational tool and offers no path forward towards change. In Rwanda, this is true because Rwandan voices have been silenced since the colonial and neocolonial encounter, where the Western world and the Rwandan identity. Similarly, the change is also a challenge to the Western world, economic, and political in African narratives have the potential to educate Western readers about Rwanda, as well as about the

While literature, as a form of communication, is not infallible, it is not infallible in order to be effective. As Albert Levi argues, literature belongs not to the *plethora* of institutions to the scientific chain of meaning & not meant even by its most loyal defenders as a compendium of truth in some sense (373). Authors who have written falsified have been summarily shamed for offering fiction in the guise of fact. Protection from such writing only by becoming knowledgeable. Protection that readers are informed and willing to challenge the world and genocide. Ultimately, genocide fiction asks readers to accept their world and the world of the text. As a genre, it requires to empathetically and with the intellectual characters of the narrative. While complex exploration, they are fundamentally driven by the question: genocide in this world? Upon closing the novel, the informed reader understands to ask: how can we challenge this reality?

A central aspect underscored by the Rwandan writings is the complex process, and in Rwanda, recovery efforts have addressed these concerns. However, in the international event, the Rwandan Genocide also played a role in shaping the discourse about Rwanda among the international community. The genocide was a media spectacle informed by colonial and neocolonial discourses, and this moment of Rwandan experience to stand as representative of the African continent in the Western imagination is to further legitimate racial hierarchies.

social, political, and historical discourse about the Rwandan Genocide have the potential to refute the neocolonial undertone of the coverage of Rwandan identity during the genocide. These texts serve important interests: educating readers about Rwandan culture from the post-genocidal period, connecting readers emotionally to the experiences of Rwandan citizens, and exploring Rwandan cultural recovery through literature. While all of these texts take on these interests in different ways, they reveal as a collective is the power of literature to convey content that fosters understanding and empathy, which has the potential.

In examining these texts, my contention is that they not only educate about the genocide but also facilitate the recuperation of national identity and Rwanda's decolonization. I have structured this dissertation by an introduction and Chapter 1 as a detailed, contextual review of the Rwandan Genocide as a historical and political event. This introduction reviews historical records detailing precolonial Rwanda, German colonial influences once the colonial endeavour began. The development of the Rwandan Tutsis and Hutus is traced within the social and political context of the destruction of collective Rwandan heritage over years of colonial rule and failed decolonization, a topic of particular note during the genocide. The experiences of the genocide are considered, with particular attention to the insights demonstrated by civilian observers. In order to provide a context for the genocide as the genocide became public knowledge, the UN response to the genocide and the accompanying narrative of the genocide in the media are also considered.

historical research with analysis of the political and social discourses developed in the West prior to, during, and after the Rwandan Genocide. The texts evaluated are then explored in three chapters, five as they offer additional context for Western readers and establish a politically manipulated understanding of Rwandan national identity.

The texts evaluated are perhaps the best known texts concerning the Rwandan Genocide. Philip Gourevitch's *Life and Death in Rwanda* is a travelogue tracing the development from the earliest records of the genocide era. Gil Courtes' *Sunday at the Pigeon* is a fictional novel informed by the experiences of the author during the genocide. Valcourt comes to find his own place in the genocide tears the country apart. Both of these texts juxtapose the narrators' emotions and experiences of Rwanda with the colonial history of Rwanda, and examine the powerful role of colonialism in modern Rwandan politics.

Genocide literature can serve as a bridge for readers who are culturally, or politically, distant from the violence. This literature is educational, supplementing the reader's understanding of violence, social, political and historical context. By tracing the development of the genocide, this violence is rendered understandable. In the case of contextualization refutes the common narrative of the genocide as endemic African violence; both Gourevitch and Courtes make the



colonial regime as a primary cause of the ethnic division which Rwandan voices were not well represented in the media coverage. trace individual responses to the genocide in the Rwandan community in order to provide local understandings of events to readers around the world. Education helps to ensure that Western readers recognize the humanity of the Rwandan Genocide and produce a more productive understanding of Rwandan national identity.

Chapter one examines the genocide from the Rwandan perspective and provides readers with a means of understanding the chaos that was so often reported about the genocide. There are three texts under consideration: the genre of literary fiction, *Épique* by C. B. Mbarika, a memoir by a young Rwandan survivor in post-genocide Rwanda, and *Philippe Desgrais*, a graphic novel which deals with the complex recovery of a perpetrator. This extremely compelling book makes the recovery of a perpetrator in novel format and addresses in a political and institutional context. Tierno Monémon's *The Oldest of the Old* is a novel which tells the failed recovery of a young Tutsi boy who survives the Nyamata massacre but cannot return to his family after the genocide in Rwanda. These texts focus on the human experience of the genocide and challenge the readers' understanding of the simple binary of victim and perpetrator.

Genocide challenges the limits of human comprehension but it is through the stories of individuals that we come to terms with the implications of mass violence. For a removed reader, the emotional exploration of distant events is a central theme of genocide literature. Survivors often struggle to make sense of their experiences and the impact of the genocide on their lives.

distant observer also needs to develop understanding; literature focusing on a specific community of people, Combres, Stassen, of the Rwandan Genocide to ~~size a. un~~ ~~these and others~~ explore character challenge the presumed binary of victim and perpetrator, reminding such simplifications as a counterpoint to the pervasive binaries coverage of the ~~in reality~~, these texts engage the imaginative empathy creating a narrating consciousness who makes sense of the complex reader imagine being there (Sicher 66). Narrating the lived experiences sufferings and reactions of protagonists can form the basis understanding of genocide. Such literature allows the victims the value of Rwandan experiences and creating a ~~Western~~ ~~space~~ for Rwandan imagination.

In chapter 5, *The Shadow of the Past Before Me* a Remarkable Document Given to Me by a Young Lady from Rwanda and value cultural exchanges in aiding recovery Rwanda and the genocide, both actors. Véronique Tranjor as *The Shadow of the Past* frames her movement through-genocide Rwanda while encouraging the reader to imagine characters and sites ~~defined by a~~ ~~So~~ *Before Me* a Remarkable Document Given to Me by a Young Lady from Rwanda and follows the development relationship between Simon, a local English writer, and Juliette to write a book ~~about the~~ order to educate an international reader demonstrate the act of interaction, and suggest to the reader to pitfalls, such moments of connection can foster powerful change

instigating public awareness and discussion about genocide and decolonization.

These texts encourage readers to recognize that despite different interactions across racial, cultural, and political boundaries, all are affected by the actions of Western actors. By demonstrating positive and productive relationships, these texts encourage readers that international politics depend on the acceptance of African voices and begin to challenge the political and economic systems that have begun to challenge the lives of Rwandan citizens. Seeing Rwandan citizens as the victims and perpetrators of genocide allows readers to realize that all citizens have to offer the international community. Fundamental to these texts is the reader's consideration of their commitment to the Western political ideology that devalues African voices. In doing so, these texts challenge the political and economic systems that legitimize racial hierarchies within political discourse and action.

Chapter 6 contends that literature has the potential to instigate change in the Western world. The shared concerns of these writers demonstrate a desire for rebuilding national identity, rejecting the ethnic discourse of the West, and creating a collective Rwandan identity. This emerging nationalism is indicative of the nationalism imagined by Fanon, and Rwanda's independence, begun in 1962 and finally being realized. Considering this emergence of nationalism in the context of the Rwandan Genocide, it becomes clear that these collaborative texts are spurring the decolonization of Western ideology by politicizing the Western response to the genocide and critiquing the continued neocolonial framing of the genocide. It is clear that a complete recovery for Rwanda requires the decolonization of political and economic systems. By establishing a clear vision of Rwandan national identity, these texts

historical diverse emotional representations and interactions, the text consideration here assert a new Rwandan identity for Western concept of national consciousness as the basis of an emergent propose that these texts developed a consciousness, an internally understanding of national identity made available to the citizens as a means of decolonizing the Westernized world. In the wake of Rwanda's history of colonialism, colonization, and genocide, the value of as in the Western imagination cannot be underestimated. As Stuart Hall begins to be deauthorized (184) when the voices lost to the recovered. For Rwanda, a nation which was denied true independence left Rwanda, these genres reflect a collaboration between Western and writers and Rwandan citizens, offer the opportunity to forge a new reflective of, but not defined by, the genocide. Furthermore, the international communities of people who recognize and reject the neocolonialism that so powerfully impact the role of former colonies.

Collectively these texts demonstrate knowledge and respect for written with awareness of the lived experience of Rwandans. They explore Rwandan concerns. Most importantly, they provide an directional cultural intervention in the creation of culture and history set of cultural ideologies and allegates difference into silence. Genres cannot offer justice for genocide, but as a genre of writing, it genocide that is emotionally, intellectually, and socially productive important because the established systems of justice in response

inaccessible, particularly for observers. Through literature, the  
 discussed and debated, and it is these ~~summed~~ ~~debates~~ ~~that~~ ~~will~~ ~~tr~~  
 authorities to reject neocolonial power structures which deny f

## Chapter Two: The Rwandan Genocide as an International

Making visible the experience of a people exposes the existence of mechanisms, but not their inner workings. We know it exists, we know it, but we don't understand it as constituted relationally. For the historical process through its course, participation is not subject to their experiences.

Joan Scott, *Experience*, 59

The genocide that took place in Rwanda in 1994 is a fact of history and internationally writers make known a racist Rwanda, as a real and imagined space, has been shaped by a long history of forces for one hundred and twenty years. As an African country, Rwanda suffers from African identity and this collective experience of the slave trade. More has been shaped by colonial rule, which lasted in Rwanda for 70 years. The Germans arrived in 1884 and the Belgians assumed control from the Germans in 1916. The trend toward national independence in colonial spaces after WWII, Rwanda gained independence in 1962. However, the arrival and the exit of European forces have shaped social, cultural, and political identity, both internally and externally. In this era, Rwanda's social and cultural history, the country's experiences and challenges of independence have consistently been shaped by Western perceptions of Rwanda. The idea of Africa as a continent of violence and organization with violence and disorder, a perspective which has shaped engagements in the form of neocolonialism. The overarching system of neocolonial control has influenced Western understandings of Rwanda's history, specifically the Rwandan Genocide. In order to understand the neocolonial influence on Rwanda's national identity and international

the writers considered here, it is necessary to examine the relationship between Rwandan and Western forces from the beginning of the colonial era.

Each of the writers examined here were born during the colonial era, which demonstrates their awareness of Rwanda's colonial history. As an economically viable means of expanding empire, national leaders in Africa in the 1880s. The Berlin Conference of 1884-1885 marked the division of the African continent between several Western powers. Victorian constructions of Africa in the public imagination. Many were already in Africa, working for the colonial powers and the people. The Berlin Conference legitimated the pillage of the African continent, and European nations seeking profit through African loss. The conference decided to divide Africa, but only how best to do so. The conference agreed that colonies must be effectively governed by representatives of the colonizing powers, so was tantamount to an invitation for other European powers to colonize Africa. This motivated the Germans to stake out their territory in Rwanda. The advantage of tactical German weakness, and perhaps motivated by the desire to reach the sea through Belgium, the Belgians invaded Rwanda and claimed it as their own. Since the beginning of colonial rule in Rwanda, the land has been the ground for the concerns and affairs of distant governments, with little regard for such actions on local identity.

The European mission to dominate Africa reveals the intention of the European leaders wished to extract economic value out of Africa.

African populations. However, as Gourevitch (1998) notes, the Rwandan people's desire for self-determination and their assertion of authority in Europe, as imperialism required the expansion of influence over colonial spaces, was also a firm part of the imperial ideal, and Germans did not markedly change Rwanda's established social structure under their supervision of Rwanda. The political structure of the nation was nullified by the lack of central governance (Chrétien 270), but the Belgians introduced agricultural techniques to improve Rwanda's farming culture, and to improve living conditions (Chrétien 273). (Chrétien 273) Pratt (1992) notes that where cultures intersect, they grapple with each other, often in highly asymmetric relations of subordination (4). These contact zones (4) are spaces in which political structures are negotiated and modified. As with most African negotiations, the Belgians privileged their political models over the systems of the Rwandan people, and social balance of Rwanda.

The Rwandan population of the early 1900s was made up of three groups: the Tutsi, the Hutu, and the Twa. The nature of early social interaction remains in contention as surviving records are limited, although the influence of European in Rwanda, these were flexible categories determined more by social status than by any clear sense of ethnicity (Gourevitch 1998). The Tutsi, characteristically tall, slender, and cattle herders, an occupation that gave them access to wealth and social authority. The Hutu, characterized by dark skin, traditionally worked as farmers in Rwanda, generally



result. The tiny population comprising only 1% of Rwanda's was largely ignored in recent Rwandan history but were the only group defined solely by their physical attributes. By contrast, Tutsi were flexible identity categories. An individual's identity was determined by wealth, and that identity could change as economic fortunes improved. Tension between Tutsis and Hutus was common and socially accepted. For Europeans, tensions between these two categories reflected economic rather than ethnic biases. The nation was controlled by a line of local authority in the form of the *Chiefs* (1900-1960). This Tutsi rule was resented among various groups in Rwanda, and a social weakness of the colonizers. The Belgians were strong supporters of Rwanda's flexible identification with the introduction of identity categories had a massive impact on the cultural politics of Rwanda. The past became the ethnic signifiers of the present and future.

The decision to standardize identity categories in Rwanda is part of a standard colonial approach to the other. As Pratt argues, the people to be subjected, that is, produced as subjects, were not even further into the world of the subject of verbs in a time of the present. Emphasis in the original. The Belgian authorities required Rwanda to be divided into distinct ethnic groups, in which the Hutu majority were marginalized and the Tutsi were empowered, created a clear hierarchy. This change destab-

structure of Rwanda and absolute determination of identity created from order. Indeed, this chaos was destined to arise, as

the intensity and the disruptive consequences of conflict are enhanced in societies where the introduction of identity cards that each other in such a way has no genuine identity of her own per hand, where individuals belong to relatively homogeneous groups membership in different types of biological groups are reinforcing, the potential for conflict is high. (Brass 265)

The sense of rivalry between citizens of Rwanda distracted from taken control of the nation by validating Tutsi authority through newly empowered Tutsi rule.

The colonial enterprise required constructed distinctions between identity, and in this regard, the introduction of identity cards is effective. As Jan Mohamed observes, colonial possession requires superiority, which puts the Westerner in a whole series of positions without ever losing him the [Empathetic] position. Indeed, this Manichean allegory was an essential aspect of most colonial imperium maintained through the construction of an impervious European refusal from the colonial subjects to establish an ethnic class caused a great deal of tension between Tutsi and Hutu citizens

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<sup>5</sup> Europeans have been constructing Western Africa cultural imagination for hundreds of years, the narrative particularly consistent, despite the large scale and diverse endeavours. From colonial and neocolonialists to explorers, whether confident or doubtful, the writers describe Africa in the same conventions. The image of Africa remains a shadow, a British image (Hammar 1991). The narrations of Africa are framed by superiority, and dismissed whole aspects of African identity and culture as systems of knowledge.

It is well known that despite the technological power of the authority was not established with weapons and military prowess colonialism were affirmed and transmitted through the Bhabha colonial mission seeks authorization for its strategies by the p colonizer and which are stereotypical but antithetically evaluated and to establish administration and instruction (101). The great colonial arsenal was the perception of European superiority. Colonial encouraged to see Europeans as members of far more developed accomplishments so we can see implicit superiority. African identity was counterpoint to European identity, and African characters in European constructed in deference to the project of Western civilization used Africans to claim dominion over them, Europeans silenced African African knowledge on the basis of its origin. Writings about Africa

normalized the European imperative the dominance of African history under oversight. As the colonial era demonstrates, given sufficient authority and narratives King Solomon and the Kings of Dahomey the power to shape public opinion regarding a range of political cases in the globe.

In the process of colonization, the colonizer's role and influence were naturalized. Narrative is once again an ally to the colonizer. Rwandan leaders and European authors created historical narratives about Rwanda to legitimize their mutual authority. Alison Des Forges, a leading scholar, observes that

mutually supportive historians created a mythic history to order the joint product was shaped in Rwanda and packaged and delivered back into the schools of Rwanda by European educators and teachers. In addition, the results of the collaborative enterprise were disseminated in intellectual circles around the court, even to those without European schooling and integrated into their oral histories. It was not surprising that the majority of Rwandans were pleased with this version of history. But even the majority of Rwandans distorted their account of the past, so great was their desire to please the Europeans. (The Ideology of Genocide 45)

By constructing the convincing perspective of European history the Belgians were able to convince Rwandan civilians to accept European history. Moreover, the sheer length of colonial rule in Rwanda meant that these constructed narratives became part of the fabric of national identity. The rise of nationalism in Rwanda, as David Brohat

the subordination of the Hutu majority under colonial rule identity developed reactively against the state and emerged as a nationalist form. The Hutu perception saw Hutus as a Hutu-based nation, looking to realize it within the same state and the perceptions of identity and the developed colonial status as patrons was transformed into an enemy by Belgians colonial rule, so that when Tutsi nationalism developed, it was a Rwandan state, a colonialist. This means that from the Tutsi perspective, the Tutsi were seen to be a state communities within a (protectorate) Rwandan nation. (161)

This division between the citizens of Rwanda, instituted to facilitate a fundamental part of Rwanda's national identity, was based on the basis of identity groupings that had become politically relevant under colonial rule. As Brown further observes, by the time of the late 1950s, when Rwanda erupted into violence, an underlying rivalry between the Hutu majority (about 85 percent) and a Tutsi minority (less than 14 percent) (161).

The European rule of Rwanda was a certainty only so long as colonialism could sustain it. However, the Second World War and the Human Rights a new level of importance in the global discourse. The Universal Declaration of Human Rights on December 10, 1948, states that it is to be disseminated, displayed, read and expounded in schools, other educational institutions, without distinction based on the

territories ( History of the Document ). This document is a significant attempt to shape the perception of race and culture on the global stage. The discourse of the nineteenth and early twentieth century was curbed by an emerging internationalism. The implicit ideology of racial generalization was not prohibited slavery and the document addressed important aspects of social life, such as marriage and family. It represented the ideals of a liberal society. Of primary importance, the first article of the document stated that all human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood ( The Universal Declaration of Human Rights ). In the name of the equality of all people, this document principled down the narratives of colonialism, which framed colonial subjects as incapable of governing themselves. Masters as bearing the burden of the world's population, the resistance against colonialism and nations began to liberate themselves from former colonial rule. The mid-twentieth century period marked the beginning of discourses about how the world might take shape in specific societies.

With this assertion of the rights of all people, colonial subjects were no longer against European rule, and the Rwandans were no exception. The document highlighted the myriad ways that colonialism had maintained its power. It had an impact on the European involvement in the rest of the earth, decolonization needed to be a subtle way in which colonial influence had inserted itself into the world. Loaded discourses of African and Indian subservience, examples of the largest colonial spaces, could no longer maintain themselves as a model of human equality. However, these discourses were not to be struck down.

were replaced with less pointedly biased narratives of local identity. The inherent in the colonial mission shifted under the social pressure of the way to new discourses that reflected both the ideological and postcolonial

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Decolonization, poignantly, is the creation of new men (2). Fanon, a leading theorist and an architect of the Algerian revolution, argued that former colonial subjects claimed identity by reclaiming their active cultural and political engagement. Decolonization has not only enabled equality on the global political stage but also set to new political and social relationships with global powers. Political narratives now that the colonial epoch is over to influence the perception of former colonial spaces, both internally and internationally. This is a consistent form of coloniality, as the discourse becomes essential but the former colonial space remains unchanged. Meinhart observes that in the neocolonial former colonial spaces on the colonizer's side, morality, institutional modes of production (which may seem innocuous, the colonizing culture in a newly dependent space can propagate other and more direct forms of development of the local expression of representation. Cultural expressions simultaneously define and reflect a nation, and in a newly independent are particularly evident. Said observes that the framing of the colonial Western cultural productions is itself a strategy of containment and domination (Orientalism). Throughout the colonial enterprise, cultural other provided a means of legitimization, thus appearing as a representation





which independence arrived. Rwanda became a UN trust territory, which ceased to exist in 1946, although still officially under Belgian administration. Independence divided Rwandans along the ethnic lines established by the Belgians. The Hutu majority, which had been pushed for immediate independence, which caused tensions for the Tutsi minority's claim to power under colonial rule. The Tutsi, who were politically dominant, after almost seventy years of colonial control, sought to dominate one another through the implementation of violence. This period of violence became known as the Rwandan Revolution, which ended the monarchy and established a Hutu-led republic. The Tutsi, who had been the ruling class throughout the period of colonial rule, were expelled from Rwanda. With the promise of independence, Hutu activists began to see Hutu liberation after the exit of the colonial forces, and began to demand death. The earliest civilian clashes left hundreds of Tutsis dead, and in late 1961, approximately 160,000 Tutsis fled Rwanda to find refuge in surrounding African countries (Background Note: Rwanda). The Rwandan Revolution, often referred to as the Rwandan Revolution, demonstrates the complex reality of Rwanda's first taste of independence. The Belgian colonial administration, which had been in power since 1894, started during colonial rule, divisive throughout the country, had been a source of violence during the decolonization. It was at this point that Rwanda was a belated gift from the United Nations to the Rwandan people. Rather than exit Rwanda with colonial status, Belgian officials chose to disrupt the carefully cultivated ethnic divisions for their own benefit. The Belgians supported the Hutu resistance of Tutsi rejection of the monarchy by holding an election in 1962 to determine the future of the country.

( Background Note): Rwanda's massive Hutu majority took control of the country in 1962, and Rwanda separated from Burundi and became an independent nation.

As a majority group disempowered throughout colonial rule, Hutus sought to assert themselves in their newly independent nation. Hutus were early on absorbed into the reformed political system, and their political development was strengthened by the collective engagement of Hutu intellectuals, who were able to succeed. However, Rwanda has not had an experience of decolonization. Instead, the ethnic divide has persisted, and Hutus have not developed any sense of collective identity. These two groups understood their relationship in fundamentally different ways. Tutsi identity was identified with their empowered position within the nation under colonial rule, while Hutu identity was defined by their disempowered position during colonial rule. Hutu identity was closely connected to their relationship with Tutsis. Because these two groups conceived of their relationship in different ways, they were unable to develop a new concept of Rwandan citizenship. As David Brown notes in postcolonial politics,

an emergent Rwandan nationalism was not able to accommodate an emergent Hutu ethnocultural nationalism. The intensity of the ethnic disparities, and the physical and emotional insecurities which were engendered, have ensured that Hutu nationalism has remained a narrow nationalist ideology which insecure élites have propagated. Conflict is thus no longer the rivalries for state power and mutual distrust, misunderstanding is embedded in the two countries.

ideologies. The inability of the decolonising state to inter-  
 identities so as to generality, sedition subject to the unc-  
 deprivation, cursory simple formulas of countervailing Hut-  
 enemies and (1964) nies.

Given these distinct modes of relating to the nation, as well as  
 the substantial disparity in the ethnic ideolographical power of what Hut-  
 representatives aggressively claimed power in the new Rwanda  
 the retreating Belgian forces, Hutus began to assert a national  
 which would not accommodate Tutsi minority. This national rhetoric, always  
 key element of national identity formation, reflected and inspired  
 terms. Tutsis were excluded from Rwandan identity, and tensions  
 transformed into violence as the nation developed through the ne-

In Rwanda process of colonization and decolonization signifi-  
 meaning Tutsi and Hutu identities and the making of collective identity  
 place prior to 1884. Decolonization empowered a massive population  
 power as a result of ethnic distinction simultaneously disempowered a  
 population who had alienated themselves from the Belgian colonial  
 officials. Most importantly, the Belgians, in supporting the Hut-  
 rule, had validated the Hutu perception that it was the Tutsis,  
 enemy. The victimization of Tutsis became a desirable line of action; their  
 and the colonial Tutsis were not indigenous to Rwanda, instigating  
 pressure on the Tutsis to leave Rwanda. Public discourse and  
 this time became politically loaded, as the Tutsi were increas-

immigrants but as foreign occupants and oppressors (Buc Zistel 104). The shared culture and collective memory of the country sustain the fractures of, and Rwanda began independence mired in political divisions of the colonial era.

In national spaces, collective memory shapes the story that they tell themselves, painting present and future in a narrative (Dandane Bell 2). This narrative creates a sense of generational coherence. The colonial fragmentation of Rwanda created a fractured identity by messaging class and fundamental ethnic differences. Colonialist took on a significant role in important distinctions between peoples are cultural. People identify themselves in terms of ancestry, religion, language and institutions. They identify with cultural groups, tribes, ethnic groups, religion. At the broadest level, civilization (Rwand 9). However, Rwanda has had been so manipulated by colonial presence that it claimed independence as a country fundamentally divided. Moreover, the violence which shaped the nation quickly took up a permanent place in Rwanda's national identity.

Rwanda's postcolonial identity was based on the rejection of Tutsi and the emergence of Hutu identity. The first government, headed by Gregoire KAMEGEYE, promoted a Hutu ideology (Background Note). This prompted Tutsis to flee Rwanda's borders. This party was active when Major General Habyarimana became the National Assembly president himself after elections held in 1978. Habyarimana's death in April of 1994, sparking the Rwandan Genocide, led to the overthrow of the

exacerbated ethnic tensions and maintained a consistent rhetoric of hate against Tutsi citizens. The aggressive discourse propagated by the Rwandan government and Hutu extremists destabilized the nation by inciting violence and vilification of Tutsi citizens. Moreover, the sustained attacks on Tutsis, which have now become a recognized part of the local, national, and international responses (Background Note: Rwanda). The Rwandan Patriotic Front, or RPF, was created in 1990 by exiled Tutsis determined to change Rwandan society. Conflict between this force and the military troops under the president occurred with some frequency between 1990 and 1992. In the form of the Organization for African Unity instigated a ceasefire.

The Arusha Accords were designed by the Rwandan government and the RPF on August 1993 in an attempt to end the conflict. These discussions emphasized the need for all citizens of Rwanda to share an expectation of a peaceful and democratic future. One of the fundamental errors in the discourse of the Arusha Accords was the failure to recognize two groups. As shown, the ethnic divide between Hutu and Tutsi was not a political one but was rooted in the hierarchical structure of Rwandan society. The UN mission could not politically. Rather, Rwanda ended the conflict and the UN formed the Nations Assistance Mission for Rwanda (UNAMIR) to contribute to the establishment and maintenance of a climate conducive to the installation and operation of the transitional Government (Rwanda Background). The UNAMIR force, led by Dag Hågerstrand, comprised

primarily of Belgian soldiers, arrived in Kigali on October 22, 1994, to keep the peace, in accordance with the UN mandate.

The Rwandan genocide began<sup>th</sup> on 19 April when President Habyarimana's plane was shot down near Kigali airport. Early reports suggested that the attack was intended to undermine the political aspirations of the Tutsis, but the evidence has not yet shown who shot down the plane, although the speed of the military response suggests their involvement (O'Rourke and A. M. W. Reber, 2003).

In a particular moment, several of the texts under consideration provide details of this event. Courtemanche and Stassen powerfully depict the first action for the génocidaires was the murder of the government, an objective that was completed within hours of the genocide. They argue that the implementation of the genocide, and including the role of the national radio station, which came under Hutu control in the months following the genocide. Radio Télévision Libre des Mille Collines (RTLM) turned itself into a propaganda tool, and they argue that it was responsible for the genocide. They also argue that the genocide was a result of the Hutu population's reaction to the violence by the Tutsi militias. Hutus who were not involved in the violence were themselves threatened, and Hutus who were killed. The discourse of this genocide was strictly ethnic and nationalistic fervour on the basis of collective national slaughter.

Over the period of three months, from April to July, approximately 800,000 Tutsis and Tutsi sympathizers were brutally and laboriously murdered by the

Rwanda, using domestic tools and machetes. The victims were targeted with extreme prejudice. While the machetes used by the Hutu militias partly because they were common to Rwanda, concerns that a similar cache of guns might be used to bring death conferred on the victim. Tutsis and Hutu sympathizers were killed in order to further the issue of dignity in violence, Lindner comment

genocide is about humiliating the personal dignity of the victim group to a subhuman level. The Rwanda genocide of 1994 provides a catalogue of practices to bring down the victim's dignity. The way of achieving this was as I heard described at the times legs of Tutsis to shorten not only their bodies but also bring down their arrogance.

This conscious effort to humiliate Tutsis during the conflict and surviving Tutsis that they come to remain in or return to Rwanda.

The Interahamwe and the Impuzamugambi, Hutu paramilitary civilian militias made up of ex-militaries used local knowledge to create Tutsis to be killed in each area of Rwanda. These groups affirm the communal nature of their work; Interahamwe means those who stand / Impuzamugambi means who have a shared goal. This discourse of a common Hutu objective to rid Rwanda of Tutsis was rampant and shows how fundamental ethnicity was to the construction of

observed victims of genocide are created when they are forced to flee their homes that they might not share, based on categories imposed on them by the political regime (772), and certainly, the definition of Tutsi provided does not reflect the inclusion of Tutsi citizens. The fact that the ethnic composition of the genocide was disproportionate is also demonstrated by the fact that the same synchronic es, or in this case, the colonial policies, were used when they arrived in Rwanda. By constructing Tutsis as antithetical to Hutus, authorities translated the colonial discourse into a moral narrative over Tutsis.

As each of these texts demonstrates, with varying degrees of impact, the problems associated with genocide: the cessation of genocide, massive physical and mental trauma across the population, and the displacement of refugees. However, there were other concerns as well: huge refugee populations flooded across the Rwandan border in all directions, and security along the Rwandan border became a major concern. While the RPF was delayed until near the end of the genocide, RPF forces attempted to regain ground from local killing squads. Preparing their forces on the borders of Rwanda, the Rwandan government and the RPF fought to clear pockets in which the RPF was from the north into central Rwanda throughout the month of July in Kigali in July 1994. The RPF defeated the final governmental structure (What happened between April and July 1994) of the RPF in the cessation of the Rwandan genocide is complex; many Tutsis fleeing Rwanda were also have also been reported to be killed by Hutu citizens without evidence.



complicity in the genocide. The issue is beyond the scope of this report to note that there were individuals on both sides who stepped forward whether to aid a purported enemy or to kill him or her in the chaos. Certainly the militias and the RPF essentially refused to distinguish between victims and the aggressors, and generalized. Regardless of the opposition between April and July, 1994, murdered at a rate five times that of the Nazi death camps (Prunier 261), a figure which fails to capture the event, and which raises serious concerns about the role of the international community in these events.

There were many actors who should have heeded the early warnings of genocide in Rwanda, and who could have acted when presented with the evidence of atrocities. These governing bodies should have been able to prevent the violence in Rwanda, from its inception, was a demonstrable effort to eliminate the Tutsi, therefore met the accepted definition of genocide as a crime against humanity. The Holocaust was a historical mass atrocity and a place to address violence. The Universal Declaration of Human Rights is the bedrock of international law and a fundamental tenant of the modern world. The Convention on the Prevention and Punishment of Genocide laid out a collective political and militaristic response. Without a doubt, there were lives lost in the transition, but these instigated massive social changes appropriate to the principles of human rights discourse. This is not to say that there were no actions of nations in line with the professed ideals of the UN.

The UN created Convention on the Prevention and Punishment of Genocide, which established international responsibility and a global document establishes genocide as a crime under international law. This operation is required for the prevention and punishment of the Crime of Genocide. This collective investment in global education was supported by the UN, particularly in light of the Holocaust, which demonstrated the dangers of racial and religious persecution. With the Holocaust, the world was faced with the need to prevent a recurrence, the phrase "Never Again" became a global emblem of public debate in the face of threats to human liberty. Howard Hassman notes that the post-WWII shift towards a defined global ethic was enabled, and required, a great deal of change in the global order. The ideal of human interaction in all places and times of basic human rights. However, Hassman notes, this increase in empathy was not itself sufficient to promote a political response to protect the post-WWII era could not be political and it was not in this African genocide. Second half of the century, the world was in a state of conflict in which individuals were required, specific ethnic or racial groups targeted by governments behind confusion and a global unwillingness to challenge. Rwanda, the numerous powerful countries, provided Rwanda with virtually no military, governmental, or public support during the genocide.

The internal debates and discussions over how best to avoid Rwanda by the UN, Western governments, and the United States.

he<sup>6</sup>. However, there was a systematic effort to delegitimize the threat to civilians. Considering the role of the United Nations first, the UN received a report from its Special Rapporteur on Summary, Arbitrary, and Extrajudicial Executions detailing the massacre of Tutsis taking place in the Rwandan countryside (23). Further, General Dallaire, leading the UNAMIR mission, offered his superiors regarding the threat of genocide in Rwanda. Genocide was a crime under the mandate of the UNAMIR mission, recognizing the compromise by the Arusha Accords, the situation in Rwanda was a direct attempt to stem the potential for violence, he found a local informant about the plans of the Hutu militias, and a radio broadcast of the plans for use during the coming genocide. Despite this, and his insistence when discussing the political reality of Rwanda, the issue was ignored by UN officials (Melvern 202). What he saw as a direct threat to the Rwandan government, whom were involved in planning of the genocide. Gourevitch and Coupland emphasize in their writing the fact that there were opportunities to preclude the violence of the genocide, all of which were ignored by officials at the highest levels.

It should be noted for contextual relevance, the genocide was not a surprise, the threat to civilians was what the UN did act. However, that action was not enough to prevent the genocide. When the UNAMIR headquarters was

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<sup>6</sup> The United Nations webpage offers notes and a timeline regarding the development of the genocide, detailing the various discussions and resolutions which determined the UNAMIR mission, particularly in the early period and in the early days of the violence. Further, Gourevitch offers a comprehensive overview of the UN and its responses to the genocide in his book *A Fate Worse Than Death: Debates on Rwanda*, published by Pluto Press in London. Linda Melvern's *A People Betrayed: The Role of the West in Rwanda* is a recent and extremely thorough text.

19<sup>th</sup>, the Security Council the UNAMIR Mandate from 2,165 military personnel to 2,700, that this number represented the maximum number to act as an intermediary force between the Rwandan militias and humanitarian relief efforts and a UNAMIR Background. The Security Council considered bringing in several thousand additional troops in order to control, but did not elect to approach the ultimatum's scope of the the aspiration of a UN position on genocide as a case with which action can be dismissed and inaction is a greater assistance on Western perceptions of war in Darfur, the Itanek Rwanda's response demonstrates that the UN Security Council's five permanent members veto power: the United States, Britain, France, Russia, and China meaningful forms of intervention. (The UN did not know the genocide until May 4<sup>th</sup> was done instantly after reports of violence in Rwanda and UNAMIR Background through the Western media

On May 31<sup>st</sup>, 1994, the Secretary-General admitted to the Security Council that 1 million Rwandans had been displaced and 400,000 were along external borders of Rwanda, challenging the stability of the region. Despite the Security Council's resolution to send 5,500 troops to Rwanda on delay in preparing troops was significant that May 31<sup>st</sup> would not be before July, a full three months after the genocide began. Background. The UN Security Council released a report of violations of the laws of genocide in Rwanda and UNAMIR Background. Actually, at this point in Rwanda

The UN is the most easily identifiable actor in the Rwanda organization fundamentally tied with the preservation of humanity in the imagination. It is an ideologically neutral party which, through political, social and humanitarian channels, is who cannot act for themselves. However, it is less than the sum of its parts, hampered by the individualism of its member states. The response to the Rwandan Genocide was a crisis shaped by nations whose voices furthest in international relations delayed recognition of the genocide in Rwanda. The United States did not send any personnel, weapons, heavy armour, and air support to the UN. The UN's reluctance to send troops (Ferroggiato) is the reason for the delay. The US suffered a loss of domestic confidence after the death of soldiers during a humanitarian mission. They were not interested in a protracted intervention in African soil. Brent Beardsley, who was executive assistant to General Dallaire, stated that there was a lack of military will at the Pentagon and other US military headquarters, with an overwhelming majority of US and allied troops opposing military intervention in 1994. They believe that a national military should not be squandered on sideshows like peacekeeping.

in someone else's conflict in an unitary attitude was the prevalent in most major international quarters (18) this day. Neocolonialism dismisses foreign and remote matters with economic and militaristic authority. For naming Rwanda as a stagnant irrelevant space colonial era neocolonial discourse in order to validate political and social disinterest in protecting human equality.

Nations do avoid involvement in Rwanda in a degree of semantics. Convention on the Prevention and Punishment of the sets out, acts of genocide committed in states. As a result naming the Rwandan genocide became a protracted game of politics that in 1994 the United States, among others, would acknowledge Genocide were taking place and would not define how many acts of genocide (few words). This kind of word play undermines the very which is limited by the meaning<sup>7</sup> at the time of the declarations government can be an extremely powerful aspect of public discourse the very real horror occurring in Rwanda and public interest in this issue.

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In considering Western investment in Rwanda as a good example about Rwanda in 1994. Public knowledge is established a narrative and prior to the genocide, Rwanda had a great Western media

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<sup>7</sup> Luke Glanville coined the term semantic squirming (472) in relation to the US State Department during the genocide, who was repeatedly evasive about occurring en masse. The US government engaged in purposeful manipulation to avoid having to commit to a foreign mission that might undermine American Somalia had been to do.

attention. There was virtually no knowledge of the genocide in Rwanda that was relevant to the Western world. It was precisely this lack of information that influenced many of the decisions about Rwanda. Beardsley argues that the international community's lack of knowledge about Rwandan history and culture, political, economic, and social conditions, and the Rwandan ethnic divisions, or about the false myth of Tutsi and Hutu as two tribes in pre-war Rwanda. This lack of knowledge directly contributed to the Western world's failure to prevent the genocide and the discord that followed. The ignorance of virtually every Western decision maker during this crisis could hardly be the foundation upon which to build a solution to the problems that were expected to be part of the solution to the problem. (48)

Furthermore, this lack of knowledge led to a lack of action, allowing the genocide to occur with significant public

In many cases, the refusal to provide the means for intervention was a result of a lack of public will in individual nations. Few people in the Western world have ever heard of Rwanda and they certainly did not care. It was vital to their security and prosperity. Public opinion could not be moved by effective public relations, which were lacking in 1994. The lesson was therefore clear that, if we are going to prevent genocide, political leaders must be prepared to expect and plan for significant intervention by the international community. (Beardsley 47)

Effective leadership requires the exercise of judgement of those elected, but decisions must be made to maintain, rather than to assert power. Beardsley

leadership in the face of such a crisis, and leadership emerges from vibrant public discourse. United States media discussions of Rwanda on the national and international level at the time of the genocide required the presence of Western military and political authority to express concern for the fate of Rwandans, butchered by the hundreds of thousands. The United States was interested in locating Rwanda on a map.

In the modern world, media representations are particularly bound up with the speed at which these representations are made available across borders. Global mass cultures are dominated by the modern world, dominated by the image that crosses linguistic frontiers much more easily and that speaks across languages in a much more immediate transmission of cultural and political information has served as the Arab Spring of 2011, but can also propagate dubious understandings of the connection. While discussion of Rwanda in the Western world is extremely limited, the details of the violence are reported in Western discourse about this small, poor and globally insignificant (or, at best, a significant peril to the world). In these representations, the most fundamental distinction in the narrative runs through them: a lack of devotion to following this pervasive Western media outlets to inaccurately explain the causes of the genocide, misrepresent their principal factors of dictation when discussing the genocide.

While technology makes the world far more accessible than in centuries past, the fact remains that there is a decline in the



Western media compounded with a paucity of information about the demonstrators, these trends with the use of statistics from The 1995 Health Report. The time spent by the three major American networks (ABC, NBC, CBS) on international stories in evening reports dropped from 14991 (29%) in 1991 to 2533 (5%) in 1995, a reduction of more than 50% in the coverage of international news. This trend continues in the most recent decade. The 2010 Health Report shows that the same three American networks offered 146,643 minutes of news coverage in 2010, of which only 25,333 minutes were devoted to international news stories (Tyndall 2011). That is, only 17.3 percent of the total broadcast time in the last ten years was devoted to any discussion of the world beyond the American border. The 2,533 minutes remains much lower than the figure quoted in 1991, which was 14,991 minutes. This is that the media coverage on offer perpetuates the global inequality in the coverage of the real challenges experienced on the ground in Rwanda. It is not enough to enable public discourse the diversity of broadcast topics to ensure that the Rwandan people received far more attention than they have in the past.

Most Western reporters arrived in Rwanda on the first days of the genocide; there were never more than 15 reporters in Rwanda between April and July 1994. However, this limited the lack of journalistic discussion of the causes and development of the genocide. LeGardeau Meevern points out that aid organizations gave priority to ensure that the daily casualty numbers were provided to the media (2011). Furthermore, the journalists who remained in Rwanda were very active in publishing their stories. Philippe Ceppe, a French reporter, specifically covered the genocide in his April 11th article in the French newspaper, *Le Monde*, which was the first to report on the genocide.

have shaped a more considered attitude to the killing in Rwanda (64). Instead, the Western media chose to bury the story and avoided the use of the publications for two weeks. The New York Times only spoke out that the killings represented a genocide in April 2023. Eltringham observes that genocide was the result of a premeditated, well organized attempt to annihilate the Tutsi population (64). By positioning violence as tribal, western media outlets were complicit with the narrative around the world in allowing the racialist system to maintain its narrative of Rwanda as a tribalism used as a convenient frame for the violence being perpetrated against the Tutsi population. As Eltringham observes, the motif of naturalism employed in the media naturalises more recent racial (re)constructions of social order. Rather than uncovering the complex causes of this genocide, media outlets in the US and France effectively exempted readers from understanding the political context of the violence.

While many scholars have criticised the media's role in the genocide, a study of 38 full-length news articles from American news outlets, including the New York Times, the Washington Post, and the Wall Street Journal, reveals a consistent narrative of a tribal conflict. The study found that headlines locate Rwandan identity as a tribal conflict, and 71% of headlines offer a solution to the genocide that speaks to the common perception of African violence as a tribal conflict. 26% of headlines wrongly identify the genocide as a tribal conflict, trivialising the nature of the violence and the political context. 13% of headlines focus on the actions of valiant Westerners bringing about the end of the genocide, suggesting a narrative of Western heroism.

Rwandans were not capable of ending the chaos of genocide (2  
 expand on these framings, mentioning Hutu and Tutsi 456 times a  
 the word ethnic and tribal 55 times the word extremists was used 6  
 times (265) Perhaps the worst of the omissions and false reporting of the  
 genocide is the failure to clarify that the genocide was organized and  
 executed by the interim Rwandan government, not as a large  
 conflict by ordinary citizens participating in local killings. To believe  
 that the genocide was spontaneously erupting ethnic conflict is a  
 misrepresentation of a very serious political agenda instigated

It is worth noting that 25 sources of these articles, 48% of these  
 were Western sources, while 44% were Rwandan sources (this  
 like a judicious division of local and foreign perspectives, but the  
 sources frame genocide as a problematic reality. 74% of comments  
 frame Rwandans as passive, 75% of comments framed Westerners as  
 problems of the world. Such articles offer readers a relational view  
 of Rwandan and Western responsibilities to the aftermath of the genocide  
 at the detriment of acknowledging Rwandan efforts to stop the genocide  
 reflects a predictably neocolonial belief that Westerners are  
 actors, particularly in the face of crisis situations. Sonni  
 Africa in the public imagination, writes that the more remote  
 we are to have full frontal views of the dead and dying. Thus  
 consciousness of the genocide is mainly a succession of un-  
 photographic images of victims (71). Certainly the negative impact of

the violence of Rwanda did so with a clear intention of valorizing and minimizing Rwandan African actors, even though Western involvement was severely limited.

Wall identifies five themes which arise from her analysis of these themes have been identified<sup>8</sup> by other scholars

1. The violence as a rational tribalism
2. The Rwandan people as a pathetic
3. The violence as incomprehensible to a Western audience
4. Nearby African countries violence and no help to Rwanda
5. Western intervention as a way to solve the conflict (265)

These constructions are politically and ideologically charged as a way of consolidating cultural and ideological conceptions of reality. The singular narrative explaining the genocide also reveals the conditions that went into validating this narrative of African savagery. Despite irrefutable evidence that the killing was a political act by an extremist Hutu government, these narratives were used to avoid engaging with tired narratives of African savagery in order to avoid engaging

The representation of Rwanda as a place of violence and victimhood exclusively with violence and victimhood. Terms like ethnic violence, the actual causes of the genocide, implicitly suggests that such causes are irrelevant to Western audiences. Most problematically, there was no space for Rwandans to respond to and of Rwanda as a country, a

<sup>8</sup> Specifically, see Mark Doyle's *Reporting the Genocide*, Steven Livingston's *American Media and Government Failed Rwanda*, and Linda Melvern's *Miss Rwanda: The Media and the Rwandan Genocide*. London: Pluto Press.



accurate understanding of the Rwandan Genocide. It is pervasive stereotypes of Africa and recognition of the product of colonial ethnic discourses, ineffective independence, and a familiar narrative of starving savages. This narrative was disseminated by the media and Western news outlets to a notable disinterest in political and military action.

Academic consideration of the media coverage of the Rwandan violent conflict revealed the negative impact of narrative tropes and trauma. Susan Moeller argues that presenting viewers with limited imagery encourages a response called compassion fatigue (2), which prevents viewers from engaging actively with the information being presented. The use of these frames means that viewers are increasingly detached. As Moeller states,

there is a reciprocal relationship between the media and the public. The same news coverage that frames the public's understanding of the media's perception of the crisis leads them to scale their coverage, which is used to help them believe that the crisis is either an emergency and so on. (Moeller 12)

Certainly, this was the case during the Rwandan Genocide, as notably fewer inquiries and funding donations were sent to the news outlets. As Tom Kent, the International Editor at Associated Press, responded to their coverage of Rwanda, we got practically no inquiries, although our stories certainly suggested that Rwanda was a

(q.d. in Moeller 12). Moeller suggests that it is a bid to narrow the viewer and the principle actors responsible for the failed revolution. While the distance is not itself a cause, she observes that even for a foreign event, there is a tendency to fall back on hackneyed ideas of what the crisis is thought to be than what it is. This is a distortion of the foreign falls neatly in line with a neocolonial construction of the world. Viewers are assured that their attention is not necessary, as problems are presumed endemic to the local culture.

The consistent framing of the Rwandan genocide as tribal warfare in Western reports, without exploring the audience's role in maintaining ethnic tensions, is based to maintain a neocolonialist view of Africa as a space undeserving of Western intervention. The format of news reports, without accurate historical context and offered brief snapshots of violence, combined with the experiences of the Rwandan people, compounds the problem. Viewers are casually with the information provided to them. Susan Moeller argues that the information exchange fundamentally alters the role of the viewer, from engagement rather than a shared understanding. American media, particularly the Western media more generally, are politically and socially motivated, not giving sufficient information to understand the international event. This creates a sense of the world as specifically for former colonies, which is incomprehensible. This sense is a prior restraint on the media's role, making formulaic coverage & ratchets up the critique of the media's role in the genocide. Media to move on to other stories once the range of possibilities is exhausted.

exhausted so that bored viewers do not seek further engagements which  
 creating an appetite for the stereotypical reportage from all locations and  
 already dominate much of the news coverage generated by the  
 the twentieth century.

The use of colonialist frame coverage of the Rwanda Genocide re-  
 imbalance that existed in Rwanda's independence and the United Nations  
 equality across all races. The dominant narrative of the genocide  
 Western governments and the media colonialist hold Africa by  
 Western powers. Genocide in Rwanda made little effort to educate  
 viewers about the history of Rwanda, specifically the role of colonialism  
 two distinct ethnic groups with differing As Susan Sontag writes  
 and images carry a double message. They show a suffering that  
 should be repaired. They confirm that this is the sort of thing  
 The power of reiteration cannot be underestimated in the Rwandan  
 Genocide painted Rwanda as a primitive, violent place, hindering  
 readership. Kaplan suggests that the dominant narrative of the  
 Rwanda Genocide is a colonialist stereotype.

A certain kind of media reporting encourages viewers' sentimentalities  
 newspaper readers with a daily barrage of images that are  
 complex situation in a foreign culture about which the audience  
 that reporters usually omit. What I call empty empathy is  
 of suffering provided without any knowledge. (93)



This kind of fragmented reporting was rampant throughout the 1990s. It was a significant factor in the West's reluctance to demand action from their governmental representatives.

Considering the general disinterest demonstrated by Western media, the details of the Rwandan genocide demonstrated little interest in some aspects of Rwanda's recovery. However, the recovery effort has continued to be a colonialist bias. One of the first steps taken by the political leadership was to limit their inaction as a result of misinformation. While this may have been the case for citizens, as thorough coverage limited Western political leaders could not make a good conscience claim that the facts of the genocide were that murky.

There were the lies told by both American President Bill Clinton and UN Secretary-General Kofi Annan in later apologizing for their inaction. Both claimed that they were insufficiently informed about the situation. Their claims, on the part of both men, have been repudiated beyond doubt. (What Darfur Tells Us)

By distancing themselves from the possibility of action, these leaders distanced themselves from culpable and negligent inaction. As a result, the media coverage that they provided to the United Nations Security Council was incomplete. It is impossible for any Western government to understand what was occurring in Rwanda. However, the fact that the genocide was a larger political enterprise at which they were aware of the expectations that they had on the ground, and the essential Western leadership in public perception, they had to do the genocide and chose not to act. To do so would have been an obvious

recognition of ~~the~~ <sup>the</sup> ~~fact~~ <sup>fact</sup> ~~that~~ <sup>that</sup> ~~the~~ <sup>the</sup> ~~term~~ <sup>term</sup> ~~genocide~~ <sup>genocide</sup> ~~in~~ <sup>in</sup> ~~political~~ <sup>political</sup> ~~and~~ <sup>and</sup> ~~deportations~~ <sup>deportations</sup> ~~of~~ <sup>of</sup> ~~refugees~~ <sup>refugees</sup> ~~in~~ <sup>in</sup> ~~1994~~ <sup>1994</sup> ~~that~~ <sup>that</sup> ~~followed~~ <sup>followed</sup> ~~by~~ <sup>by</sup> ~~action~~ <sup>action</sup> ~~only~~ <sup>only</sup> ~~serves~~ <sup>serves</sup> ~~to~~ <sup>to</sup> ~~undermine~~ <sup>undermine</sup> ~~broader~~ <sup>broader</sup> ~~the~~ <sup>the</sup> ~~idea~~ <sup>idea</sup> ~~of~~ <sup>of</sup> ~~legal~~ <sup>legal</sup> ~~norms~~ <sup>norms</sup> ~~and~~ <sup>and</sup> ~~politics~~ <sup>politics</sup> ~~aspects~~ <sup>aspects</sup> ~~of~~ <sup>of</sup> ~~the~~ <sup>the</sup> ~~norm~~ <sup>norm</sup> ~~against~~ <sup>against</sup> ~~genocide~~ <sup>genocide</sup> ~~in~~ <sup>in</sup> ~~1948~~ <sup>1948</sup> ~~to~~ <sup>to</sup> ~~be~~ <sup>be</sup> ~~in~~ <sup>in</sup> ~~accordance~~ <sup>accordance</sup> ~~with~~ <sup>with</sup> ~~international~~ <sup>international</sup> ~~agreements~~ <sup>agreements</sup> ~~on~~ <sup>on</sup> ~~order~~ <sup>order</sup> ~~and~~ <sup>and</sup> ~~civil~~ <sup>civil</sup> ~~rights~~ <sup>rights</sup> ~~in~~ <sup>in</sup> ~~Rwanda~~ <sup>Rwanda</sup> ~~demonstrates~~ <sup>demonstrates</sup> ~~the~~ <sup>the</sup> ~~dismissal~~ <sup>dismissal</sup> ~~of~~ <sup>of</sup> ~~African~~ <sup>African</sup> ~~people~~ <sup>people</sup> ~~and~~ <sup>and</sup> ~~empty~~ <sup>empty</sup> ~~rhetoric~~ <sup>rhetoric</sup> ~~of~~ <sup>of</sup> ~~Western~~ <sup>Western</sup> ~~equality~~ <sup>equality</sup> ~~when~~ <sup>when</sup> ~~Africa~~ <sup>Africa</sup> ~~is~~ <sup>is</sup> ~~the~~ <sup>the</sup> ~~center~~ <sup>center</sup> ~~of~~ <sup>of</sup> ~~political~~ <sup>political</sup> ~~imagination~~ <sup>imagination</sup>.

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The search for justice in Rwanda, both in the texts under consideration and in the public discourse more generally, offers a divide between local and international Rwandan citizens regarding modes of establishing order after public order has collapsed. Reconciliation fundamentally divides colonial and postcolonial social and political traditions, community-based hearing mechanism used in Rwanda and a justice of law (Cobbin 65) system of justice was addressed to civilian tensions for several reasons: it affirmed the value of Rwandan practices, it permitted publicly to the states and face perpetrators, provided community restoration. Recognizing that the nation could not lock up perpetrators, a Gacaca court imposed reparations at the community level in order to facilitate the reintegration of survivors. Restorative justice is

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<sup>9</sup> The Gacaca courts were in place from 2001 to 2008. At that time, approximately two million people were tried for crimes during the genocide, Rwanda 65 Gacaca Courts (Courts Fin Work ).



implicit western or international bad lies simplify social complexity to make them more readily understandable, transforming complex phenomena into manageable, schematised form (12). In a society burdened by complicated the identity politics of the nation, binary categories are challenged during the process, and the go to Rwanda is fundamentally different from the gacaca courts; the ICTR was concerned with identifying and punishing genocide perpetrators in isolation<sup>11</sup>, while the efforts of the gacaca courts prioritized reconciliation and nation building with

Despite the efforts of the ICTR to impose justice on perpetrators, investment in claiming justice has been weak in the arena of international discourse. Which has subtly avoided acknowledgement of the genocide, and openly accepted their failure to act. General Dallaire, one of the architects of the genocide in Rwanda, has been critical of the political actions of the nation's politicians have avoided blame for refusing to act in time, writes of the commemoration of the genocide in Rwanda, that

while the commemoration events on 7 April were attended by representatives of the international community, it was perceived that the state from the Western, northern, and developed world had failed to take responsibility in Rwanda and to apologize for their inaction and the failures to prevent and stop the genocide. In spite of the fact that many of the officials,

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<sup>11</sup> The first judgement was passed down by the ICTR in 1998, convicting Jean Paul Akayesu of the genocide in Rwanda, on fifteen counts of genocidal crimes and public incitement to genocide (Arbou). Thus far, there have been cases completed through the ICTR, with ten individuals and seventeen appealing their verdict. Five cases remain in progress today (Status of Cases). One case has been transferred from the ICTR to the Rwandan national court, and one case has been transferred to France (Cases: Status of Cases). Finally, the ICTR continues to be thought to have been involved in the genocide, but few cases have been brought against them (Cases: Status of Cases).

failed to direct responsibility to talk about a self by failure  
 accepting some vague responsibility they could absolve themselves  
 individual responsibility and, accountability for our failure  
 (Foreword)

Indeed the true place of Rwanda in the West is as in 1998, when  
 President Clinton arrived in Kigali to speak on the human loss.  
 His visit to the country lasted approximately two hours, and he  
 lay a wreath at the genocide memorial on the grounds of the airport  
 his visit (Roomer and Clinton Visits Rwanda) claims were later made  
 his travel was purely by concerns, it remained a powerful demonstration  
 fundamental disconnect between the recovering image of Rwanda and  
 authority<sup>12</sup>

One of the failures of the genocide coverage and discussions of  
 responsibility was public understanding of Rwanda as  
 independent national identity was never widely expressed by Western  
 era, and during the genocide, coverage affirmed the tropes of  
 during and just after the Rwandan Genocide changes of the dead and dying,  
 juxtaposed by the human members of the casualties with  
 humanitarian crisis of internally and externally displaced persons.

<sup>12</sup>The lack of demonstrable international remorse for the collective failure to  
 suggests a profound lack of interest in the security of the lives of the  
 genocide after July 1994, public apologies may have functioned as a means  
 legitimate tool for managing social relationships with others in the public sphere  
 also point out that speech act still poses a threat to the public figure's image:  
 admits to failing to fulfill a task or conform to a norm. Therefore, the act is  
 may be regarded as the apologizer's ability to repair the public arena  
 (2258) In the case of the genocide, genuine public apologies could open public  
 nations of the Security Council were less likely to be negated the effects of  
 neocolonial superstructures between Western nations and former colonial spaces.

more pervasive, abrupt suppression of the genocide and its popular Western constructions as antisocial and indiscriminate violence. Once public interest waned in Rwanda all but disappeared from the next media firestorm. Coverage of the genocide was than detailed, and as the work of the ICTR stretched out across years were consistently reframed by the media as brutal and disordered spectacle that was palatable particularly because it accorded with established tropes. As Frithjof Norheim concludes, contemporary Rwanda is understood exclusively through the interpretive lens of genocide that this African genocide was so horrifying in its reference, audiences were permitted to elide the genocide with other neo-colonialist narratives. Coverage of the genocide in the West was preoccupied with the idea of the genocide as a horror story. As collective memories act as subtle yet powerful mechanisms of social solidarity (Dunne 2005), colonialist interpretations of Western discourse were reinforced by Western coverage of the genocide.

The literary engagements with the reality of genocide in Rwanda and the impact of the global response to the genocide in Rwanda be underestimated; large-scale conflict is a poor predictor of the way that communities under respond to threats facing specific groups. As General Dallaire testified in April 2004, while the response of the international community was pledging 'Never Again' in the Kigali genocide was in full swing a few kilometres to the north of Rwanda, in the case of the DRC, it was

in Darfur unfold was, for me, in many ways like having a film to the Rwandan genocide designed of 1994 (xnd)

Although the failure of media outlets to adequately demand political action on a large scale has been widely discussed, they continue to superficial coverage of events that take place. In Western media, the tendency to focus on local and national tensions, as it is for international news. (To give a sense of the disparity towards events and locales in Western nations, consider that

since 1998 terrorism has been responsible for 200,000 fatalities. At the same time huge numbers of deaths have occurred in the Democratic Republic of the Congo (DRC) and in Sudan, but are only sporadically into world news reports although they are claimed to dwarf the threats facing developed countries. (Rohne, Arsova, Aetsen 6)

Clearly, the Rwandan Genocide has affected not only citizens or government. The opportunity to engender change in the dynamics of Rwanda was missed, and the construction of Rwandan identity as shared victim/perpetrator binary is likely to remain in the collective West. Changes are made to the development of social, cultural and political relations between nations. However, the writing of the Rwandan genocide as Rwanda as a space of genocide. More significantly, these texts and the understanding of Rwandan history, citizenry, and recovery, lay out the Rwandan national identity in the Western imagination. As such,

potential to decolonize Western thinking about Rwanda, allowing cultural engagements.

Roméo Dallaire poses a compelling question: how will we ever achieve Never Again if we have no intention of making effective and meaningful support of international law, fundamental human rights, and balanced will to intervene at the political level? During the Rwandan Genocide, Western society remained wildly uninformed about the actors involved in the genocide, as well as the scale of violence. Similarly, there was little political will to commit troops and funding to deal with the genocide. Most of the time, there was virtually no sense that concerted public interest might be mobilized at top levels. Simplified narratives misconstrued the historical context of Rwanda, and did not recognize the role that neocolonial ideologies played in complicating Rwandan politics. However, the Rwandan genocide is also a moment of emergency that is also a moment of opportunity. The original idea of the book is the potential to challenge the construction of Africa in the public understanding of Rwanda that is not built on colonial and neocolonial principles of equality that existed prior to 1994. In the aftermath of the genocide, in response to it, Rwandan, global citizens have begun to write texts. These texts are concerned with issues of justice and, of course, are important as a response. However, they have not yet provided remote readers with historical and cultural context and nuanced informed-political understanding of the genocide in Rwanda. Literature is capable of challenging social and political structures; texts about



foreground the complex causes of violence in Rwanda, the impact on the Rwandan people, and the complexity of re-constructing a collectively essential understanding of modern Rwandan identity and reveal the intertextual ways in which we have maintained colonial era constructions of Rwanda in the West.

Consideration of the texts codified heraposthbasublessquidht c establishultuare,often dismissed in deference to politics, is at the heart of the civilizational. Culture holds court outgrbugestheroads. The cultural politics of the colonial era is a racialized and patriarchal Western control of Africa's colonial spaces throughout much of the nineteenth and twentieth centuries. Productive strategies used to discourage colonial resistance were the production of cultural forms, thereby denying native creativity and authority. However, these forms of popular rebellion and mobilization are often most subversive when they are created through opposition. Emphasis in the (2.9 g final] In the neocolonial spaces, the written word can, through its very production, be empowering individuals and communities. For a nation whose history of colonial control, narrated by colonial propaganda, has been so deeply validated, the construction of a new identity, not as a passive recipient of colonial constructions of identity, but as a powerful and active participant in the construction of a new identity, is a powerful and necessary act. The literature of Rwanda's Genocide aids in this process by providing a politically informed Westernist reading of the decolonization of Rwanda's imagination.

### Chapter 6 Contextualizing Rwandan History and Literature

The discourses of power in our society, the discourses of t  
 been certainly by this decentered cultural empowerme  
 and the local

Stuart Hall, *The Local and the Global: Globalization and*

There is no historical record that does not simultaneously  
 and political biases of the society it recounts. During the colo  
 constructions of dominant societies were consistently imposed  
 allowing the European power to the authority of local history within the  
 colonial, space as well as the perception of foreign as a continent.  
 As with colonial projects, domination over subjects was maintained thr  
 as well as through violence. European dominance, elaborate narra  
 constructed to undermine native culture. In Rwanda, differences  
 subjects were exploited in order to divide the population and so all  
 control the whole population more easily. The formalized Belgian col  
 authorities wrought division among the Rwandan people, and the  
 supported peaceful coexistence began to falter. This manipulation  
 structure was a fundamental attack on Rwandan cultural identity  
 between Rwandan citizens while colonialism was in place. This  
 reminds us that to control a people is to control their  
 relationship to others (16), and certainly, this was the case in  
 This colonial practice of undercutting local constructions of se  
 meetings defining of a bomb, which annihilate[s] a people's b  
 names, in their languages, in their environment, in their herita

their capacities and ultimately in themselves (3). As a means Belgian authorities actively dismantled aspects of Rwandan social structures that resist the colonial hierarchy.

The effects of colonialism in Rwanda remained foundational to the development of the new Rwandan nation. In the postcolonial discourse of identity in Rwanda reflected the colonial discourse introduced by Belgium. As a newly independent nation, no united discourse of national identity remained further divided by a discourse of Hutu supremacy and Tutsi inferiority. This trend of narrative construction within Rwanda was matched by the constructs of Rwanda within the international community. The legacy of Africa in the colonial era remained a powerful influence in national narratives. Assumptions of African inferiority, used to validate nineteenth century European superiority on the African continent, were transferred onto emerging nations, enacting a measure of colonial influence. In Rwanda, colonial era assumptions regarding a fragmented African identity served as a compelling example of the limitations placed on Africa. As Fierke points out, social interaction may be no less habitual than habitual behaviour. There can be a habit of remembering a unitary narrative that capture that event may[Emphatically] in the case of postcolonial Rwanda, it disavows the role of the least from part, antiquated prejudices against Africa that have been internalised. This habit of self-understanding of Rwanda by colonial thinking, would become the cornerstone of the Western coverage of the genocide.

Postgenocliiderature challenge the oc of African nations a chaotic and inher by exploring the external actors and cultural Rwanda s political stability. Journalists' writing spaces that have undergone massive violence narratives are often the first st witness a experience for the public record & Journalists' mem underestimated as a meaningful writing of history, subjectivity, plenty to say (Whitlock 21). In the consideration of these Rwanda and write provide detailed contextualyses of the development of the Genocide We Wish To Inform You That Tomorrow We Will Be Killed American journalist Philip Gourevitch, was published in 1998, in Kigali was written by Canadian Gil Courtemanche, published in French in English in 2003. These texts take distinct approaches to the and colonial history, but they have a shared interest in education about the post colonial influence and neocolonialism in Rwanda.

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Gourevitch's *We Wish To Inform You That Tomorrow We Will Be Killed* Philip Gourevitch perhaps one of the English accounts of the Rwanda Africa René Lemarchand, of *South Atlantic*, edited that the story of Rwanda at all known in the United States today owes much to his work *Des Forges* (88). Gourevitch is a political writer who has written and on political corruption<sup>13</sup> in Rwanda. In *We Wish To Inform You That Tomorrow We Will Be Killed* he provides a travelogue of his journey through Rwanda and an important exploration of the events

<sup>13</sup> Gourevitch's interests consistently drive his writing; he has published texts on ethnic conflicts, and most recently published *The Ballad of a Fool* (2008). *We Wish To Inform You That Tomorrow We Will Be Killed* is his first non-fiction work.

up to the genocide in Rwanda. This text won the National Book Award in 1998, and the George K. Polk Award for Foreign Reporting in 1998, and the Pulitzer Prize in 1999. Courtemanche is, at times, a Southerner at the Porolith of fiction, although he notes in his preface that

it is also a chronicle and a deep contact. There are a few exceptions, almost every case I have missed. Their novel is a kind of a story and words that summarize what the journey is like in their company. Some are able to attribute certain violence and cruelty to an overactive imagination. This would be a good proof, they have of the severe degrees of eyewitnesses by the African Rights organization and published under the title: Death, Despair and Defiance (Preface)

This narrative is completed by the choice of protagonist, a journalist, Valcourt, who is clearly a version of the author himself. As Valcourt and connects with individual Rwandans, the history of this nation is revealed; colonial and neocolonial control over Rwanda is shown from the perspective, providing a more distant reader. This novel was a bestseller in Canada and the United States. Both texts contextualize the Rwandan Genocide, highlighting the larger discourse of the Rwanda Genocide; the lack of accurate understanding about the genocide has been a prime reason for political actions regarding Rwanda's recovery.

In the search for restorative justice during the Truth and Reconciliation Commission in South Africa, four different types of truth emerged: narrative truth, experiential truth, restorative truth, and transformative truth (Manspauwen and van der Merwe 2005). These categories challenge simplistic definitions of truth and the use of multiple truths in constructing collective narratives of past events. Narrative truth has long been a dominant way of constructing truth through discourse and debate, and restorative truth supports reparation efforts. This list highlights several interests that cannot convey lived experience and that do not always reflect collective perceptions, and it depends on a context that is productive, rather than destructive. What is effective in every effort is that it cannot depend on facts alone; efforts must reflect truth as a lived experience and this is more than histories written by a version of fact. In the use of truth, a complex definition of truth, shifting between fact and fiction, can more accurately convey the nuanced relationship between factual content and the lived experience of the Rwandan people.

We Wish To Inform You That Tomorrow We Will Be Killed With You Sunday at the Pool of Blood in Kigali: Rwandan history and culture from the post-genocide. These texts are important precisely because they connect the genocide with the eruption of violence in April, 1994. Rwanda demonstrates the tension between the Tutsis and the Hutus, the severe strain on ethnic relations that began when colonial powers created ethnic differences. These texts put the genocide into the larger context of Rwandan development as a modern nation, and they highlight the

understandable product of social forces on a local, national, and international level. As a result, this contextualization has often been seen in the neocolonial era, this contextualization. Firstly, it under colonial tradition of writing that speaks to Africans by providing a space for Rwandans to speak to English readership. Secondly, it actively demonstrates the role of the genocide which would become a defining feature of the Rwandan imagination. Locating the genocide within Rwandan history allows readers to trace the evolution of society under complex social, cultural, and political conditions, the desire to look beyond violence and place the genocide in a broader context, implicitly challenging the fallacious discourse that the genocide was a result of the Rwandan political system. Given that very little media attention was paid to the context of the genocide, and particularly to the role of colonial powers in priming Rwanda for genocide, these texts offer new truth and are restorative, to the blinkered factual narratives reported during the genocide in June, 1994.

Culture exists through and contained within collective expression. Far from static, all cultures exist in a state of flux and are influenced by the interaction and interests intersect. Culture is as much a source of identity; it is the lens through which all people understand the world. The Convention for the Protection of Cultural Property in the Event of Armed Conflict created a document to define and establish the protection of cultural property. The Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954, defines cultural property as movable or immovable property of great importance to the heritage of humanity. The Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954, defines cultural property as movable or immovable property of great importance to the heritage of humanity. The Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954, defines cultural property as movable or immovable property of great importance to the heritage of humanity.

Canada's Aboriginals, and in Rwanda, culture is not predominantly physical objects. As Rwanda has always been an oral culture, five hundred year old collaboration of Hutu, Tutsi, and Twa introduced with the arrival of colonial Rwanda as a European colony. Cultural productions that do not conform to European standards recently received protection:

The international political movement concerning Rights over cultural property on the basis of the existence of entities depends on partnerships. This has also extended beyond tangible property and intellectual property to folklore, ideas (David)

This shifting definition of cultural heritage reflects a growing awareness that narratives of history are not the sole mode of constructing and histories are increasingly reclaimed, the very definition of culture to become a more inclusive category of human production. This is to the way that culture is understood in human identity. In 1976, UNESCO panel formulated the principle that cultural property identity. In 1982, the then chairperson of the UNESCO Committee for Return or Restitution of Cultural Property described the loss of cultural property as a loss of being (Coleman 161, abstract). The development of new forms of cultural expression is a significant practice but is destroyed within a colonial space as a means of control.



The precolonial history of Rwanda is difficult to ascertain primarily because the history has not been preserved through oral records and because the Rwandan identity is so severely fragmented. Gourevitch notes that there is no precolonial state. Rwandans had no alphabet; their tradition was oral because their society is fiercely hierarchical and controlled by those who hold power, either through the state or in opposition to it. Studies of Rwanda and the countries surrounding Rwanda have shown that the arrival of Tutsi, Hutu, and Ndundu was not a simple process. The war era has not been studied by scholars. Some studies have demonstrated that although the Hutu and Tutsi are distinct ethnic groups, precolonial Rwanda was not divided by many other factors, such as region, well-being, or political power, even individuals. The distinction between Hutu and Tutsi remained porous (Gourevitch 49). Gourevitch suggests that the social structures of the precolonial era were flexible rather than fixed and were shaped by precolonial Rwandans as a means of expressing their identity. As early nomads began to establish themselves in Rwanda's hills, they shared aspects of their culture.

With time, Hutus and Tutsis spoke the same language, intermarried, and lived intermingled in the same communities, sharing the same social and political structures. The Hutus, Mwamis, and some of them were Hutus, and Tutsis fought to join the Mwamis' armies; through marriage and clientage, Hutus and Tutsis, and Tutsis could become Hutus. Hutu-Tutsi mixing,

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<sup>14</sup> The most detailed overview of Rwanda's precolonial history is by J. P. Clément, *The Great Lakes of Africa: Two Thousand Years of History* (1995) and Mamdani (2002) are also beneficial, although they focus both on Rwanda's

ethnographers and historians agree that Hutus and Tutsis can properly be called distinct groups.

While tensions always exist within human collectives, the records demonstrate that while Hutu and Tutsi did wear different traditional categories that denoted fundamental social flexibility refuted the common narrative that tribal conflict was the basis of Rwanda's

Gourevitch's historical importance and, in fact, a respect for ethnic identification. As in other societies, it is not surprising that Rwandans of all tribes identified themselves with the power of the Mwami, though he was in deed; the Mwami himself a divinity, absolute and infallible. He was regarded as the personification of the King's traditional palace, reconstructed in the traditional Rwandan style, markers of Rwandan history and precolonial culture. Traditions, maintained even today, also provide a window into Rwandan heritage and culture. Travelling through the hills of Rwanda, a woman's loud cries and his guide explains that

the whooping we'd heard was a conventional distress signal, a call to obligation. You hear it, you do it, too. And you come running. You must. If you ignore it, you would have a quarrel. This is how Rwandans live in the hills. The top of the hill is a place of responsibility. I cry, you cry. You cry, I cry. We can't do anything if one stays quiet, the story he told me, must explain. Is he in league with

he a cow? And what would he expect? This is simple. This is community. (34)

While this may seem impractical, it demonstrates a deep understanding of Rwandan concepts of community, responsibility, and inclusion. Communal protection speaks to the dangers of rural life, but more importantly, it reflects the values of early Rwandan society, where the practice of communal protection was a vital part of life. The practice of communal protection speaks volumes about the importance of community and the benefits of communal living. This has been through the careful dissection of lived experience that knowledge has been reclaimed. Such reconstructions are important because without memory we have no identity. In order to create a sense of cultural memories and historical understanding of our cultures, it is important in terms of our socialization into our culture (Hunt 106). German and Belgian colonialists worked to undermine the sense of community and identification. As Rwanda was treated by colonial forces, the sense of individual identity decreased and the ethnic categories already in place gained weight.

While cultures are always in flux, appropriating new constructions and practices, the violence of the colonial era marked the colonial era as a time of unilateral cultural interaction. In part, the violence of the colonial era echoed during the genocide, as the forces disempowered Hutu citizens and affirmed colonial superiority, propaganda dehumanized Tutsi citizens in order to gain greater cultural authority within Rwanda. The colonial era of Rwanda was a time of massive upheaval for all Rwandan citizens, and it laid the foundation

discourses and a deeply flawed political system. As the genocide divisions has become a defining feature of modern Rwanda in the contribution of colonial political structures to the Rwandan genocide, both Gourevitch and Courtemanche

Rwandan history began a radical transformation when it was during the Berlin Conference of 1884-1885 of miles from Africa, European shape Rwanda through constructions. Unlike the British, who did very little in Rwanda other than to throw their support behind the Rwandans, Rwanda became a spoil of war for the Belgians, who were far more involved in the maintenance of Rwandan culture and influence is particularly dangerous because it is framed within the larger context of control. While cultures regarded as essential to the Rwandan identity, which places local cultural organization and memory into the foreground, Handler argues, cultural traits that come from the outside are polluting; by contrast, aspects that come from within the nation, authentic (66). While such distinctions can be difficult to put together, and notions of authenticity are always problematic, the Belgian rule of Rwanda did occasion a cultural exchange in which constructions were carefully mapped out in Rwanda.

The Belgians sought to organize the Rwandan political distinctions between Rwandan with easy access, to determine the fluid categories which were intrinsic to precolonial Rwandan identity. To legitimate place when Belgian forces arrived in Rwanda, the Belgians

and origin originally penned by John Hanning Speke, an English explorer, in 1858. The length of the Nile between 1850 and 1858, planting European racial prejudice in the Belgian colony allowed Belgians to reinforce their claims into this newly claimed colonial space. As Europeans validated their position through their whiteness, the Rwandan population was disempowered by physical similarity or dissimilarity to standards of beauty. Gourevitch, aware of this colonial means of control, explains to his readers that

Speke's basic anthropological theory, which he made up out of thin air, was that culture and civilization had been introduced by the taller, more muscular, featured people, whom he considered to be of Caucasian or Semitic descent, descended from the biblical King David, and therefore a superior race to the Negroids. (51)

Gourevitch's emphasis on colonial influence seeks to reclaim the Rwandan for Western readers by demonstrating the colonial arrival as a moment when European narratives of Rwandans became significant within the region. Speke's work fundamentally shaped European concepts of Rwandan identity, and these constructs returned to Rwanda that European-culture began to define the definitions. Significantly, it was at this point that Hutus and Tutsis emerged in relationship to state power; as they did, the two groups inevitably

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<sup>15</sup> His racial assumptions about the history of the three physical types of Rwanda, *The Discovery of the Source of the Nile*, rather than deduce the origin of the Nile, Speke imported European ideals to explain African physicality. The physical differences between Hutus and Tutsis were used as the basis for elaborate constructions of identity and power. Tutsis, who tended to be taller, thinner, and lighter-skinned, were set apart from Hutus, who were shorter, stouter, and darker-skinned, by the imagination precisely because they demonstrated faintly European features, they approximated the European idea of a superior race. Speke's work was a wholesale as accurately representing native Rwandan categories of identity and racial prejudice more than any accurate understanding of precolonial Rwanda.

distinctive cultures own set of ideas about themselves and their respective domains (Gourevitch 50).

Making clear the Belgians were consciously manipulating Rwandan identity, Gourevitch identifies politics and religion as European ideology was conveyed to Rwandan colonial subjects: with the Hamitic myth as their template and, ruling Rwanda more the Roman Catholic Church, they set about radically reengineering called ethnic lines (56). Courtemanche reveals how this is done through the Rwandan character Gentile, who towards the end of novel. Gentile recounts the story of her great grandfather Kawa be destroyed by the colonial leaders, as well as by Kawa colonial knowledge of the supposed superiority of the Hutu. Her son Célestin read to him the European commentary on the Tutsi.

The Hutu, a farmer, is short and squat and has the nose characteristic of negroid races. He is good natured and unintelligent. The Hutu is deceitful and lazy, and quick to take offence. The Tutsi, a cattle grazer, is tall and slender. His skin is light brown on his origins. He is intelligent and skilful at trade. He has a superior disposition. Colonial administrators would have had to obtain the assistance of the Tutsis for tasks which in their judgment were too difficult for natives. (23)

The very fact that Kawa seeks European definitions of Rwandan identity is a facet of the colonial endeavour: it shows how the inequalities were

educated in European understandings of the world. In this case, the colonial education is not accurate, alienates Kawa from his local culture. His reaction to Célestin's reading of his father's will, when Célestin reads the will to him, Kawa uttered a fearful cry. Around him: his pride as a Hutu patriarch and his role in the family. Célestin's description (234). In this description, fiction powerfully illustrates the conflict between the two competing sets of knowledge: as Kawa's Hutu patriarch is devalued at this moment precisely because his respect for the colonial authority and national politics of Rwanda. The European's view of the Hutu's identity is negated. Courtemanche connects Rwanda's colonial history in the brief narrative of Kawa, as his acceptance of European knowledge and the lives of his children, grandchild and grandnephew of whom the most beautiful and most intelligent would be baptized Gentile. Courtemanche demonstrates how the introduction of European ideologies fundamentally marred Rwandan identity politics in the Rwandan Genocide of 1994.

Faced with competing views of Rwandan identity and history, Kawa's choice of colonial knowledge, Kawa's choice of knowledge prevails. Kawa's choice demonizes Hutus. Convinced of the accuracy of these writings, Kawa's choice is desirable under this new colonial order, Kawa takes advantage of the precolonial Rwanda system.

Kawa's daughters would need only marry Tutsis for their children to be chosen by the gods and admired by Whites. This ought to be the fate for the males of the family, fate condemned them to remain

their origin and that of their children would forever be writ  
 What a nightmare. What a tragic fate. Schools forbidden,  
 and ambitions blocked. Kawa would not allow his sons to be  
 officially inferior beings forever among -28- negroes. (27

Kawa's concern over his children's fate under European definition  
 speaks to the colonial influence on Rwandan Beliefs of Change,  
 such as the hierarchical evaluation of Hutu and Tutsi and identity  
 foreign constructions of ethnicity began to take hold, the evidence that  
 Rwandan authority and Rwandan belief systems had been unseated.  
 This final phrase, negroes among negroes (28) is evidence of  
 European view of Rwandan identity, that he felt his status  
 not be passed down to his children and grandchildren. As culture  
 commonly passed through families, Courtemanche demonstrates  
 disrupted transmission of culture as well as construction of  
 in favour of European narrations

Kawa tries to bargain for new identity papers for each of his  
 trades his entire earthly fortune in order to buy a Tutsi for each  
 and daughters. Unsurprisingly, this effort is fraught with danger  
 authorities who used ethnicity as a fundamental basis of organization  
 the Belgian master, Kawa

offered several cows, several goats, and his most beautiful  
 fourteen. The White refused to issue him new identity papers



into Tutsis. However, he would take the challenge in exchange for  
 forever regarding Kawa's improper and shameful proposal.  
 (whose buttocks and breasts nourished fantasies in the me-  
 ethnic group) became the property of a *bourgeois* who could  
 abused her from behind every time he was in the neighbour-  
 from a blood disease that came, it was whispered, from the  
 Again, fiction demonstrates with force the colonial desire for  
 recognition of European knowledge and his willingness to conform  
 order to improve his future. This is the theme of the novel. The language  
 passage, with terms like *bourgeois* and *property* (28), and the clear exten-  
 burgomaster's comments from Kawa further demonstrates Kawa's  
 Hutu in colonial Rwanda. Kawa, willing to accept his undesirable  
 cannot transform himself into a desirable Tutsi, and moreover, he is  
 reshape himself in the Tutsi image.

Religious influence allowed for a similar appropriation of a  
 religious leaders used their position to exert more control over  
 ethnicity introduced by the colonial powers. Gourevitch demon-  
 Monsignor Léon Classe, the first bishop of Rwanda, who stated  
 lead the country directly into anarchy and anarchy is a  
 chiefs who are better qualified, more intelligent, more active, more  
 progress and more fully accepted by the people than the Tutsi  
 that perceived of a Hutu state is offered in European terms; the  
 communism in colonial Rwanda was the projected states of a

was based on European models of propagation. That the ability of appreciating progress (56) ultimately functions as a coded statement of willingness to accept European constructions so long as those constructions benefit the Tutsis under colonial rule becomes clear. These that the political religions in Rwanda becomes clear.

Both Gourevitch and Courtenay argue that the colonial project in Rwanda. Kawa, eager to understand the world as he saw it, sought to understand their religious faith and why the children of God did not love the Tutsis equally, why true greatness in this country was physical and wealth was always first (28). That he was so insightful; that he was so disempowered. Therein lies the basis of colonialism: to teach to devalue themselves and accept without questions a new system of European religious systems, thereby erasing traditional Rwandan concepts until fifteen years into the Belgian colonial period. Belgian missionaries purposefully imposed their governance and social collectivity. Kawa recounts this shift:

The Belgians did not want a mwami who believed in Imana, the spirit of Lyangombe, and who practiced divination and ancestor worship. Monseigneur Classe, the head of the Great White Rhodes, asked the mwami, Mutara III, to become king on condition that he abandon his traditional beliefs. Mutara III was baptized on a Sunday in 1931. (20)

In this moment, the religious and political authorities of Rwanda were forced to choose between their traditional culture and the new colonial religion.

of King, Mutara III gave up his faith and became a Christian. This choice had a powerful impact on Rwanda. As identified by Monsignor Louis de Lacger, writing the history of Rwanda, the country genuinely had to be reformed (p. 54) through their loyalty to the Mwami. By imposing the Christian mission and customs to embrace European religion, the Belgian authorities destroyed the cultural unity between Rwandan citizens. Without the cohesion provided by the Mwami, Rwandans would soon find themselves divided along ethnic lines first formalized by colonial authorities.

The colonial forces saw the Tutsis as the 'superior' race and dismissed them as without any redeeming qualities. The Tutsis were well treated in colonial negotiations, but they were not part of the colonial society, and were empowered to rule over the Hutu population in colonial spaces, those given power by the colonizer became the Tutsis (p. 146). Tutsis were granted local authority in Rwanda and the restrictions of colonial rule on Hutus. As explained to Gourevitch, the colonial system demanded him to whip the Hutu or we will whip you. The frustrations of the Hutus were redirected towards Tutsis by the racism of the colonial enterprise. The pseudo-similarities between Tutsi and European physicality, the new categories imposed on all Rwandans, and the increasingly political ethnic discourse aggravated the tensions between the Tutsis and Hutus.

Hutu citizens. The cost of Tutsi empowerment was the loss of social cohesion ensured the success of the Belgian colonial system.

As with all cultural hegemony, the Belgians established what public space public action was possible. The discourse introduced a discourse of racial hierarchies which legitimated Belgian Tutsi superiority and Hutu a means of resisting Tutsi control, and further the negative colonial discourse of ethnic difference. Tracing the origins of negative colonial Rwanda, Gourevitch's research reveals that in March 1959, Hutu intellectuals attracted known Marxist leaders for democracy rejecting the Hamitic myth but by embracing it. If Tutsis were removed, then Rwanda was by rights a nation of the Hutu majority. European racial discourse to motivate change in Rwanda's society effective the weapons of pseudoscience, religious pressure, and during the European conquest of Africa. -of a fraternal narrative (Gourevitch 59) between Tutsi and Hutu that underpinned most genocide, both authors demonstrate that Tutsis and Hutus were largely the result of European influence to create a racialized Rwandan violence. Gourevitch notes that there is no record of a politically motivated attack on a Tutsi by a Hutu until violence began in the Rwandan Revolution, during which Tutsis were killed and large migrations into Uganda began. However, like the Belgians, this was to validate European superiority and divide Rwandan citizens against each other as the Europeans determined Tutsis and Hutus by appearance.

colonial and neocolonial era were based on the physical traits Europeans.

In the post-WWII era, the superstructure of the colonial law public political criticism, and colonized countries began to demand independence. The beginnings of this global rejection of colonial rule had a radical impact. In the nearly thirty years of torment by the colonial authorities, the colonized performed a political and threw their support. As Gentile's father Jean Damascène explains to Valcourt,

until 1959, this pact with the devil bore fruit. [the Trustees] Then the Belgians, who were a bit lost in an Africa that was mould, and probably a bit tired of this unprofitable country virtues of democracy and the law. Overnight, the shiftless Hutu an incarnation of modern progress as a self-taught peasants legitimate democracy. (198)

This statement contrasts the lived reality of the colonial shift in allegiance. Jean Damascène's sarcasm towards the Belgian desire for democracy provides an honest response and demonstrates awareness of the Europe in Africa. His critical tone towards the Hutu majority and tensions which framed the colonial bonds. For readers with understanding of this history, offering a Rwandan perspective on decolonization undercuts the altruism of Human Rights Declaration and forefronts the very real alternative cultures and histories (Many suppressed by colonial and neocolonial powers.

Gourevitch is even more precise in his discussion of the de  
of the mass Hutu population. Far from embracing the ideals of de  
Colonel Logiest staged a coup d'état by executive fiat, replacing  
Communal elections were held at midyear, and with the Hutus presiding.  
Hutus won at least ninety percent<sup>16</sup> of the votes. Logiest saw the  
empowerment of Hutus while Tutsis were rapidly dismissed from  
governmental organizations. While this change was born out of  
disenfranchisement for Hutus, who made up approximately 85%  
this simplistic inversion did nothing to undercut the colonial rhetoric  
of ethnic aggression across Rwanda. On the contrary, it reinforced the  
political definitions of ethnicity introduced by the Belgian authorities.  
Logiest recognized the dangers of this manipulation of Rwandan social  
as a UN committee reported that the Rwandan revolution had, in fact,  
racial dictatorship of one party and simply replaced one type  
another. The report also warned of the possibility that some  
reactions on the part of the Tutsis (Gourevitch 61).

Rwandan independence<sup>st</sup>, by 1962. However, the impact of colonialism  
and the dramatic changes in Rwandan social and political order  
peaceful life. Attacks on Tutsi citizens continued to grow, and  
escalated into legitimated acts of violence. Hutus new to authority  
vacuum created by the Belgian exit were anxious to assert control.  
1963, the first of several Tutsi massacres occurred in Kivu province.

<sup>16</sup> Colonel Logiest served as the special military representative of Belgium in Rwanda from 1959 to 1962. He was the highest ranking military officer throughout the extremely important period of colonial rule.

international attention. The response of the international community to the genocide in Rwanda as the most horrible and systematic massacre we have had occasion to witness since the Nazis (65). In light of the genocide of 1994, this response by Russell, like many others, is a European analogy for the Holocaust that simplifies the conflict and obscures the complex reasons for the genocide. It also implies a clear victim and perpetrator, which simplifies the conflict and obscures the complex reasons for the genocide. It also implies a clear victim and perpetrator, which simplifies the conflict and obscures the complex reasons for the genocide. It also implies a clear victim and perpetrator, which simplifies the conflict and obscures the complex reasons for the genocide.

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Colonies, during and often after colonialism, tend to be constructed through the narratives of the colonizer through expressions of self. To counter this tendency, it is important that the value of precolonial culture is identified and the social, cultural, and political changes imposed, particularly if such changes cause dissonance with the colonized. This exchange undercuts the voices of the colonized, and the postcolonial perspective can be seen as representative of a disenfranchised, disenfranchised position on the part of the population, who were excluded.

governance during colonial rule, as well as Tutsis, who were brought to power in the postcolonial Rwandan nation. While both groups were in power, there was little discussion around ethnicity across this time. This has meant that Rwandan culture, while produced by Rwandans, is a discourse of ethnic hierarchy introduced during the colonial era. In the post-genocide productions, literary, narrative, creative, and political, these perspectives have begun to redefine Rwandan culture. Actively recognizing difference, modern Rwandan voices have recognized their own role in the neocolonial system and begun to assert local perspectives to counter the observing Western world.

The Belgian authorities, leaving Rwanda a local population divided by tribalism, the uniting force of the state was lost. This made Rwanda a likely candidate for internal conflict as colonialism gave way to neocolonialism. Since the reign of [Alexis] Kagame, all historians, whatever their ethnic origin, have dressed Rwanda's history and turned it into a tool for political purposes. The politicization of identity in Rwanda fundamentally changed the nature of public discourse, and in the neocolonial period, for Rwanda, the dangerous internal politics of the Rwandan Genocide. Neocolonialism, in many ways similar to colonialism, is neatly defined by Kwame Ninsin of Ghana: the essence of imperialism is that the subject which it is, in theory, independent and has all the outward trappings of international relations, its economic system and thus its political policy. This definition demonstrates an early insight into colonial history; in the neocolonial



applies even more broadly as a social, cultural, economic, and exchanges between nations.

As observed by Gourevitch and Courtemanche, it is marked by the presence of actors, such as aid agencies, international and representatives, and diplomats, who work the variety of neocolonial helps these authors to establish a true engagement in Rwanda. Gourevitch describes Rwanda's relationship to other nations in notable sense of sarcasm:

Belgium shovelled money into its own stomping grounds; France neocolonial Africa began military assistance Habyarimana in 1975; Switzerland sent more development aid to other country on earth; Washington, Britain, West Germany, and Japan viewed Kigali as a favorite. The hills with the youth in whites working, albeit unwittingly, for the greater glory of Habyarimana. (76)

Belgium and France are positioned here as actively engaged in other nations, while the US, Canada, Japan, and Germany, view underdeveloped space in need of improvement in Africa. Gourevitch recognizes the efforts in pushing the development of but also notes their failure to understand the political environment. Courtemanche paints a similar picture of the nuanced motivations, noting particularly their refusal to work in Rwanda for Rwandan citizens:

Around the pool, Québécois and Belgian add Belgian. The and Québécois aren't friends; they don't work together, even towards the same goal: That magic word which dresses up the most irrelevant of intentions. The two groups are rivals, and why their kind of development is better than the others. The common is the din(3) they make.

While Western aid in Africa is a concept, efforts on the ground short of the ideal often conjured by media coverage and news reports. Québécois, despite sharing a language competence with them, prefer to commit their energy to real improvements rather than to use catchphrases to validate the continued involvement of former colonial countries in Rwandan development. While offered to African nations as beneficial, both authors demonstrate frustration and distrust of their efforts there to improve the perception of their own countries on the ground to transform local Rwanda.

While direct commentary on the role of foreign aid workers in the enactment of neocolonial influence in Rwanda society, Courtemanche's view of the hierarchical organization of Rwanda, one which exemplifies neocolonial influence over Rwandan lives:

All around the pool and hotel lies the imperialist hierarchy, that is, that makes the decisions, that steals, kills, and lives very well. Cultural Centre, UNICEF offices, the Ministry of Information, the president's palace (recognizable by the tanks on guard), the

departing visitors where one can unload surplus black market goods, the World Bank offices, the archbishop's palace. In circling the obligatory symbols of decolonization: Constitution Square, Boulevard of the Republic, Justice Avenue, and an ugly, modern shopping mall, almost in the underbelly of the city, stands the red brick Holy Family, disgorging the poor in their Sunday best into the streets by houses made of the same clay as the slums. The city has a swimming pool not to offend the nobles with the tourist program and the children, with men and women dying of AIDS and malaria, in households that know nothing of the pool around which others live. Importantly, their predictable deaths. (2)

This long but significant description of Kigali, Héloïse Mingot's *Home* moving outward to convey the city as a whole, is compelling precisely because it connects the city's geography with political, national and local. The centre of Kigali is defined through the architecture of the neocolonial authorities, who stage a performance of power in a segment of Kigali's public space. These forces, marshalled to create a sense of authority; religious and influence demonstrate a performance, while the aid offices are a reminder of Africa's long history of international intervention and presumptions that have accompanied that aid. Beyond the power spaces named after the ideals of decolonization, despite the fact that they have yet to be instituted in Rwanda. Finally, decentred in this description of Rwanda, whose lives are shaped by the power wielded over

actors. Courtemanche gives half of the paragraph to their desolate glimpse into their lives even as he observes their disempowerment.

Aware of the complexity of aid work in Africa, Courtemanche avers that the representations of neocolonial involvement in Rwanda. He is critical of the remote actors who do not understand the realities of daily life and demonstrates the ways in which Western solutions do not always so.

When you're discussing these things in an office in Washington, curves on a computer, it all seems logical. In a hospital, you begin by charging admission fees. Half the patients stop coming back to the doctors that's what they call the witch doctors or charlatans. The cost of medications goes up because they're imported and sold in the local currency. (124)

This is an important point, as many African economists have pointed out in establishing African services based on international aid rather than self-funding. Courtemanche's protest is not a challenge of integrating international support into current Rwandan social structures with the aid of international bureaucrats who are not deeply involved and frequently face resistance. However, these bureaucratic plans can be imposed without a Rwandan social structures. However, these bureaucratic plans are contrasted by the representation of several deeply devoted and compelling of whom is Elise:

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<sup>17</sup> There are a number of texts on African aid and development, particularly on the financial support has created in Africa. The following three authors are notable examinations: Alexander Weiss: *Politics & the Disaster Relief Industry in Africa*; Condemned to Repeat? The Paradox of Humanitarian Action; Night: Humanitarianism in Crisis

Two years in Rwanda; hundreds of hours. The same additions tirelessly repeated, the words said a thousand times in the end, the encouragements whose effectiveness she doubted, with this per the death of people she learned to love everything as they undermined her determination (52).

Her efforts are carefully focused to respond to the needs of the or judgement; her commitment is unwavering and apolitical. While bureaucrats are often cold, calculated and politically motivated, the possibility for unbiased interactions between Rwandan and international like Elise and Valcourt of the few Westerners in Rwanda and empathetic towards Rwandan citizens, the character of Elise a presumption of equality between Western and Rwandan actors in cross-cultural interactions.

For Rwandan citizens, the aid from international actors presents opportunities and challenges. Both challenges depict Rwanda as responding to the international perception of Rwanda in the international community. In interactions between Rwandans, Courtemanche writes that Rwanda a smile too broad that must stand up to sixteen hours of temporal impatience and mistrust and sometimes is an awkwardly war that they would paint his situation the blacker to please the. Because of the pervasive construction of Africa as a place of poverty simple exchanges become battles between reality and perception. Her expected to perform the role of a young boy in order to affirm external

neocolonial assumptions, particularly those which deepen the i  
 and Africa. The longwinded hostility directed towards Rwanda and its people, we t  
 more generally inequitable attitude towards Rwanda demonstrat  
 community. Nonetheless, it is important to individuals and nations who c  
 offer aid to Rwandan citizens. In spite of this description, Courtemanche convey  
 complexity of neocolonial prejudice and specifically the ways i  
 embedded into the larger rhetoric of international aid.

Courtemanche also explores the Rwandan conception of wh  
 international aid. The Rwandan character Raphaël explains to  
 of white lives outside the borders of Rwanda:

Sex with a White man is like a lifebuoy-free. A piece from Paris  
 jewellery, a little so you can leave the Muslim quarter and mo  
 into a house with a hedge and a guardian. Then, God will li  
 a shack in Canada or Belgium or France or Tashkent, as lo  
 Hutus and Tutsis, who work down on Blacks. Intolerance do  
 This statement demonstrates acceptance of a fundamental ineq  
 individuals within and beyond Rwanda. Moreover, Raphaël elaborates ho  
 of racial differences within the neocolonial environment: African sexu  
 within the international community in Rwanda. Sex can be exc  
 experiences, all of which are a means of escaping. In a capitalist over  
 paradise (35) is here defined as a life away from the racist and  
 politics of Rwanda; Raphaël accepts African prejudice as far as a necessary  
 escaping the internal ethnic politics of Rwanda. His statement that

doesn't kill (35) puts into stark relief the real danger is that ex- the Rwandan acceptance of racial inequality with foreigners with inequality in Rwanda itself. For neocolonialism is dangerous than the politics of postcolonialism in Rwanda. Courville and Van der Made make it clear that we understand the inequality of the neocolonial exchange, but they do not understand that it can provide access to comfort in the field, which refutes the common perception of Rwanda as passive; here, Rwanda's socio-political structures that shape his life.

In a scene representing the dynamics between the Rwandan and his world community, Valcourt takes Jean Lamarre, a novice Canadian Consul, to a hospital in Kigali to strip him of his signature of a dominant role in the lives of Rwandan children. There, Lamarre is overwhelmed by the staff, and avoids contact with the children stacked three to a bed. When a children crowd Valcourt, he urges him to take pictures, Monsieur Lamarre. Don't be shy. They'll like it. Every time someone takes pictures or helps to come is born. Anyway, they'll die before they realize that we care about them. Two (repeated) themes are conveyed by this scene: the children's expectations of aid and Valcourt's jaded recognition of the future of such practices. This does not mean that race determines Rwanda's whites receive aid. Yet, the fact that becoming visible will ensure the survival of sick African children represents a global image of Africa that fails to muster in response a compassion fatigue, which is pervasive, and these images only affirm the stereotypes which are most strongly

Valcourt's cynicism about this exchange is made more apparent when we consider the aid as fundamentally beneficial to Africa, a theme which Courtemanche repeatedly in the *African Frontiers*, particularly those based in in this neocolonial management of Africa presents as a Courtemanche exchanges from the perspective, prompting the reader to see the nations critically. The children's ingrained faith in the spectre of their internalization of colonial and neocolonial rhetoric which

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While the neocolonial management by both Rwanda and Uganda is explained Courtemanche deferring the eyes both focus carefully on the build up to the Tutsi massacres occurred in Rwanda in 1959, 1962, 1963, 1964, 1967, violence intensified in 1990 and led to a protracted conflict with the Hutu population. This protracted history of conflict based on ethnic media reports as a diatribe against the Hutu, and, it is noted, the attacks on a minority population. In order to counter this inaccurate representation, Courtemanche provides additional details which help readers to better understand the conflict and clarifies the identity and mission of the RPF, commonly identified as the genocide: on October 1, 1990, a rebel army, calling itself the Rwandan Patriotic Front, invaded northern Rwanda from Uganda, having been in the area for some time, and propounding a political program that called for an end to tyrannical rule and the exclusion which generates refugees "refugees" by the thousands. The RPF was challenging the government of the nation, when in fact the



represented a challenge to the dangerous rhetoric of violence by Hutu Power leaders through the national military and local Hutu Power leaders.

Courtemanche's writing demonstrates that the increasing tensions in the period of the early 1990s; he writes of Genocide on all sides. A discontented Belgian, a drunk and infatuated German, and a struck civil servant all possessed her potentially and all of them. Increasingly, in Kigali and even more in the country side, life was a nose too fine or a leg too long (33). Gentile mentions a number of actors and no protection is available for her. While the threat of Hutu Power is expected, Courtemanche reminds the reader that neo-colonialism, fundamentally undercutting the international concept of neutrality, was neutral or helpful for Rwandan civilians. Regarding the international force installed in Rwanda in 1993, Courtemanche observes, distrust of UNAMIR was something which Hutu Power and those who shared its views deeply as their distrust of another (102). This is a compelling statement, for it demonstrates that regardless of their political beliefs, saw international involvement as a threat. Later, UNAMIR would not have the ability to effectively stop the onslaught of violence that would commence on April 6, 1994.

Because of continuous propaganda supporting the Hutu Power ideology in the months before the genocide began, and aware of the threat of violence, many assumed that the next rash of killings would be like the previous ones.

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<sup>18</sup> UNAMIR was United Nations Assistance Mission for Rwanda, which was established by the Peace Agreement signed by Habyarimana's government and the RPF leaders. The peacekeeping force were to implement the ceasefire, assist in the security, aid in the preparations for elections, and monitoring the ceasefire agreement. Details of this force can be found in United Nations records.

but isolated. Valcourt, as a white man, is not directly threatened and local leaders vocalize their fears about the danger they face. L... aware of the horror he is awaiting, addresses the ability of the... the coming deaths of Rwandans:

You still don't understand. Good. You are, all tied up with... sentiments and noble principles, you're witnessing the beg... We're going to plunge into a more... to rape... cut throats, chop... the savage... the poor. With... knives and club... with their... bombs. But it be a war for... able to stand fifteen minutes of our... they are you'll find... the lot of the poor not... as the parrots of CNN say after... (6/2/98)

Land... that neocolonialism towards Rwanda as an African nation... fundamentally blind the international community to Rwandan suffering... response. As this... Courtemanche... the... assumptions... prejudices which determine international action and... are spoken prior to the genocide demonstrates something often... exchange: just as the international community has... Africa... more generally, Africans and Rwandans have... received... international... political reality of neocolonialism is clear to... this genocide is only going to affirm... Rwanda... the Western imagination. As an active participant in this political

by virtue of his nationality and race, Lando reminds readers that they are not aware of the nuances of the stereotypes, inside and beyond national boundaries.

Valcourt underlines the prejudice which will be met by the Rwandans of his Rwandan friends, and he condemns it vocally. His commentary considers the context through which African identities are constructed in the media coverage:

An article in the report might perhaps stir public opinion and the government, which in turn would talk about it to another & B. ten thousand dead. And what is the point of doing this? Even ten thousand is not enough. And they are not making humanist efforts. The media don't show dead bodies, but they show pictures of dead dogs. They show the pitiful victims of drought, swollen limbs on TV screens, the tragic images of the men who move people. Then committees get set up and humanitarian aid flows. Encouraged by the press, the piggy banks. Governments, feeling a warm wind of popular solidarity blow, throw humanitarian aid wicket. But when it's like a landslide, killing brutally with whatever's handy, people cover their faces. Men, like these in this country. (111)

This invocation of the international response, in advance of the rigid nature of the neocolonial system of relations. Regardless of what descend on Rwanda, there will not be a reaction. Rwandan and true, and Courtemanche is determined that the world should react.

Rwanda is predicated on the nature of the crisis facing Rwandan society. The framing of Africa within the humanitarian paradigm predetermines the limits of political development and development. There will be no deus ex machina to protect Rwanda from its settler colonialism during the colonial period. Rwandans are aware of this as a neocolonial fact. These vocations are because they identify international responses as politically motivated rather than the face of threat. There is, particularly in Lando's commentary, a sense of worth as a result of colonial and neocolonial political practices.

Valcourt is present to witness the initial killings that mark the beginning of genocide but he is evacuated within four days of Habyarimana's death. Married, Valcourt is not permitted to leave Rwanda. He is left with Gentille, an orphaned in a family killing, because Gentille has such strong ties to the militia guards at the airport knock Valcourt unconscious and put him in a car carrying citizens of Africa and their governments. As Fatah predicts, they are not coming to stay and save the country for three days, then they will be gone again (224). Certainly, this narrative demonstrates to distant nations to mobilize the protection of their citizens. More importantly, it demonstrates a pervasive sense of international community that Rwanda's government is not responsible. Since the government is not responsible for genocide, there would be no protection permitted on the immediate grounds of its establishment of escape for foreign nationals, the international coverage of the genocide as Valcourt narrates,

in its major international bulletin CNN spent twenty seconds on the problems in Rwanda, giving less than one minute to the genocide. Even the perspicacious BBC said it was not reasonable to talk about recurrent confrontations and violence between the Hutus and the Tutsis, who were able to rid themselves of the latter and kept provoking the most atrocious acts.<sup>27</sup>

This minimal concern for the safety of Rwandans over Rwandan lives, and tropes of African violence by the international community, are demonstrative of neocolonial politics. The international community knew enough about the threat of violence to protect the variety of political excuses to avoid action. The international community protected Western citizens while avoiding political discussion of the Rwandan genocide. The Rwandan genocide is a powerful demonstration of the nuances of neocolonialism and its determination to act for its own ends.

This early political response to the genocide is mirrored by the actions of the UN. Both the UN and the US noted that Dallaire, the commander of the UNAMIR mission, was an informant who warned him about the impending genocide but that the UN did not act on the intelligence, ordering him to give his information to the Rwandan government. Dallaire, working with limited resources, and himself under threat, the UNAMIR mission became clear, was quick to develop a possible military response that

on April 21, 1994, the UNAMIR commander, Major General Muhomana, was given just five thousand soldiers and a free hand to fight Hutus.

bring the genocide to a rapid halt. No military analyst who questioned his judgement, and as a result, the committee at the UN Security Council passed a resolution that slashed troop levels by seventy percent, ordering the retreat of all but two hundred seven In juxtaposing these two pieces of information, it becomes clear that the preliminary actors on the ground in Rwanda who could have responded directly to the genocide, had they been given international support. Since October 1993, under the terms of the Arusha Accords, the reduction of his mandate and resources in the face of demonstrable evidence of a lack of interest in responding to this crisis. This response from the US involves themselves in former colonial space interests, but step away from involvement when it becomes so costly to remain. The US was particularly determined to avoid vested regional interests. Gourevitch notes that Madeleine Albright, Clinton's ambassador to Rwanda (150).

The recognition of this international refusal to act is important in a larger public discourse unfolding in the Rwanda. Media coverage and emphasized chaos over solutions, governmental statements so that political commitments at the end of WWII would not come to the forefront, and UN's were dismissed in public forums. Gourevitch's analysis, echoed in the analysis of the United Human Rights Council, who criticized the response to the Rwandan genocide that international leaders

declined for weeks to cede the moral authority to challenge the actions of the genocidal government. They refused to declare that exterminating its citizens would never stand even if they had tried to silence the evidence that calls for such aught. It had become indisputable that what was going on in Rwanda was a genocide. The international community shunned it, fearing that it would cause domestic strife in Rwanda.

Gourevitch's powerful analysis of this concerted effort to ignore the writing that the desertion of Rwanda by the UN force was Hutu Power victory (150). The Hutu Power movement was united in its intention to silence the international community for much of the genocide, its actions a reflection of the international desire to avoid conflict in Africa. It is a compelling argument to his readers; international powers could not have supported the genocide by valuing Rwandan lives as equal to Western lives. The logic should compel critical evaluation of the political enactments demonstrating political indifference through literature, can create politically engaged citizenry.

It was not until June 22, 1994, that the UN Security Council ruled on the Turquoise, a formally impartial deployment of French military power as an aggressive force on the ground in Rwanda (Gourevitch 155). However, in April and May, this late deployment was not a means of ending the genocide but to marshal social order. The genocide was a matter of public record, this was an effort to be seen as active in Rwanda, even this delayed effort.

demonstrated other acts of genocide. Gourevitch writes that of the Opération Turquoise, the slaughter of Tutsis to continue for and to secure safe passage for the genocidists over a narrow, and Zaire (1990). Because there was not a clear understanding of the genocide, the Tutsis were able to hide in plain sight among the fleeing Hutus. In an effort to reassert local order, the French soldiers repeatedly failed, failing to recognize that the Tutsis were complicit in the genocide, which claimed to condemn (Gourevitch 158).

Reexamining Rwandan history reveals the neocolonial and neocolonial influences and the genocide of 1994. Discussing the about Rwanda during the Gourevitch notes that

Rwanda was regarded in much of the rest of the world as the chaos and anarchy associated with collapsed states. In fact, of order, authoritarianism, political centralism, and indoctrination one of the most successful administrative systems in

While media representations of governments and the UN have as the product of savagery and tribal conflict, it is clear that colonial politics in an emergent and politicized sense of Rwandan nationhood in for further conflict. The search for primitive imperialism (55) to account instances where individual groups have rapidly disintegrated in events that in such cases, two possibilities exist: either one information, or one party has a distorted view of the response to the genocide in Rwanda, it is clear that the biases of the neocolonial



most powerful international actors unwilling to carry out policies that played in instigating and maintaining the genocide. To Inform You That Tomorrow We Will Be Killed with Our Families points down Kigali attention to the ways that international biases blocked accurate genocide, instead of the rhetoric of the colonial era. The responds to the need for public education about the factors of genocide, and some responsibility for this genocide on the international refused to admit their culpability, both in word and in deed.

Gourevitch offers, towards the end of his narrative, a complete factors that contributed to the Rwandan genocide in 1994, a list of the nature of this conflict. Molloy's first makes for readers to understand at a glance the interaction between local and international tensions: the precolonial inequalities; the fanatically thorough and harsh administration; the Hamitic myth and the radical polarization; the killings and expulsions that began with the Hutu revolution; the collapse of the late 1980s; Habyarimana's refusal to let the multiparty confusion; the RPF attack; the war; the extremist propaganda; the practice massacres; the massive importation of Habyarimana oligarchy posed by peace through power sharing; extreme poverty, ignorance, superstition, and fear of a civil war; largely alcohol consumption; the indifference of the outside world; ingredients and you have such an excellent recipe for a genocide to say that it was just waiting to happen. (180)

This list of false reports of the Rwandan Genocide does seem inevitable, which was precisely the rhetoric of the international development community. However, this media analysis is not the result of a concerted effort to understand the influences of the international community on the complexities of internal Rwandan politics. It is a complex of the genocide while simultaneously undercutting its understandability. What remains clear is that it was the prolonged neocolonialism which allowed the media to construct the ge-

Both Gourevitch and Courtemanche focus on the external influences on Rwanda's genocide. Attention to several of these causes is fairly identified as having a role in the genocide. The Rwandan genocide is not a product of even African politics; this genocide was an international creation of the outcomes of colonial and neocolonialism. Many factors influenced the ethnic political tensions of the colonial era, and this information is what Western readers would know from media representation to explain how external pressures caused the genocide. The age of the Rwandan genocide did not consist of the causes for it, as it was easy for foreign viewers to understand the colonial and neocolonial myth and fact. Susan Moeller writes that it is easy to run a map indicating where the genocide took place in Rwanda. More difficult, more time consuming, more expensive in terms of the media to show their readers and viewers why they should care (315). Gourevitch and Courtemanche describe the structures which influence the exchange of information in the media, but they do not attempt to fill in the details of the

such as these explain Rwandan history in order to challenge the  
was the product of independent Rwandan civil society.

Although the media did not provide political or financial support  
of Rwanda Rwanda subsequent humanitarian crises compelling external  
audiences. Throughout Rwanda's history, the border of Rwanda  
the relative safety of nations. Moeller reported that after the  
genocide was over, but at the height of the refugee crisis, Oxford  
in 24 hours, more money in one day than the past four months.  
Rwanda, clearly, the famine images touched people. The genocide.  
However, these images of displacement and chaos were not clear.  
often did not understand the complexity of the refugee crisis:

All too often, television in particular, would forget to remind  
refugees were not fleeing the massacres. In fact, many of  
participated in the work were just escaping, gripped by the fear  
retribution. If the massacres had never happened, there would  
exodus. (in Moeller 296)

Viewers, primed by years of media war were able to understand these  
images of victimized Africans in a way that they had not been  
complexity of the Rwandan Genocide was significantly affected by the international  
community until the representations of the genocide in the media.  
African Western imagination. This distinction in public reliance on stereotypical  
powerful in enforcing neocolonial policies. It is important to note that while the  
genocide garnered little global attention, the response to the national

refugees without food, water, or shelter in appropriate numbers, rapid, and most expensive deployment by air in the twentieth century (165). This response exemplifies the practice in former colonial spaces like in Rwanda. Tropes of African suffering affirming the perception that such crises are not theirs to bear. Juxtaposing these two responses, Gourevitch urges readers to overcome preconceptions of Africa and challenge governments, once Rwandans were framed as victims and the fault was on Rwanda and its violence, a greater response was offered.

The international involvement in Rwanda was not strictly of a colonial nature. Rwanda was encouraged to use international channels for justice at the close of the genocide. This was planned and ongoing during the genocide, the sheer scale of the violence, the involvement of many, and the jailing of perpetrators in Rwanda's prison system. Gourevitch revisits General Gashumba, a Rwandan officer and the Deputy Minister of Justice in Rwanda, who noted that he wanted to see how to get as many hutu as possible. It is not the justice he provides for. It is not the justice most people would want. It is not the justice under the circumstances (250). As a massive proportion of the population was involved in the genocide,<sup>19</sup> estimates ranging between tens of

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<sup>19</sup> Scott Straus offers a discussion of this number, considering the estimates from his own empirical evidence, gathered during his time in Rwanda in 2002. His conclusion is that approximately 200,000 Rwandans were killed over the course of the genocide. The specific number means that many perpetrators were there in the Rwandan genocide. *Journal of Genocide Research*, 2004.

three million, the practicality of using a justice system modeled on the French system. Courts simply did not exist in Rwanda.

However, neocolonial ~~in~~ ~~the~~ ~~genocide~~ ~~in~~ ~~Rwanda~~ ~~as~~ remained evident as the UN established its own means of affecting local recovery. Gourevitch, who explains that the newly established ~~the~~ ~~UN~~ ~~to~~ ~~arrest~~ ~~those~~ ~~responsible~~ ~~for~~ ~~the~~ ~~genocide~~ ~~who~~ ~~had~~ ~~fled~~ ~~to~~ ~~various~~ ~~protective~~ ~~countries~~ ~~in~~ ~~France~~, and return them to Rwanda to face justice in their own courts, affirming Rwandan justice, but anxious to appear involved in the process of having ignored the genocide, the UN created the International Criminal Tribunal for Rwanda (ICTR) which was essentially a subset of the tribunal that had been established for the former Yugoslavia. Both the ICTR and the ICTY (International Criminal Tribunal for Yugoslavia) were to share a single process for the prosecution of the genocide. The ICTR, on which much attention had been focused, was to be involved in protecting Rwandan identity in the wake of the genocide. The ICTR would also be involved in determining the punishment of génocidaires. This UN solution did not take into account the fact that executing a powerful means of reasserting national control was desperately important in the early months and years of recovery.

The ICTR limited its scope to the crimes committed only during the genocide. It excluded Rwandans who had fled the country and those who had been involved in the genocide through threats and coercion. The ICTR also excluded those who had been involved in the genocide through threats and coercion (Morris). Furthermore, the UN refused to allow the death penalty for a convicted génocidaire, and also refused to transfer any case to the Rwandan government rescinded its use of the death penalty (Mujuzi).

penalty was permitted in Rwanda but not in the ICTR, the leader of aggressive justice than local génocidaires whom he had threatened in Rwanda. The Rwandan Ambassador to the United Nations during the establishment of the ICTR expressed a disparity that the situation is not conducive to national reconciliation. Indeed, Rwandan justice was limited by this limitation was an additional burden to the recovery of the country. Rwanda's actions and objectives of the ICTR are particularly beneficial for the country to be a participant. As UN actions throughout the genocide have demonstrated, the politics of neocolonialism encroach into all aspects of Rwandan life. However, by making this clear, Gourevitch's text lays the foundation for engaged leadership.

Rwandan efforts to assert their own justice, however challenged, were initiating recovery and reasserting the value of the legal and judicial systems that had had no power to stop the genocide. The role of the Rwandan government served to assure the population of collective safety. The role of the génocidaire Froduald Karamira in Kigali, Gourevitch writes that the role of the Rwandan government that seeing this once again had been cathartic in part, justice done is justice that is seen to be done and Rwanda's role in the destruction of the genocide took comfort in witnessing the public trial of those responsible for the genocide, then a Rwandan form of justice known as gacaca court system was reinstituted to expedite the process of dealing with the genocide. These courts were reliant on public accusations and the role of the perpetrator brought before the court justice was done and the perpetrator faced their attack.

and initiated valuable public discussions which prevented the g  
 out of public discussion of these courts to individual recovery is  
 addressed in Brookline Memoirs. The over were reduced sentences  
 who confessed freely and punishments reintegrated perpetrator  
 community projects. While far from perfect, the Rwandan gacaca  
 with prisoners, enabled victims to be a part of the process of j  
 of law and order to Rwandan communities.

While the international community was interested in the ICTR, interest  
 from the genocide was limited, even as the needs of the genocide  
 in Rwanda took multiple forms; practically, homes, schools, pla  
 public spaces required rebuilding, while survivors required em  
 physical aid in order to begin recovery. Many children had esc  
 protection of their parents but were now orphans and needed  
 community care. Justice, while important, was only one aspect  
 tellingly, the international community fixated on the hunt for ju  
 weight behind the need for recovery. Of the Rwandan effort to find  
 international aid for internal recovery, Gourevitch writes that  
 for survivors. Nobody wants to help them, Kagame's adviser,  
 meant no foreign donors. We said, Give us the money, we'll  
 interested (315). This lack of sustained interest in realizing  
 compassion fatigue. Overwhelmed by need, without a sense of  
 without understanding of the conflict, international observers rem  
 The international justice rather than recovery also demonstrates

forces pushed international modes of justice onto Rwanda and the world in terms rather than on Rwandan terms.

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Educating readers about the complex history of Rwanda from the colonial era, texts like Gourevitch's and Courtemanche's situate the genocide in its historical, social, political, and economic forces. They acknowledge the role of colonialism in shaping this event, challenging the belief that the genocide was solely a result of Rwandan tribalism. These texts do not deny the role of neocolonial systems of involvement in Rwanda, but clarify that the ethnic conflict was not the sole cause of the genocide, but rather a result of colonial prejudice and the identity politics in the independent state. Furthermore, the pervasive rhetoric of Western nations allowed the genocide to occur without accurate representation, appropriate international recovery. Because Rwanda has never been permitted equality with other nations, the genocide occurred without drawing sufficient interest from either Western or African leaders. As Rwandans tend to produce oral rather than written narratives, the genocide is often misrepresented in international media. As such, texts like Gourevitch's and Courtemanche's endeavour to provide a more accurate representation of Rwandan colonial history and identity and read as a response to the complex challenge of writing about the genocide. As another, both journalists spent a significant amount of time in Rwanda in an attempt to most accurately voice Rwandan concerns. While they have imposed their own narratives on Rwandan citizens, these writers have allowed Rwandans to speak through them. As such, these texts offer readers insight



of history that have long been ignored, particularly by Westerners than from Africa.

Stepping away from the casual engagements in Rwanda that historians also explore in their narratives their experience of the physical efforts typically focus on social, economic, and political recovery. Readers gain a clear vision of the Rwanda that is a production which effectively conveyed Rwandan victimhood to a Western audience, particularly in places previously subject to colonial control, it is essential to remember bound up in, with a physical backdrop to, on one hand, and processes (Woods). As such, physical geographies also offer an avenue for challenging Rwandan identity in the Western writing. Grotzinger and Courtemanche model a powerful and engaging Rwandan text. The texts convey the experience of traveling through the culture of Rwanda. Gaylian Whitlock writes that life narrative is instrumental and dramatic about social inspire readers' imaginations to rethink communicative ethics in difference without resorting to either identification (which produces othering (which looks to the author's subject) (13) if at all this instance. Western authors use their own experiences of the region to heighten and position their broader historical, social, and political commentary.

There is a long tradition of Africa, generally with the aim of African spaces and people. However, in this case, the authors of Rwanda as a geographical space. Most notable is that their com-

not reflect the common tropes of Africa as a place of urban and rural space of rudimentary cultural practices. Gourevitch describes a landscape spectacular to behold. Throughout its center, a high, winding, sun-drenched terraced landscape radiates out from a central mountainous core. Gashes of red clay and blackish-brown work trees all splash silver against brilliant green and white; banana trees are everywhere. On the theme of hills, Rwanda produces endless variations: jagged, rounded buttes, undulating, broad swells of faraway peaks sharp as filed teeth. In the rainy season, the clouds are low and fast, mists hold low in the valleys, lightning flickers through the air. By day the land is lush and green. As the skies lift, the terrain has a ragged look beneath the flat unvarying blue of the sky. In the rainy season, the savannas of the Akagera Park wildlife refuge. (20)

This description defines Rwanda as vibrant, complex, nuanced, and dynamic. This description challenges the static images of Africa as a land of savannas and mountains. Rwanda's geography is presented as a vivid and complex landscape that defies traditional constructions.

Courtemanche's narrative contains a similar consideration of Rwanda; Valcourt's growing attachment to Rwanda is not solely about his connection to the land:

When the sun goes down over Kigali, the beauty of the world is revealed to the beholder. Great flocks of birds delicately embroider the sky with their silhouettes. The streets are transformed into a lively, colorful, and noisy place. Thousands of people, like a sea of ants, are moving through the city, and the air is filled with the sound of their voices. (21)

their hills. On all sides from one looking across the valley, the hills show again, the sky speaks of a tiny house, though thousands of people live in the valley, the streets, kicking footballs and playing, when the sun goes down, if you're sitting on one of the hills surrounding the city and your soul, you cannot help but stop talking and watch. (85)

His description highlights the natural beauty of the landscape, and community which pervade the scene. There is a strong statement in this commentary, which is a compelling invitation to the reader to imagine Rwanda in a new way. While the political construction of the rhetoric often emphasizes lack and need, we see here a functional community, a community which enchants Valcourt all the more as

Drawn in by the environment, Valcourt finds a sense of connection and revitalization of his interests: he had been deeply moved by the thousands of gardens, the mists caressing the valley floors, and the landscape. At last he was going to be really useful, was going to be useful. When life is really beginning, he said to himself, with the landscape, the people of Rwanda bind him to Rwanda's fate; his relationship with them makes him to see Rwanda through their eyes, and in this way, he comes to a new nation. This is significant because Valcourt is a war reporter; he has traveled in many zones and lived in a number of places, but has never felt a connection the way that he feels connected to Rwanda: for all this time, he has been a wanderer. Now he had a country to defend and it was Gentile's, Méthode's, and his. He came to the end of a long road and could say at last, Here is

Valcourt, Rwanda becomes a place he refuses to let go of, and he finds himself in the face of an imminent and overwhelming genocide. In coming to know and understand the culture of Rwanda, Valcourt finds a value that he did not expect to find. He is dramatically under this country: it is the country of the people I love more than you [Gentile] more than anything in the world. My country is a developing country with complex internal and external tensions. This place of fundamental value by Valcourt. This representation demonstrates an experiential view of Rwanda which fundamentally undercuts the view of Africa as the destination of Western aid and not Western affect.

Valcourt's return to Rwanda becomes even more outwardly emotional as he meets Gentile's family and announces their engagement. It is in this Rwandan community becomes more deeply felt that he begins drawing the attention of the international community to the conflict.

I'm starting to ply my trade again. Trying to say what's his, the monsters, the caricatures, the flags, the symbols, the lies, the lies that lull us to sleep with their good intentions. Trying to put names on the faces of the offices at the presidential palace and the French embassy. The ones who list and give orders, and the ones who do the dirty work. (116)

He writes to protect Gentile, and Rwanda more generally, aware of the love and connection he feels for this physical space. His actions in the genocide, however, full Rwandan and international actors with

genocide without consideration of the lived trauma that would be the final machete blow.

It seems at times that Valcourt's love of ~~Rwandan~~ ~~Swahili~~ ~~is a~~ ~~Tutsi~~ ~~sup~~ woman who works in the hotel Valcourt stays at and who eventually makes romantic advances. Valcourt and Gentille are separated as the genocide begins, and she dies soon after the end of the genocide. ~~He is~~ ~~officially~~ ~~is~~ ~~not~~ ~~tried~~ ~~as~~ ~~the~~ ~~son~~ ~~of~~ ~~a~~ ~~local~~ ~~Sergeant~~. Valcourt returns to Rwanda to rescue her, but is unwilling to engage with him. Valcourt's commitment to Rwanda leads to his death, and he throws himself into the recovery effort. Courtemanche writes:

Bernard Valcourt is still living in Kigali, where he works with the rights of people accused of genocide. Recently the government of the Tutsis, threatened to expel him. When ignorant foreigners brought him to explain Rwanda, he met the Swedish woman who had adopted a little boy from his own age group who works for the Red Cross. They have adopted a little boy whose parents have been accused of their part in the genocide. (258)

These lines which conclude the novel demonstrate Valcourt's commitment to Rwanda from his love for a Rwandan woman, and the possibility of international engagement with Rwanda on an individual level. Valcourt's adoption of a Hutu child as aid in recovery, as well as his rejection of the ethnic narrative and discourse in the years leading up to the genocide.

By critically examining Western and Rwandan interactions during the neocolonial period in Rwanda, Gourevitch and Courtemanche provide

understanding of the genocide is shaped by political superstructures. Such writing offers many benefits, particularly as the superstructures of Rwandan authority on the international stage remain in place. It has been argued to dismiss African voices through subtle and less overt neocolonial indifference, these texts examine the historical environment of the cultivated system. These authors demonstrate a palpable affect that comes from their active rejection of the narrative tropes applied to their understanding of Rwandan history, and their willingness to make space for Rwandans. As Lionel Grossman argues, evidence and only evidence is recognized as such in relation to a potential narrative, so that the evidence determines the narrative as much as the narrative determines the evidence, and the media coverage of the genocide can be omitted or ignored to fit particular political frames of reference. In opposition to this, Gourevitch and Andrzejewski forge a new narrative of Rwanda by including perspectives on neocolonial facts that have habitually been excluded. Their narratives of Rwanda challenge to normative history and an enlargement of the historical space, a corrective to oversights resulting from inadequate information. The focus here on broadening historical understandings of Rwanda as a nation positions the genocide as the product of complex international evidence of an innate African violence. The Rwandan narrative as a physical and emotional space further help to elaborate international imaginaries and tropes of neocolonial African representations.

It was as if all the pain in the world had found a voice. You were in the next room, and had it been a long time since you had stood it well enough. It is when suffering finds a voice quivering at this pity comes troubling us.

The colonial and neocolonial rule of Africa by Western nations was legitimized to a large extent by using literature and popular culture to create and affirm racial and social hierarchies which naturalize inequality. The colonial mission in Africa was to silence African voices to create the illusion of acquiescence to colonial rule and to naturalize European authority both for Africans and Europeans, through representations which conveyed African inferiority through the representation of African individuals and communities. In the early 20th century, representations of African individuals and communities in popular culture, such as in the 1902 novel *Heart of Darkness*, emphasized savagery and violence; later representations, such as in the 1939 novel *Things Fall Apart*, emphasized volatility and ineptitude. What is common to these representations, in novels, and the larger colonial project of writing about Africa is the positioning of African individuals as other, a framing which has remarkable staying power in contemporary African authority. Thus, early writings about Africans served a colonial purpose by establishing a perception of African individuals. In the contemporary era, these tropes are challenged by the emergence of a new African voice in popular discourse, but continue to frame dominant representations of Africa and Western nations.

decision, made at multiple levels of government, Rwanda and West  
 coverage emphasized the spectacle of destruction and reiterated  
 victims or perpetrators of violence. As such, Rwandans were  
 brazen and aggressive. This compulsion of fatigue rather than  
 engagement with the facts of the genocide. Rwandan suffering  
 impact of the genocide on Rwandan communities was not consid  
 broadcast its means or may Western viewers who handle genocide  
 relied media reports political, Rwanda is almost other African country m  
 by internal politics and. This is an advertising moment in Rwandan h  
 moon in part by the arrival of colonial forces, has become for V  
 of the colonial to Africa a space of chaos and danger. The media  
 return Rwanda in significant numbers to touring and the massive  
 recovery efforts of the nation's conscious and subconscious decoloniz  
 Western view. By ignoring the narrative of Rwandan recovery, the  
 to reaffirm colonial Africa and ensured that Rwanda w  
 space synonymous with genocide rather than productive social

Many of the collaboratively produced literary texts which e  
 reject the common tropes of Rwanda experience of genocide. R  
 were consistently positioned in the popular presentation as the  
 genocide and observers to their own recovery. Such represent  
 meaningful understanding of genocide and poverty.  
 However, as Joan Scott observes, seeing is the origin of know  
 transmission communication of knowledge gained through (visual



(58). Writing enables Western readers to fully understand the Rwandans during and after the genocide counter the fragmented of Rwandans that have been prevalent in Western media and post colonial era. Literature, with its flexibility of form and narrative chapter s examination of a young adult novel, a graphic novel, space in which to create and challenge the existing providing a basis representations of Rwandan identity and community interaction novel, long used to naturalize hierarchies for the colonial and by Westerners to add depth to representations of Rwandan identity Western society, while also critically evaluating Western actors reclaim the novel as a form of writing which can be used to embrace Rwandan voices.

Many of the texts written about the Rwandan Genocide demonstrate decolonizing the representation of the genocide as a signal experience that have consistently been ignored. Affirming the realities of other begins social and political, as the subject of memory is a social alienation or exclusion of any individual from social memory with extinction and deprivation by the denial fiction and postcolonial writing recognized as important bearers and construction of culture. Colonial control over Africa resulted in a systematic distortion of the audience and the neocolonial era a massive disinterest in the African violence of the genocide represented the representation of Rwandan perspective trauma and suffering of the people in Rwanda and the West.

concern over Rwandan concerns through both the direct influence of  
 representational and didactic impact on Western understanding of this  
 Cvetkovich, who writes of trauma as a social and cultural phenomenon, puts pressure  
 conventional forms of documentation, representation and communication  
 genres of expression, such as testimony and new forms of memory  
 that can call into being new publics (7). Certainly, the  
 instigated a new interest in the representation of Rwanda for a  
 factual and fictional forms. One such effort was the Fest Africain  
 Mémoire ( Du Memory ) project set up in 1998, during which No  
 ten other African writers to Rwanda and returned to write about  
 write about the genocide. This was an attempt to reverse the  
 Africans had too often been silent about the events of the genocide  
 undertaking asked African writers to be present at the genocide  
 about the Rwandan Genocide which asserted the truth of African  
 have been published and made available to the reading public,  
 remained a limiting factor for the wider reading public,  
 than English

The texts produced during the Devoir de Mémoire project, I  
 literary texts that have been published about Rwanda since 1998  
 readers. These narratives taken written form and are intended  
 those reading in English or French. However, they remain a means  
 relationship between Africa and the world, representing a concern  
 citizens and the general public; particularly, that the

personal becomes political because literature depicts the joys, lives that are put under ~~endless~~ ~~as~~ ~~positively~~ ~~largely~~ ~~thus~~ telling one's story reaching out to others (Hassid, 1998, 11). Written with an active effort to depict authentic Rwandan experience during the genocide, educate readers on identity and the lived costs of the genocide. Moving past the ~~of~~ ~~chance~~ ~~death~~, readers follow the lived experiences of individuals to understand their individual responses to personal loss.

This subject has a political value: literature as social testimony, attentive writing but attentive reading, as well. Active listening and acts of imagination and mimesis are necessary in the process of creating transformations of traumatic memory (Kuper, 6). These texts preserve personal and political truths that they can add dimension to a history of genocide, improving comprehension of the scale of genocide on Rwandan survivors and resists the simplification of the Rwandan story by mass media coverage. Jenny Edkins, who studies the interaction between politics and

the way in which events such as wars, genocides and famines are remembered, argues that memory is fundamental to the production of political power. However, memory is central not only to the production of power but also to its contestation: certain types of memory, she argues, are more easily mobilized to provide specific openings for resistance to power. Analyzed politically, acts of remembrance then are not only a site of political investment but also a site of contestation. What is at stake is the continued existence of the political relation: sovereign political authority. (101)

While Edkins here considers how memories of national trauma circulate through national or governmental political structures, the same argument can be made about the Rwandan border as a site of international narratives that dismiss the genocide as a small, poor, and by all accounts insignificant event (Sugimoto 2010). The genocide and have been ignored Rwanda since. Representing Rwanda as a site of suffering and tragedy is a fallacy borne of Western imperialism and the reticence of international citizens to involve themselves in the details of this detailed and nationally cultural and social, but as Edkins suggests, to be larger political and economic and decolonizing agenda. The possibilities are considered as a site of social and political change. In central European societies were used to disempower Africans over centuries, the dissemination can be used to supplant prejudice and introduce new experience into wider social and political

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There are three texts under consideration in this chapter, all of which deal with the genocide in a very direct and personal way. In line with the literature, these English texts were originally written in either French or Belgian and translated for English audiences. Moreover, the authors are all people who did not experience the genocide directly, but who had personal connections to Africa. The first text is *Memory: A Novel of the Genocide* by the Rwandan author, which is a young adult novel written and published by Élisabeth Combès. Tanaka's translation was republished for the English-speaking world in 2010. The author, du Rhone, France, and worked as a journalist covering West Africa.

author of *Detignatias: A Tale of a Rwandan* novel written by Stassen in 2000 and published and translated by Alexis Siegel and published. Stassen is Belgian by birth but traveled extensively throughout Rwanda permanently with his family in Rwanda. The *Child of the* short novel written by Francophone Guinée in 2000 as the culmination of his participation in the Duty to Memory project. English by Monique Fleury Nagem and republished in 2004. It is about the Rwandan genocide and three writers chose to adopt the perspective in their work and the narrators and most major characters.

Nigel Hunt, in *Memory, War and Trauma* states that "creating a coherent story about a traumatic event is essential to trauma recovery" (117). This is limited to the author; readers also benefit from the access to the author's understanding of how individuals reform themselves in the wake of trauma. In reading trauma narratives, Hunt highlights four aspects of the text that are attentive to in order to understand the traumatic experience: sensory or emotional details, narrative disorganization or fragmentation, internalization, and the nature of the narrator's references to him or herself (117). In addition to the way that the narrator is recovering from trauma. The texts under consideration here are rich in the authorial details that help to understand there are three different genres represented by these texts, showing different approaches to this topic, there are also striking shared concerns.

All three authors chose child narrators over adult narrators. This reference deliberately highlights the experience of childhood trauma.

destruction of the family, local community, and larger social or persons; they are less able to do so during genocide because they are less able to. The rapid dissolution of family and community is most deeply by children to reassert normalcy in their lives. Child narrators are potential adults, as their role in creating the legacy of the genocide and the pain it may cause is great. Genocide representation could seem to be a simplification of the violence, but authors are careful to nuance the child's view. They do not easily give sympathy and at times find it difficult for adults to organize categories of victim and perpetrator. Beyond this, the resolute response of the face of horror demonstrates their personal strength and serves as a source of hope for recovery in Rwanda. While the range of violence described should be noted that these authors do not shy away from placing extreme violence, nor do they assume that children would be unaffected. Perhaps more disconcerting to hear genocide narrated by a child. Faustin certainly pushes the line in this regard, as he alternates between a dejected silence.

A second similarity across these texts is the use of complex characterization. Media coverage of the genocide relied on simplistic identification of either Tutsi or Hutu, which the subjects of these texts do not do. In these texts seem to deliberately push back against such simplification. These texts address the fluidity of identity in Rwandan culture prior to the genocide. The three texts take care to show how they have become more political in terms of meaning. Perhaps the most compelling exploration of

representation of those who are both victim and perpetrator. Characterized, in two cases, it is the narrator, who exists in the nebula of fear and guilt. These representations, while developing the complex Rwandan identity politics after the genocide, perpetuate the violence in the lives of children challenges the reader to understand how fragile these

As might be expected in exploration of genocide, society, and post-genocide fragmentation of the narrative is a clear and essential function. Fragmented narrative challenges the reader to make sense of information presented in an incoherence. The narrative fragmentation is indicative of the narrator's trauma suggest that when the narrator seems unaware or denies his or her role in the argument that

literary texts can be about trauma, in the sense that they can be about the experience of characters who are traumatized by the violence and the horror of war, and who unsuccessfully witness their trauma. But trauma is not a simple concept, and they can fail to tell the story, by eliding, repeating, and denying the story. (56)

Both *Deogratias* and *The Oldest Confession* play on the experience of the narrator's failure to clearly explain their experiences. Having to piece together the story from the drawn into the subject position of the narrator, and experience the world in which the narrator exists. This requires a greater commitment on the part of the reader, but can provide a richer, more personal understanding of narrating genocidal experience. This is largely as a functional response to the lack of social space for these children to attempt to

own lives, they are aware of the lack of order, ~~and~~ the efforts to  
community. While some structures of public order exist, such as  
public Gacaca courts, other more basic structures, like function  
to be absent. Thus, the fragmentation of ~~representation~~ of the  
chaos with which these narrators must grapple.

Finally, ~~the~~ texts look beyond experiences of genocide and  
individual and social recovery in Rwanda. ~~and~~ This is an important  
coverage of the genocide did not cover the recovery process in  
These texts remind the reader that recovery ~~is not~~ is a process  
and social. Boris ~~is~~ contributed to the Duty to Memory project, he  
not feel that the five years between the end of the genocide and  
to attempt a literary approach. ~~For~~ ~~the~~ ~~subject~~ ~~of~~ ~~the~~ ~~genocide~~ ~~is~~  
needed to ~~set~~ the background of everyday life and ~~discuss~~ ~~the~~ ~~place~~  
before being reconstructed through ~~the~~ ~~narrative~~ ~~by~~ ~~offering~~ ~~a~~ ~~commentary~~  
of the narrators from the ~~events~~ ~~of~~ ~~the~~ ~~genocide~~ ~~is~~ attempt to show  
integrating the genocide into the narrative. ~~For~~ ~~the~~ ~~Kenya~~ ~~Memorial~~ ~~is~~  
integration is ~~successful~~. ~~The~~ ~~Oldest~~, ~~Orphan~~ ~~narrators~~ can find no  
themselves in a recovering Rwanda, highlighting the reality that  
violence ~~continues~~ ~~for~~ ~~an~~ ~~extended~~ ~~period~~ ~~of~~ ~~time~~ ~~and~~ ~~have~~ ~~direct~~ ~~consequences~~  
survive.

Analysis of these texts as a cohesive ~~is~~ ~~not~~ ~~at~~ ~~all~~ ~~times~~ ~~is~~ ~~not~~ ~~the~~ ~~case~~  
this consideration of ~~the~~ ~~code~~ ~~of~~ ~~the~~ ~~text~~ ~~is~~ ~~not~~ ~~the~~ ~~case~~ in instigating productive  
understandings of Rwanda. ~~The~~ ~~first~~ ~~is~~ ~~the~~ ~~primary~~ ~~concern~~ ~~is~~ ~~the~~ ~~nature~~ ~~of~~



both during and after the genocide, the impact of violence on family and community relations, local Rwandan perceptions of Western involvement, religion, the military, and the interlocking of these elements in a social context of trauma and identity; means and limitations of re-emotional and judicial. These issues will be discussed in order to be raised and dealt with in each of these areas of consideration work collectively to refute the representative tropes that obscured the complexity of Rwandan suffering during the genocide. Individuals and communities, offer depth to Western understandings of national identity and challenge the political structures, in part the colonial/neocolonial divide, which have long limited African representation.

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The issue of identity is a central theme in genocidal societies and becomes one of importance. During the Rwandan genocide, victims were identified by the government issued identity cards, lists generated by local Hutu militias, and broadly placed. Regardless of how Tutsis were identified, it remained a target for violent efforts. News stories during the genocide often reduced this simple binary as an explanation for the violence, casting the perpetrators as evil and the victims as good. However, human actors rarely fall into such simple categories. A view of good and evil may seem accurate on the surface, but narratives that troubled this type of thinking by portraying characters who do not fit easily into these positions and contexts of encounters with trauma (Kaplan 2002) are

of the Rwandan genocide, as the colonial identity categories of and generally misunderstood monikers applied to the victims of from mass violence and political structures need to ensure that all experiences accepted as part of the local and national narrative of lived experience it is difficult to generate political inclusivity in collective memory the case of genocide perpetrated by citizens against citizens, collective memory that practical divisions might begin to fall away a narration of experience in the reader's world from the narrator's point of view. It is not only the narrator's words that shape their identity of themselves in relation to others: the positionings of the self in performance of identity. (Hutcheon 45) The very act of narration can serve as an interpretation of character and identity. As these narrators are shaped by their experiences, their style of narrative locates themselves in the wider social environment. Additional characters demonstrate the impact of the genocide in Rwanda, and therefore challenge the usefulness of such identification.

Combren's *Broken Memory* explores multiple victim positions. The narrative character of Emma, who witnesses the murder of her mother and is left in the countryside, wandering until she is taken into custody by the Rwandan army. The opening lines of the text introduce the genocide, and particularly Emma's witness to her mother's killing: they are there. Behind the door, banging, laughing. My mind with the fear. Soon she will be nothing on the ground. Cut up and bleeding. Then, finally, set free by

narrative demands that the reader engage with the experience of violence from the introduction of the character with the character's perception of the world. Emma within the context of her immediate reality. This moment of the genocide in the text is the first response to the genocide in Rwanda. However, this short chapter, set alone on the first page, also takes the form of a detailed account of the moment of her mother's murder in a way which serves to establish a binary. They are dangerous, perpetrators without feeling; Makenzie's process of becoming only suffering on the ground (15) with her own identity for the reader hinges on this traumatic event, one which she labours under throughout the narrative. The preface to chapter two, and it is here that Emma's character begins to take shape. It serves to contextualize the present: Emma woke up with a start, from a nightmare that she had almost every night (17). Despite the passage of time, Emma remains haunted by the memory of the genocide, emphasizing that in trauma, the past remains a poignant part of her experiences, or, more accurately, she isolates herself from the world and develops a quiet daily routine within her victimhood; Emma is a Tutsi who escapes murder through her mother's protection. She is burdened by the experiences, but while she is withdrawn from strangers in her daily life, her slow recovery begins with her mother. Her suffering, deeply painful, is that of a woman who has been victimized and must find a way to incorporate that experience into her identity.

As a novel for young readers, *Deep in the Heart of the Forest* is not identified within the binary of victim/perpetrator. However, the character challenging the reader's understanding of genocide, remains far more traumatic than the character introduced into the text wearing rags spattered with mud, his head bent, his arms glued to his stomach. As if he [is] holding himself together, afraid of suffering (31). Such a description suggests that, indeed, Ndoli is a victim of physical and emotional tensions are aptly brought to the fore through his parental support and his alienation from the community. The text, demonstrates that he is not yet able to form trusting relationships. His outward behaviour is shown to shift over the year, and he is marked by the genocide. At the official month of commemoration in Rwanda, every year at the same time, the young boy would lose a grip on his school, no longer went back home to his aunt, his only refuge. He remains a wandering monster, eaten up with guilt and madness that became a burden over the year (49). In demonstrating this shifting burden, the author emphasizes that being a victim of the genocide is not a static condition that can change over time and under specific circumstances. It is valuable particularly in that the simplistic construction of African victimhood is so pervasive in popular media and political simplifications.

Ndoli is a complex victim because the burden of the genocide around him changes; he is not a passive victim before, while at other

able to control his memories and attempt a life of normalcy. He also marks him as a complex victim in the narrative, and reveals that Ndoli's genocide experience is not one of witness so much as a assigned one that the character is unable to escape. Ndoli is noted location of resistance during the genocide, and although he is eventually overrun. During the battle of Bisesero, which lasted several days, he was tortured until he gave up the location of his family and members. Badly beaten and only to witness the violent murder of his entire family. Like Emma, eventually finds someone to care for him, but his recovery is hampered by his own sense of guilt, as well as the reproaches of the battle of Bisesero. While he is far harder on himself than other victims, a perpetrator rather than a victim, and so exists on the margins. The categorization of their position, of Ndoli's experiences, seems complex and so demonstrates how one can be simultaneously a perpetrator

This precarious social position, although it improves within the recovery of Rwanda, remains a defining feature of Ndoli's identity. After contact, becomes interested in Ndoli and seeks out his friends. Emma can see that she and Ndoli have a shared experience of genocide: it is reassuring to have Ndoli there, lurking in the background. He is interested in her, even watch over her for an entire night. And she knew that they had the same thing (65). This friendship which develops between Ndoli demonstrates the power of shared understanding to bridge

connection. By making these characters understandable as the a W  
groundwork for positive and honest understanding between Wes

The protagonist of the *Deogratias* is Deogratias, a young teenage  
identified in the text as a Hutu, but who is primarily a victim of the  
rhetoric of ethnicity embedded in his education. He has strong  
community, specifically with Apollinaria and Benina, a school  
Tutsi. The heavy use of first-hand narrative allows the Deogratias to witness  
character before the genocide. He -presents himself as a rebellious  
times, disobedient, but always gets himself out of trouble. He is in love  
Apollinaria, although he later sleeps with her sister Benina when  
advances. Moments after their first sexual experience, Deogratias  
President's plane has been shot down, and he is first shocked  
is to protect Benina by hiding her in the closet. Despite her plea  
away from her family, Deogratias refuses to let her leave his room  
she demands to be released.

Deogratias is a complex character. He is not the tortured into conflict  
with the militias who swept through Rwanda. However, he becomes  
certainly against his instincts. The announcement of the genocide  
over the radio is accompanied by the rhetoric of the Hutu Power  
Rise up and go to work! Sharpen your tools, pick up your clubs  
eliminated (58). Deogratias is drawn to violence, and immediately  
for Benina's safety. As the first of the Hutu militias begin org

known to Deogratias, arrives at his door with a group of men and demands Deogratias's compliance:

Julius: Take your stuff and come, we have work to do. We are waiting in front of the Umusambi Hotel.

Deogratias: I don't take orders from you, Julius.

Julius: Watch it, Deogratias. I know you know. Show the true colour of your blood. (59)

This dialogue highlights two important discourses that shape the perpetrator. Julius does not ask Deogratias to join his militia; he demands the work (59) that is about to begin. It must also be stated that this is not an individual, but for the powerful roving militias that did the majority of the genocide. Deogratias admirably attempts to stand his ground, relying on his own authority and rejecting the call to arms. What follows is a discourse of ethnicity and national duty are intertwined. Julius is a heavy weight in the first days of the genocide, the rhetoric of the militia is at its zenith, insisting that it was the duty of every devoted Hutu to join the Tutsi's Forges, Call to Arms. Deogratias's refusal to join was seen as proof of complicity with Tutsis, and was -linked to death sentences. Julius demands to show the true colour of your blood (59) naturally sets the stage for resistance into a failed attempt to his national duty as a Hutu.

The implicit threat of a public age serve to mitigate his identity as a perpetrator, and the text is coy in its representation of his crime, not directly, although it is clear to make inferences. As this is a graphic novel,

images of violence that shape the reader's understanding of what happened in Umusambi. After the genocide, Deogratias is not allowed to return to his village. It is clear that he is traumatised by his experiences of the genocide. He meets Bosco after the genocide. Bosco continues to be a problem for Deogratias. He continues to feel a sense of freedom: 'We're not going to let you go. You're not all guilty, you're not all guilty, you poor crackpot, you're not suspected of anything in particular, no more room' (17). While this is a relief, it also makes Deogratias feel that he has no more room for his existence. His reaction to his role in the genocide is complicated. He is a man who is not a dog (17) refers to the fact that Deogratias, in the present, is not a dog and loses all ability to think rationally by memories of the genocide. His sense of guilt. As contact with others tends to trigger his memories of the genocide in his society, wearing ragged clothes and sleeping in a church. He is a self-defined perpetrator, forgiven or dismissed by others, but not by himself.

The final novel under the title 'The Genocide' is 'The Genocide' by Faustin Nsenghimana. The impact of the genocide on the main protagonist, Faustin Nsenghimana, is explored through a flashback and fragmented narrative, it is possible to see the impact of the genocide on the distinct characters which, in relief, reveal a great deal about the impact of the genocide. The text opens with the following line:

My name is Faustin, Faustin Nsenghimana. I'm fifteen years old. I'm in Kigali central prison. I'm waiting to be executed. I was born in the village of Nyamata where I came from. I'm going back on those days. And each time I do, I tell myself I had just turned 15. [Emphasis in the original]



This statement locates Faustin within the larger social context of the genocide, particularly his statement that he is awaiting execution. His statement also identifies the genocide as an event long over, and a clear-faded timeline in which most of the novel's events will occur.

Pulling together the remembered thoughts, feelings, and actions of Faustin is not a simple task, particularly for a nine-year-old Faustin who is unreliable and deeply cynical. However, in his memories of the genocide, Faustin recounts asking his father, Father Théoneste, tell me, absolutely certain to know who you are, right? Especially in asking this question, his concern over his own identity is made clear by the custom of ethnic identity passing from the mother, which makes him being a Hutu. Upon hearing this, Faustin rushes over to see his village to ask Mother Superior, since God is magnanimous and will protect me when the killers come. These questions reveal a child deeply concerned with his identity and aware of the impending threat of genocide. Despite his fear for his safety, he remains unconvinced, fearful that his Hutu ethnicity will make him a victim.

When the Nyamata village church is attacked and he flees, the chaos has simplified identity categories into those of the victim and the perpetrator, a confusion that makes him afraid to return to the village. He calls the genocide in another language, emphasizing the violence while neither of these designations are appropriate for Faustin, his concern over the

demonstrates his awareness of the fact that he is not a hero, but a man in the forests, is captured by a young RPF soldier and taken back to the camp. The assumption is made that because he was a witness, Faustin is innocent. When the young soldier about his assumptions, the soldier explains that everyone has killed children, priests have killed priests, women have killed women, and men have killed other men. There are no innocents left here (23). This line of thought powerfully summarizes the chaos implicit within Rwandan civil war. The scale of the violence pushes authorities to see all individuals as potential threats. Faustin is taken from the RPF camp once it becomes clear that he is not a perpetrator. The crimes of genocide in this text, although he is a witness to many, do not change Faustin dramatically over time, although he must work to survive. His character's response to the genocide develops in a linear way. Faustin is in prison and narrates his story as if he is impervious to emotion. The work looks over Faustin at various points in the novel, but his death sentence, while Faustin remains imperturbable:

I had witnessed lots of things the three years after my two sons were killed. I had cried too much. It was a relief to be in her arms and cry with her. That moment I cried, openly, and sincerely this time. Only, not a single tear. I had lost that habit as I had lost the habit of swimming, trapping birds, or squirrels, or washing my hands before meals. (71)

Faustin's presence in the text has been fundamentally changed by his efforts to survive the very real threat of violence. Far from the innocent questions of the past, he is now hardened by what he has seen and felt that he becomes a threat

own and in a larger social context. Escaping the genocide, Fa chaos, a position from which he lacks the skills to escape.

All three texts contain simple and complex identity position. While simple victims like Emma, like simple perpetrators, understand the reader because they conform to standard tropes of Rwandan not as guiltless victims but as complex individuals. Even witnessing violence of the genocide is shown to be a powerful force of change, often with violent consequences. This spectrum of identity for readers underestimated; news reports maintained a simple binary that innocence, constructing a false vision of the way that genocide in Rwanda. These texts simplify rhetoric and they offer ways that citizens affected by large-scale violence. These characters are nuanced in their response to the genocide, and they respond to the consequences of their choices. The experiences of these characters ensures that the consequences of the genocide are complex individuals rather than ethnic generalizations, as were so common in media representation. By presenting complex characters, these texts allow readers to see the impact of genocide at the level of the individual.

Complex representations of the individual's response to genocide meaning when developed with care. All three texts contain protagonists orphaned at some stage, and so are more reliant on communal, interweaving of the individual and the social performs another critique of the media reports that ignored the impact of the genocide on the sheer scale of violence and death in Rwanda. Susan Moell

representation during the genocide, as by the end of the 1990s the bodies bloating in the rivers. Tired of the bodies in the river decomposing in the churchyard. The permutations were endless horror, like the acts, which mediated increasingly higher (301). the genocide coverage drew attention to the Rwandan, but did not spend significant time reporting on the way that the genocide is attack. In the dead and suffering were regularly by the families and communities. Reports created a sense that families had been structures nexis. Their absence fell in line with colonial and neo-colonial assumptions that Africa was without order, the font of perpetual

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This issue of the visibility of functioning social supports and a genocide, both in the media and the literature. Writing on memory Hunt observes that low perceived social support is seen as a person experiences a traumatic event and they do not perceive then they are more likely to be traumatised than if they perceive (3) Media representations of the genocide consistently position isolated by the loss of normal social networks. While the literature represents reality, these texts also demonstrate the protagonist's need for and begin recovery from the genocide. Emma, Ndoli, Deogratia and friends carry the burden of that loss, but they also attempt reform a functional and supportive social network. In these narratives personal loss in the midst of widespread destruction is not the

familial and communal - generic Rwandan identity. These texts demonstrate the real importance of Rwandan communities to the people of Rwanda from the genocide.

Ann Kaplan states that it conflates or blurs the boundaries between the individual and the collective (19), and this is true both for those who observed the genocide and those who lived through it. The coverage of Rwanda in the spring and summer of 1994 teen had been whittled down, first by the militias and Interahamwe and then by the status of their victimhood. Individuals faded into the background and the bodies of the dead. To be a person in Rwanda had become a victimhood made the experiences of an individual impossible to discern amidst the chaos. However, Rwandans as individuals during the genocide families and communities were separated and individual identity fell away. This loss of identity is demonstrated as they begin to understand themselves in generic ways as they are swept up into the chaos. In exploring the ways that these changes are experienced, it is possible to understand the full weight of the social chaos that was enacted for themselves.

In *Broken Memories*, a girl is rendered an orphan when her mother is killed in the opening chapter. She flees, with others, into the forests of Rwanda that slowly dwindle until she is alone, walking alone through the forest and the roads (18). (18) Very much alone, and a child of five years old, she asks a stranger for help. However, she is careful in this decision, waiting for two days from her hiding place in a chicken coop. Finally, she

woman's gentle movements made her cast caution aside and accept that a young child demonstrates such a clear understanding for. Despite a practical need for care, Emma resists forging a new safety first. Interestingly, the text also explores the larger so woman was a Hutu peasant, ~~g~~er she ~~But~~ ~~as~~ ~~syn~~ ~~pro~~ ~~to~~ ~~le~~ ~~cd~~ ~~am~~ ~~g~~ the little girl condemning herself to death (20). Emma's request for food is understood at the time, as Mukecuru places herself in danger narrative ~~also~~ ~~des~~ ~~erves~~ to remind the reader of the real dangers under did not support the ~~gen~~ ~~oc~~ ~~ide~~ ~~s~~ ~~and~~ ~~arg~~ ~~ed~~ ~~ed~~ by militia attacks. Far and killers, Muk ~~ec~~ ~~ur~~ ~~u~~ ~~st~~ ~~and~~ ~~s~~ any Hutus who ~~th~~ ~~id~~ ~~en~~ ~~t~~ ~~u~~ ~~s~~ ~~up~~ ~~po~~ ~~we~~ ~~r~~ objectives, and were themselves trapped between binary identi

Emma's relationship with Mukecuru is one of subtlety. This with quiet concern but Emma is withdrawn ~~and~~ ~~de~~ ~~ise~~ ~~one~~ ~~de~~ ~~re~~ ~~mp~~ ~~ha~~ ~~d~~ Emma is also very reticent to enter into relationships with others been there for nine years. Emma's first prolonged interaction traumatized by the genocide is ~~Th~~ ~~is~~ ~~de~~ ~~ba~~ ~~ti~~ ~~on~~ ~~th~~ ~~e~~ ~~ir~~ ~~m~~ ~~u~~ ~~t~~ ~~u~~ ~~a~~ ~~l~~ ~~r~~ ~~e~~ ~~c~~ ~~og~~ ~~n~~ ~~i~~ ~~t~~ ~~i~~ ~~o~~ ~~n~~ ~~s~~ fear, a powerful connection between them. Early in their relation killed her mother being taken to Gacaca ~~re~~ ~~s~~ ~~p~~ ~~o~~ ~~n~~ ~~s~~ ~~i~~ ~~v~~ ~~e~~ ~~d~~ ~~a~~ ~~f~~ ~~t~~ ~~e~~ ~~r~~ ~~is~~ ~~Wh~~ ~~id~~ ~~e~~ ~~a~~ ~~r~~ ~~try~~ ~~to~~ ~~use~~ ~~her~~, and fail, Ndoli watches over her throughout the c that comfort is available. This act of care is motivated by thei they have very different experiences ~~o~~ ~~f~~ ~~u~~ ~~n~~ ~~d~~ ~~e~~ ~~r~~ ~~g~~ ~~r~~ ~~a~~ ~~m~~ ~~i~~ ~~d~~ ~~e~~ ~~i~~ ~~n~~ ~~t~~ ~~h~~ ~~e~~ ~~s~~ ~~i~~ ~~n~~ ~~h~~ ~~a~~ ~~b~~ ~~a~~ What is compelling is that a shared vulnerability becomes the b knew that she, too, troubled Ndoli deeply. That night he had s

something up in him, but even through the fog of his existence. When she passed and she fainted, he had recognized the demons that were his own days and nights (53). These two characters, who understand differently, nonetheless forge an intimate bond on the basis of their shared isolation. In part, this isolation is self-imposed as a means of avoiding the outside community. At one point, Emma is approached by a stranger:

They say you live with an old Hutu, she said, her voice low. What are you doing with her? She's one of them, one of the assassins, isn't she? That? And who's to say she wasn't denouncing the widows at the time? Or you? she went on, her voice raised. Behave properly, girl, her voice low once again. Murderers don't have the right to be back.

This woman's commentary, shown to be as evidence in the text, reflects the fear felt by Rwandan citizens years after the genocide. Of particular concern, the woman relies on the language of the genocide and perpetuates a sense of insecurity. Thus, the text illustrates the necessity of developing new communities in order to recover from the violence, while simultaneously depicting the challenges faced by communities torn apart by ethnic rhetoric.

Unlike Emma, Deogratias has no home or family to return to after the genocide. He begs for food and beer from those who knew him before the destruction of his village. The use of flashback demonstrates that prior to the genocide, Deogratias is shown to have a wide social network. European, old, young, Hutu and Tutsi, Deogratias is shown to be a part of the community. He attends the local school, works as a servant, is

involved in the church, and tours the newly arrived priest Broth  
 countryside. Deogratias is friendly and engaging, and most of  
 Rwandan customs: this evening, take you to try Urwagwa.  
 to taste banana beer if you want to understand our culture (9)  
 accessed through memory, is nowhere to be found in the present  
 present, and so alienates himself from nearly everyone in his con  
 with others. He is traumatized by his role in the genocide, as  
 and it is clear that he no longer trusts the French soldier who  
 in Rwanda in the early days of the genocide who has returned f  
 after handing him a beer, warns him: Sergeant, you shouldn't  
 been opened because someone's poisoned it. You know, p  
 poison their fellow man (6). This references a Rwandan custo  
 that it is safe to drink, but in this context, it also reveals  
 the open and trusting individual has been destroyed and is now

Deogratias has been isolated from his community because he doe  
 The memories of the genocide are powerful social and political  
 overcome with emotion and confusion. In these moments, he b  
 looking than usual, and in some moments, turns into a dog com  
 break with humanity and his self-graphic signifies a complex narrati  
 throughout the text; at the onset of the genocide, Deogratias w  
 dogs eating corpses left on the street in the wake of violence.  
 Deogratias, and he links the barbarity of the genocide with the  
 at human bodies. His transformation from a human to a dog symbolizes



lost humanity. Deogratias is a social exile imposed penance for his crimes, which precludes any chance of a supportive social network. While few characters reach out to Deogratias, offering companionship, he shies away from any emotional relationship, the more so as some communities can be repaired, collective recovery is also an issue that takes place in its own time, if at all.

In *The Oldest*, Faustin witnesses her father's murder and loses his siblings in the chaos of his escape. However, Faustin's admiration for his father's memory in his past life, prompt him to repeatedly restate the lessons he learned. Made a young soldier, his father's famous words came back to him: "Lying aren't everything, you know! If that were the case, then the big lie would be the village" (21). Asked to lie about his experiences on a radio interview, he remembers his father's words: "Lying and Truth are brothers. Truth is the older brother but since Lying is more gifted, well, he's the one you want to follow" (68). In this instance, as several others in the novel, Faustin turns to the lessons of his father to direct his actions, to protect his family for him in the wake of the genocide. When he is returning to Funga, the local witch doctor, who warns Faustin of the value of maintaining the face of peace and violence. His logic, while grim, is based on helping people survive the genocide: "I repeat to you, you must survive with a group; before they get to you, they have to exterminate those around you. It's better than being alone" (100). This statement emphasizes the practical protection afforded by a community.

to the emotional support derived from social interactions, and stays short life.

Faustin, while adopting the glib tone of a teenager in his repeatedly attempted to establish a family for himself. Early on the Faustin is discovered by an RPF soldier and taken back to RPF present at the attack on Nyamata, he is a person of great value and respect at the time. His testimony is recorded and then in my lowly person (26). Being a young boy, recently orphaned traveling alone, Faustin understandably latches onto the family. There is nothing I'd have liked better than to end my days there protection with love, an error which is quickly corrected when once again. Faustin travels with a group of orphans who search for food and money, and who live in an abandoned building known to the children as HQ and the unofficial head of the group a school teacher or the head of a family, not like a gang leader (2) children organize themselves into roles, and provide for the community.

The girls were supposed to look pitiful enough to receive clean enough outfits that, if the opportunity presented itself sheets of some lecher loaded with dough. And the boys, reporters, were supposed to stand firm and brave as they could without getting caught. At night the oldest would make the bed we'd bury our loot in a hole we'd dug under the avocado tree we'd entertain each other with jokes like grass or sniff glue. Those

times, among the best in my life. I rarely thought about my parents' ordinary life, fulfilled and orderly, and it distracted us from (32).

The nature of this explanation reveals both the significant to survive, and the escapist nature of this space. Faustin says is clear that it is far from the ordinary life. His circumstances of survival emphasizes his strong desire for normal a stable collective unit to belong to.

When HQ is broken up, Faustin is taken to an orphanage called the City of Blue Angels. This space marks the create for himself. This orphanage frustrates Faustin, who has independence at HQ. It also holds a memory of his father, which is absolutely unbearable weeping and crying, coming from the wing & the cries were so intense they scared us more than the bowels of the time. No one could ignore them. According had seen them, there were three (three girls, or else two person's eyesight). They had been wandering through the monkeys when I found them. They were in such a state of malnutrition they had to be fed. They were locking in a window for fear they would break the panes, for fear they would see they would eat the children. They had been here a year and they in the halls, had never discovered the way out of the place. (39)

His response to this suffering is interesting; though his soft heart could be said to does not clearly link their suffering to the genocide which he and his brother's character is hardened by the violence he witnesses and the life-or-death struggle for order and family. These children appear fundamentally trapped by their trauma, unable to move past the first onset of horror. While Faustin uses his position at the orphanage, these children are isolated and unable to connect with themselves.

When Faustin runs from Nyamata, he believes himself to be alone, as his brother and brother were taken by the neighbouring Brazilian nun hours before he was ordered to the local church, and Faustin is alone. When he catches a glimpse of these three isolated children, he faints before having a seizure. This moment of recognition, as a result of trauma:

I broke the director's glasses and hurled the metal chair with me and my tablets as well as the documents I was carrying, and I could be heard a half a mile away. One of them, the one named Esmeralda, Donatienne! The little boy, that's Ambroise! They're my brothers and sisters, you idiots. (42)

As a boy without family or a strong social connection, there is a sense of claiming. These children connect Faustin very intimately with his family before the genocide, and his desire to be near them is nearly desperate. He cannot recognize him and in their trauma, see him only as a stranger. In this position to reclaim his family if only he can recover their memories.

This is a compelling moment, as Faustin can only help his siblings with their familial experience, as he failed to help himself in this same way.

Faustin is initially unable to calm the children, and they are soothed by a stranger. However, Faustin does not give up, racking his brains through memory:

That's when I remembered the lullaby our mother used to sing. I reacted; the others, knowingly averting their bulging and bulging eyes, their horrible wails. I threw my arms up and wept. Mother had returned from the fields with ripe avocados and delicious passionfruit juice. The kitten and began to sob, but finally let me kiss him. I walked the best to imitate Mother. These sobs became less frequent. I pressed against my chest and a minute later was no longer crying. The girls, now quiet, watched the whole thing with the kind of curiosity that were scenes on the TV screen at the Fraternité Bar! I started to pray to all the powers I could think of: Imana and the Kagera and old Funga's charms. I hoped they would calm them for ever the calm now reigning. (43)

The obvious pleasure Faustin feels at having calmed his siblings reveals the value he places on family, and the kind of solace that he has found in bravado. Adopting the role of paterfamilias in his home in the presence of his siblings, he comforts himself. His desperate prayers to Rwanda suggests his acute awareness of the lack of life and the value he places on the calm. (44) This is a compelling family moment.

reminds readers of the simple needs of recovery, and the moment is practical, which makes recovery so difficult.

Faustin, pragmatic, glib, and at times, caustic, is deeply concerned for his siblings. He remains at the City of Blue Angels with more patience than his siblings. He also indulges in a fantasy in which his parents return to the land of Kagera, which Funga said was purposely unsettled by colonialists. This fantasy suggests his desire for higher authority. In this fantasy, the traditional festivals resume and the banana harvest begins. He challenges between his cousins and himself. He watches over the family and imagines the marriage ceremony for the ideal man, a powerful warrior and has twelve mistresses (46). Faustin is preoccupied with reestablishing social order and taking a grip on his family, as if he lacks in his real life. In this vision, he is in control of his community. He is powerful and loved. The recovery of his family can be seen as the beginning of a new identity, a point where he can recreate the family, but with his siblings recovered, he begins to build a community in which he is the man his father was.

Once the children are more generally recovered, Faustin gets to the city of Kigali, anxious to exercise his new identity as patriarch. He believes that his siblings are recovered from their trauma, and he returns to the City of Blue Angels, which is filled with him rationalizing his actions, he is able to give Ambroise the ball he had been wanting. Children have grown out of tragedy. Life is still a game even in times of crisis (57).



This is a defining moment for Faustin for several reasons. Having witnessed violence in the days and months of the genocide, Faustin takes this as an instance, and fires on his friend Musinkôro without hesitation, without loyalty to anyone. The language here is also notable; Faustin refers to him as the hoodlum (169) who is described as a violent man. This demonstrates a sense of insecurity in his relationships; people can be friends and enemies. Violence is his first response in this situation, and the zealotry to protect his family, regardless of how his actions might affect others.

Finally, Faustin is repeatedly helped by Claudine, a Rwandan with a particular interest in him. He initially presumes she has an interest in him out of a fantasy of love for her, but he is also resentful and difficult with her. It is she who most directly advocates for the importance of the Rwandan proverb that came down from their ancestors: "those who do not help others will die!" (35). In this way, she chastises him for remaining in the fabricated community of survivors and not to establish ties with survivors from his home community in Nyamata. Finally, in the recovery with larger community, he is able to introduce the idea of duty into Faustin's life.

How long ago did lightning strike? Six months, nine months to find out who's dead, who's not, who was a thief, a murderer, a traitor. That does not give you the right to isolate yourselves! If you don't need isolation, that's the source of our woes. Here, everyone with neighbours had eyes in the middle of their foreheads. It's not that we don't have the right to leave you alone! (36)



Claudine's speech is a reminder of the heavy reality Faustin m into any functional community, but she also imdings. The systema he has the potential to do for his siblings. Des which he routinely demonstrates around Claudine, she is his m broods over his behavior, but she will grow tired of his resistance and was afraid of losing her. It's like that, even when you're irred you need someone as a link to the world (52). Despite this ins himself, Faustin is indeed reliant on community for his practical and need blind him to the distinction between congregation and fabricates families in order to reassure himself of a family.

All three protagonists are profoundly affected by the loss and strive, in different ways, to allay the absence of structure personal loss within the wider chaos of Rwanda means that the for these children to fall back on. However, Emma and Faustin reform communities, however temporary and fragile, and by their representation is precisely that both simple and victimized by the wider social context rather than alienated and alone. These te genocide hacks at the fabric of society, all kinds of community are Genocide heightens the value of connection as a means of survival depictions emphasize both the dynamic social structure and the communal connection efforts to recover from the genocide. For victims outside of the social context, these narratives explore the individuals and communities survive and make a living possible

with its social context. These varied representations also assert the power of the media which existed prior to the genocide and which are under reconstruction. The characters.

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One of the most dominant in the media coverage of the genocide was the Western narrative of the Rwandan genocide. This, out of the box, juxtaposes representations of the Rwandan genocide as a civil war. Such a dynamic reifies the traditional colonial and neocolonial representations. However, these three narratives are not the only ones. In the Rwandan perceptions of the Western world throughout the genocide, the recovery of the Rwandan region finds readers that what immediately underlies the language in African literature is the search for a liberating power. In ourselves clearly into the world and to other selves in the universe. In the colonial era served as a means of affirming inequality between the world. Increasingly, literature has been used as a medium in this space between the world. While the media coverage of the genocide was dominated by Western perspectives, the Rwandan perspective attempts to represent Rwandan perceptions. Such representations are a valuable contribution to the field of African literature. To the attention of the Western world in 1994, Rwandan perspectives, the hierarchical discourses which have limited representation in the field of African literature and in the neocolonial exchange.

Across the texts under consideration here, there are three main themes represented: the religious, the political, and the social.

good and in order to make points. Rather, these intersections between comment as much on the institutions responsible in the individual. By emphasising the Rwandan perception of external actors, the text Rwandan perspectives. Because these texts are written in English, they give readers a rare chance to consider-Western perspectives on a. Also a powerful tool, such depictions have the potential to Westerners about those capable and inherently heroic. Generally, the media assumes the phrase 'Western' and these depictions show that such aid can be taken without cost to the locals.

Combres does not address the issue in any direct way, but the reader is shown the exodus of foreigners of various nationalities as the genocide begins. As part of Mukenyezi's larger explanation of the genocide to a young audience, Emma explains how the whites had left the country (69) to avoid their engagement with this issue reflects a racial bias which protects whites while ignoring Rwandan desires to escape its dark legacy. For young readers, it is likely that Combres avoided wider political issues to focus on Emma's more personal story of loss and recovery.

The graphiDeogratias focuses its representation on military and  
Representing the French military is a sergeant stationed in Rwanda  
who returns after the genocide as a privateer and after the vacati  
genocide, Sgt. as Deogratias demonstrates, notable callousness in his  
dealings with local Rwandans. When a school bus is pulled over by a  
local force of men, Apollinaria questions why they are held with

aggressively: don't see anything going on in your country, do you? Shut up. You'll talk when we tell you to and everything'll be all right' (20). Heightened by the image accompanying it; the Sergeant holds Aya's hand. Serg's rustic tone is echoed by his bitter sense that he is responsible for the mess created by Rwanda's aid. Serg ignores the very real impact of colonial Rwandan definitions of ethnicity; by ignoring his sense of superiority over those it is his duty to protect. Aya's challenge to his authority as a black woman. Hours of the genocide, Serg's attitude is a good damn savage! Even when you're among your own you're at one with the savages! Even when you're among your own you're at one with the savages (72). The implication that Rwandans are inherently violent is exposed. Serg's colonialist assumptions about Rwandan identity, and reflect the discourse about Rwandan identity in Western ideology. Serg's recognition of the ways in which the discourse of Western aid can function as racism; as Western involvement in Africa is typically portrayed, reminds readers of the dangers of generalizing about the West.

When Serg returns to Rwanda as a civilian, he demonstrates a different state of mind. He runs into Deogratias and Deogratias's words about his comments

Holy shit! Deogratias, check out those new Tutsi girls! You know what I mean, right, Deogratias? That's what I missed, a shame, when you think about it. All those beauties who would

things with anyone anymore. As I told you, I will not  
machetes & What a waste! (2)

His statement, crude and shocking, highlights the severity of the  
focusing solely on what he has lost in the deaths of 800,000 people  
of the French soldiers in Rwanda, Serg's language is closely related  
rhetoric of the Hutu militias as they swept through the Rwanda  
genocide. That he says these things openly that he lacks off  
interest in the genocide, as well as a more fundamental disrespect  
a reflection of Rwandan military actors, Serg embodies the arrogance  
as he dehumanizes most of the Rwandans. His conversation  
Deogratias the impudence of his behavior is not the person  
and social costs of the genocide that the French has my were both  
training and supplying Rwandan militias in the days before the genocide  
representation is a hypocrisy of the belief that France alone  
alone in practicing horrific brutality

Stassen utilizes religion in this text through the role of Brother Prior and  
Brother Philip. Brother Prior is a leader of Rwanda and the leader of  
church, while Brother Philip is a priest who builds a second church.  
Brother Prior is more connected to the local community because of his role  
but it is made clear that he has strayed from his role as a religious leader  
being scolded for a minor priest. As everybody knows Venetia was y  
And everybody knows you're Apollinaria's father! (12). While  
made clear later in the text that this is true, as Prior was responsible

of the early massacres of Tutsis in the 1950s. As Prior's internal world is never revealed in the text, it is not clear whether this relationship is genuine. However, as the genocide intensifies, Petio Venetia and his daughter Apollinaria is rescued by the militias approach the church, which is sheltering children, and Brother Prior deters the men from attacking, remaining in the church. However, moments later, Brother Philip and Brother Prior flee for the border. In this frame, Prior rationalizes his decision, and Philip says, "and although I know you love this country & I also know that the soul of its people long endures, I must know that I must solve" (61). This suggestion that Rwandans have a particular propensity for violence is an assessment of early colonial visitors to Africa, and in this situation, questionable actions seem to be justified. This scene demonstrates the questions of moral and political significance, and demonstrates the generalizations which enable simple excuses to complex issues.

When Philip and Petio Venetia is shocked to find that her two children are with Prior. Parked on the border and about to escape the threat of the militias, Prior who turns back to seek them out. Instead, Prior makes excuses about why he cannot help Apollinaria to flee, decided by the waiting militias surrounding the church. As a man of God, Brother Prior is an impostor who offers false promises and protection. As the history of the genocide is well known, it is only permitted at times to aid the militias. Thus, the author shows that Brother Prior is more concerned for his own safety than those he would profess to protect.

He also relies on stereotypes of Africa and the continent, and suggests to the reader that if he has enough time, he too will come to understand Rwanda and these

Acting as a foil to Prior's callous disregard for those he has left behind, Philip, who has been in Rwanda for twenty years, Brother Prior is a character who is not about the survival of the locals but about the survival of the mission. Philip comes to know, and through his relationship with Prior at the onset of the genocide, Philip marks himself as particularly interested in Rwanda even before the genocide. Philip is the garage on the plane and happy to be taken around the city of Kigali before arriving. When asked by Brother Prior about his sense of Africa, Philip responds that he hasn't seen anything, but the air feels so light. This is a positive impression and his interest in learning about Rwandan culture is evident from other Westerners presented in the text. When the genocide begins, Philip's daughter of Venetia's friend, who is also a priest, is killed rather than leaving her with Augustine, who is murdered shortly after. Most importantly, Philip returns to Rwanda after the genocide, and seeks out those he has left behind. In contrast to the character of Serg or Prior, Philip demonstrates a more nuanced understanding of the genocide. He is interested in the lives of the people of Deogratias, the murdered clothes and strange behaviour, and also asks about the lives of Benina, all of whom died during the genocide. Philip is a character who is not a Western actor and offers criticism as well as praise in the depiction of the genocide. While the military is represented very negatively, the missionaries are more nuanced and demonstrate a less aggressive stance. The missionaries are used to seeing these figures as stabilizing forces in foreign nations, and these depictions convey the need for a more nuanced consideration of the involvement of foreign spaces. Here, Rwandan perspectives of Western

valuable opportunity for the real world to meet in other cultures and societies.

In the Oldest, On the whole of religious stories and the human Weer scrutiny there is also a more general comment about the colonial Funga, the witch doctor who guides Faustin immediately after the chaos of this moment, if Faustin has ever heard of the legend Rock of Kagera, to which Faustin replies, a thousand times, Rock of Kagera! That is what they deliberately moved it. conquered us, that is why there are catastrophes (9). In this moment is anxious to ensure that Faustin understands the history of Rwanda, promise that Faustin will put the rock of Kagera back in its place. interesting exchanges, the colonial context, which has been under-represented to Western readers value of Rwanda and its history, Faustin that overcoming the destiny of the Rwandan Rwandan beliefs. Later in the text, Faustin's role as a Western actor in society, saying it is hard to talk with whites; our worlds were not head of the other, not phones, or swissophones. Kinyarwanda. Hutus, Tutsis, Twas, everyone speaks Kinyarwanda. comment which evaluates the disparate cultures which have arrived in the single culture Rwanda. Faustin is critical of the fundamental communication between Rwandan individuals, and his simplistic convey the enormity of the failed discourse between Rwandan and



Faustin speaks literally, it is evident to the informed reader that there is no effective communication between these cultures, even as the

Monénembo deliberately, the only person who cares for Faustin after the genocide, and who reunites him with his sister. He is a member of Christian religion in Rwanda. Faustin is suspicious of her from the outset, and orders only to please. As time goes on, what ironically, Faustin states: she wasn't nice, Miss Human Rights. But her country was unknown to us, we were better off without her (38). He has a strong sense that he is not trusted, which reflects more generally on the behaviour of Westerners in the perception of religion in Rwanda. His sarcasm towards her is demonstrated by the mocking moniker Miss Human Rights (38). He knows his country needs foreign aid to survive. After leaving the City, when Faustin tries to buy a gun, his friend Sembé assumes Faustin is the operating fund for the orphanage. When reflecting on this possibility, Sembé decides I don't like the Irish woman much, but I would never be ungrateful, I should be calling her Mama (51). While he never makes any effort on her behalf, this statement demonstrates the role that she plays. The brief suggestion of sentiment is one of the few moments in the novel where need or dependence is acknowledged. Beyond Faustin, the text makes clear that the orphanage is a valuable place for orphans to recover from the genocide and begin their lives. Religion, represented as a social force after the genocide more than before, is this to be generically well meaning.

Though representation of the media in this text is compelling, religion is shown to be a force of potential recovery, the media trauma. The character of Rodney is introduced as he occurs and while Faustin is living at HQ with his siblings. Rodney is self-involved. Introducing himself to Faustin, he explains his job:

There's an earthquake in Columbia and Rodney is in India. And here comes weird Rodney and his strange gear. A massacre. Rodney. Rodney is everywhere there's trouble. Rodney is things are even worse. And as you can see, it's a hell of a job! (59) Rodney is seemingly unaffected by the horrors he has witnessed as a producer, and his casual approach to work is summed up in his Honey for Rodney (59). When Rodney says he's here after the genocide, he explains that I come only when I'm needed. And this (59). This comment is a barbed commentary; the genocide was largely ignored by only a handful of reporters in Rwanda at any point during the war. Oldest Oriana is heavily critical of the way the media engaged with Western readers are encouraged, through Rodney, to recognize the suffering that is enabled through the use of narrative truth.

Rodney has been hired by news services to cover the genocide for the prospect of three weeks of work. He hires Faustin as a local translator and the impact of the genocide is played out on this working relationship itself. Western interest in the lives of Rwandans is shown. Having hired a whore at the local bar, Rodney dismisses Faustin.

You can see I don't need your company anymore. Now that you want to, sniff your glue or stick a needle in your arm. just don't do it where I can see you or at least make it so I have anything to reproach myself for in case you croak. This callous disregard for Faustin and the prejudicial assumptions of a media bias that Monénembo develops over the course of the novel, particularly clever is that Rodney, the man sent to get images of the genocide more understandable for Western viewers, is himself suffering of those around him. He does not share, for example, the difficulties; rather, he spends his off-hours indulging in the attention of local prostitutes. As a representation of the moral epitomises an enterprising individual who takes what he needs and avoids responsibility for those around him.

What these representations of Western actors in Rwanda do is to use engaging tropes to understand individuals. We see them as savages, heroic and socially productive forces in Africa, while positioning them as the binary opposite. Here, the genocide is depicted as a binary of a rejected and individual character that is changed by the experience in Rwanda, prior to and after the genocide. Readers are encouraged to see that, be they militaristic, religious, or journalistic, do not determine identity. In adding complexity to the literary representations of actors who played a role in the Rwandan Genocide, these texts challenge the presumption that social designations can accurately indicate individual

Rwandan perspectives of Western actors, these texts allow the centre, channeling it as a commentary which is an asset for West to engage more knowledgeable politicians

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The role of memory in genocide is complex. To remember is to forget the world as it was before the genocide, as well as to forget as much as possible. As Duncan Bell reminds us, a forgetting goes on and out of it, it also endangers the future (23). Recovery, both individual and collective, requires experiences of genocide be integrated into larger personal and social contexts. The nature of genocide is that the self, others, and the world are fundamentally changed. As trauma, Hunt states that traumatic stress is fundamentally different from ordinary stress in that it is a sense that there is a fundamental rift or breakdown of psychological functioning (behaviour, emotion) which occurs as a result of an unbearably threatening to the self or others (7). Hunt explains that trauma is a state of mind to ensure that, if encountered again, it is not repeated. A prolonged state of trauma is also likely to cause lasting damage to the individual's ways of coping with stress: withdrawal, suppression, and projection. These reactions are evident in the texts as discussed, even as the characters actively work to construct personal narratives about their experiences. The narration is a representation of trauma as much as a reconstruction of it.

Discussing the relationship between individual agency and narrative, McCabe states that people strive to configure space and time, to establish the identity of actors and relatedness of actions across scenes. The

In so doing, narrators make sense of themselves, social situations, and constructions in progress occur when individuals interact with one another. This can suggest an unconscious internalized state of affairs, a worldviews that exist in the aftermath of violence. Memory and the construction of identity through memory also has larger social implications, the construction of a collective identity (2). Social recovery requires that all perspectives are heard and respected, and so the proliferation of multiple subject positions become particularly important. As a result, potentially, a mode of resistance to a language that forgets the past, its reification of state, nation and ideology (Edkins 100), individuals can take on a larger political significance.

In *Broken Memory*, the title would suggest, forgetting is initial protection. Emma's mother orders Emma to forget the scene she witnesses that the crowd on the streets is helping violence: slide behind there, eyes, put your hands over your ears. Do not make the slightest sound. Tell yourself that you are not in this room, that you see nothing, everything will soon be over. You must not die, Emma (17). Emma's glimpses of her mother's murder and is haunted by this memory, she cannot remember her mother's face or name. For this reason, Emma has a role of memory in her life. Early on, she is better about her identity as a survivor and cannot see the purpose of her life given by the world. She gives voice to this pessimism, saying the ones who survived, they are not caring whether Mukecuru heard her (36). In part, she

final words; she has not moved beyond the moment of her mother's command to survive at any cost.

As Emma's adoptive mother begins to withhold Gacaca courts in order to protect her guilt and innocence of those involved in the genocide, Emma is brought to the court and recognizes the violence. This is a turning point in the memory of her mother and the degree of reflexivity between the two. Emma's mind. She feels a sharp pain cut through her chest. She collapses on the ground. In this moment when memory surges, Emma returns to her surroundings and returns to her moment of genocide:

The real world faded around her as the roar of the assassins' mother and her own terror took shape. Then, just as she had sought shelter against a nearby wall, crouching down and burying her face, the women tried to lift her up, children poked her to make her move. Little by little, life carried on around her, and then she was back in the peaceful countryside on the ordinary day. (39)

This passage juxtaposes the brutal impact of these memories on the world around her in this same moment. In part, this demonstrates the impact of genocide; Emma's mind is not immune to her experience of this moment. She is unaffected. The scene is also important, as it demonstrates how Emma can transform her function on Emma can at this stage of trauma. Remembering, so deeply is she reliving her initial trauma. The return into the peaceful countryside (40), is suggestive; there is a sense

recovered, or begun to recover, and that Emma can find safety in her landscape even when she does not find it in her interactions with others.

As the narrative progresses and years begin to pass, Mukebe encourages Emma to see the doctor to help with her nightmares. While Emma is distrustful of him, her confidence grows as he makes no disclosures from her. Instead, he speaks of his own experiences with the massacres of 1979, 1989, 1990, and 1991. It is this active narration of her history that provides the foundation to Emma's recovery, as she begins to see the historical context of the 1994 genocide. The doctor also stands as a model of recovery; by sharing his traumatic memory, recovery is possible. However, Emma refuses to share her story with anyone until she happens across a drawing done by another survivor, showing the blood running off the page and down the edge of the paper onto the floor. That is when she grabbed a fistful of paper and hid it away (101). It is not until she engages with the trauma of others on the drawing that she is able to begin to process her own experience. Her expression is not without cost; once she begins to draw, she lets the voices, the beating, the crying come back into her head. What she saw was unbearable. Her breathing stopped, and she thought she was about to drown when the old man's voice broke through: "what you see, Emma. Don't keep it to yourself" (104). This is where Emma's recovery begins; this act of narrating, of sharing her story, is what allows her to move forward. The doctor's urging to share her memories is also an encouragement for Emma to share her story with the community. Through these small narratives, we see that recovery is possible.

possible, as shared expression measures the influence of a gene on all survival within the collective memory more generally.

In Deogratias's memory is emphasized by the off-historical narrative. The shifting between timeframes is initially tied to the shift in page frame are inspected; memories have no border while events in the present. Memory intrudes into the present tense narrative consistently, fragmenting the narrator's timeline and creating a coherent story out of his experiences. One of the most Deogratias's past is a semi-fiction; in post-genocide Rwanda, Deogratias fixates on those he blames for the genocide. He played a specific role in the genocide, and as Deogratias is the perpetrator, his guilt looms large for him. In the present, his anger is directed at local politicians who propagate politically loaded discourses and see themselves as victims of genocide. Bosco, a member of the Rwandan Patriotic Front, is portrayed as a country without any ethnic tensions or divisions, which is inaccurate, but Deogratias is blaming the genocide entirely on Western imperialism. While the Rwandan influence had a massive impact on the politicization of ethnicity, Deogratias's historically harmonious ethnic identity is a construction rather than a reality. He takes false comfort in this, as it allows him to believe that the genocide was not part of the Rwandan identity, but rather a Western invention. Deogratias is a member of the Hutu power movement during the genocide, and he is a collaborator with the Tutsis and advocates the return of genocidal practices. He prescribes efforts to reinitiate public violence, and while Deogratias refuses to accept this influence. Finally, Deogratias is not allowed to return to Rwanda.



in ethnically loaded sentiments, sexualising and denigrating Tu troubles Deogratias the most, in part because he seems unable rhetoric or shake firmly his attention that Serg pays to him. However memory of Serg prompts repeated outbursts of Bastard! French

What is notable about these three characters is that they a rhetoric of ethnicity stage in post-Rwanda. This suggests to a recover from the political genocide and develop new definitions of Rwandians. As these three are the only community left to Deogratias political discourse traps Deogratias in the past and leaves him personal trauma. Although recovery is dependant on coherent has no one with whom to share his memories and deep wounds from those around him. In part, these failed attempts at recovery de important collective recovery is to the individual, as well as how can be to the greater collective.

Deogratias is trapped by his memories of the past, and at times of the world around him. When information into a dog is intended represent the onset of his memories of the genocide, his response is often mocking. Remembering his pain does not advance the genocide, seems oblivious to the taunts of Arf! Arf! Hey, Deogratias going? Still see too many signs? (14) As he passes under the importance of these memories in the region Deogratias pre taunting seems callous, but others find it unbearable. He is unable to vocalize his thoughts. The text emphasizes importance of collective

understanding and shared experiences that even when recovered within a community, individuals can find it difficult to society.

The novel delays the Deogratias's memories of the genocide until the narrative, as his terror while a dog grows. As some local begins to panic and relive some of his memories of the genocide the first time: my head is spilling out into the day: the insides inside of my head and sharp, sharp, blades plunge into women's statement, striking in its air. Deogratias slides into this memory, but does not begin to express the violence that Deogratias is wrestling with. More declaration marks a shift in the narrative as it prompts more violent behaviour by Deogratias. The novel makes clear that his contact with Boko Haram unsettles Deogratias, making it harder for him to contain his memories. The return of Boko Haram forces Deogratias to face his past. At his most vulnerable after Venetia, Apollinaria, and Benina, Deogratias is thrown back into the genocide. Deogratias begins to narrate his experiences: good work. Our road was here, in front of the hotel house. Deogratias is seen as a successful Deogratias to join the Hutu, while the first of April the genocide. The use of the word 'our' is notable, as Deogratias rejects the recruit him with the words 'I don't work for you, Julius' (59), which is between these two individuals. The victims at this roadblock is August Deogratias. When Augustine asks Deogratias where Apollinaria brag of their murder:

Julius: What? The two little whores, Deogratias said already her, so he left her to us. But the mulatta, he kept her pussy  
guy Deogratias is: he's refined

Deogratias: Julius, stop.

Julius: Aw, c'mon, Deogratias, don't be modest! You did  
nicely fucked. And the best part is, the little whore was a  
was a virgin!

Augustine: Deogratias, he's saying?

Deogratias: Augustine, you don't understand

Augustine: You filthy dog!

Deogratias: They forced me, don't you see? (71)

This is a powerful confession, and a moment when Deogratias, also identifies a perpetrator or character of Ndoli, Deogratias defies the distinction between victim and perpetrator and becomes a perpetrator. It is clear that there were other victims at the robbery and murder, but it is not clear that there were other victims at the rape and murder of two close friends, particularly as he and Julius are the only ones who were present. This scene is a powerful moment for the first time hours before. This scene is a powerful moment for the first time being a dog, as Augustine is the only one who is not a dog. Deogratias is a filthy dog (71). As a young man surrounded by forces he cannot control, Deogratias can find no way of redeeming himself after this moment. He can explain to Philip the rape and murder (74), it is clear that he is a fundamental aspect of the story. Augustine's reaction to the rape of Venetia, Apollinaria, and Benina is one of rage and horror, and

Augustine as well. It is at this moment that the great fear of the Rwandan people is revealed in any more violence. Augustine's silence is a reason amidst the wild of the mountain, ultimately enabling Deogratias to see, as a Rwandan, the weight of his guilt weighs heavily on Deogratias as well.

Deogratias is defined by his own guilt, precluding the possibility of redemption. This marks Deogratias as a character in the text who perpetrates violence without evidence of remorse. Both he and the other witnesses are some degree of the violence of the genocide, and he has no doubt about the need for an effort to right the balance of good and evil in his guilt. In Deogratias's quest for revenge. Although it is not clear what he has learned from the experience, it is Deogratias's search of the people he believes to be guilty and the ritual of sharing his own confession to the astonished Deogratias explains

for the sergeant, he's white, so it was easy & I just put the didn't worry that it was already opened & For Deogratias, I had put the poison in the empty bottle I'd brought to take Urwagwa left I emptied it out of the bottle. For Julius &. (69)

What is told here is that Deogratias, unable to coherently narrate without any productive purpose, is unable to move past the violence of the genocide. Moreover, that violence is beginning to spill over into the present. Julius, Deogratias's exact retribution on the other side of the divisive rhetoric within Rwanda, can be seen as a desperate attempt to regain social harmony for those who represent social discord. His confession, which begins

encounters Brother Philip and after struggling to explain an attempt to convey the personal coherence of his narrative. However, Philip, his narration lacks sufficient context; Deogratias is not clear why he feels that he needs to earn absolution through violence and his complicity in the murder of Apollinaria and Benina. For real need for personal and social coherence, he begins to lose his sense of personal identity when forced to perpetrate violence against others. Deogratias lacks the support required to reconcile his actions and Deogratias, similarly caught up in the violence, only increase the fragmentation of his identity. Deogratias's struggle to recover has a detrimental impact on his lives of those around him.

The Oldest Orphan is a complex text because Faustin's narrative is full of trust. Faustin adopts a protective bravado in the aftermath of the violence. The fragmentation that pervades the text is also a sign of negotiation. While the chronological narrative is not represented until the final page of the novel. As a reader, it is before cause. This formal structure represents the experience of trauma that is grappling with in the aftermath. Book One, *The Oldest Orphan*, depicts the importance of memory as a tool of survival; early in prison you realize that memories serve a purpose, I live with my soccer games. By focusing my thoughts on them, I can overcome sleep (11). Later in the narrative, Faustin's ability to remember movements allows him to confront his past and his presence.

His enactment of family rituals allows some to witness his emotional and Ambroise's Faustin's performance further affirms the value of memory, especially for children.

In this genocidal space, Faustin frequently shelters himself by adopting a glib and sarcastic attitude towards weakness and compellingly demonstrated in his relationship with the Rodney, the Rwandan countryside with a few of his compelling images and narratives having been saved from Nyamata church amidst a swath of bodies moved through, Faustin speaks of trauma with a deep affective and narratives of his own suffering for the camera, and with Rodney's traumas not his own with concerning gusto:

When we left the BBC people had a doctor and a nurse used to the TV at Fraternité Bar, I was with a lot of people and a lot of bullets. Swiss television took us to the base of Paul Rodney's and my reputation worldwide. The Belgians, the Mushas, the Australians, too. I didn't need a microphone. Rodney would set up a camera and I controlled all by myself where I had never set foot, immediately recognize the character of the place where I had been dragged out of; filled with wires, their strings had been slashed at the church had been murdered in the brewery where the blood had been banana bread, where their ears and intestines had been roasted to serve as meals for the attendees for the best behavior. I remove my cap to show the scars on my head, to see the

cuts on my shoulders. I said myself, I don't know how I should  
 invent some heroism over them even as I describe how I had been able  
 to repel my assailant on a bicycle and pedal through the bushes to the  
 nearest forest. Then I said to myself, I will raise this thumb up  
 to show that it was good, but I will do it again somewhere else  
 to be rich! (66)

What Monénembo emphasizes in this passage is Faustin's distance from  
 which he describes his life, without seeming to recognize that these his-  
 tories are his own. His ability to invent stories about his own wounds and  
 memories in place of imagined traumas. His refusal to become a  
 performance suggests his dispassionate attitude regarding his life. The  
 scene occurs when he is living at HQ with his siblings, there is no  
 comment.

After Faustin shoots Musinkôro at HQ, he disappears into the city  
 to avoid arrest. However, it is clear from the shift in his narrative that  
 he has unhinged his memory. In order to avoid facing his experiences with  
 the communities he earlier savaged, he convinces himself that he is  
 human:

Three months went by. You know, I had a life as a wild animal  
 in the bush. The world of refined men and clean aprons was in my  
 hole. I didn't need the outside world. My parents? My sisters?  
 My memory had deserted me. I told myself nothing, I felt no blame. I  
 didn't need any other place than this, Kigali, this green paradise.

Plans that Father Maftom made. I had blotted out the word  
 believe that in return to the other had with me. (77)

This withdrawal does little to help Faustin avoid the memories  
 enter the present once Faustin is arrested and court proceedings  
 he feels more threatened in the present, he has more trouble with  
 past.

As with Deogratias, Faustin's experiences with violence are  
 memories of the genocide. Narrating his memories instigates  
 acts of violence, and conversely, acts or reminders of violence  
 earlier violence witnessed at the time of the genocide traumatized  
 the City of Blue Angels for the first time, he falls into a violent  
 memory of Italian words: slowly the fog in my mind lifted, the  
 images clearer, evocative, queija, risotto, café com leite, cia  
 muito obrigada. Emphasis in the original. While this is not explained  
 it is clear from Faustin's later memories that this violence is  
 that Faustin witnesses while still living with his family in Nyam  
 far more detail after he is told that he must face the court for

I was getting ready to go to school. Some were armed with  
 others with machetes. I don't know what came over her but  
 better to do than to go outside to look. They grabbed her  
 on the back of the head. They dragged her. They hacked her  
 (75)



Without identifying this woman, it is clear that he is referring to an Italian volunteer in Rwanda who was murdered by members of the Interahamwe. Faustin phones the Belgian Embassy and the BBC to inform others of the murder. The novel is set in Bugesera in 1992. What is significant about this is that Faustin's story is not just about violence; he uses his violence to cope with his own pain. This unsettles him and makes it harder for him to ignore his memories of home.

It is Faustin's realization that he has been sentenced to death that leads him to the final scene. The memory of his parents' death in the final scene is the final act of the text, and the horror of Faustin's experience is revealed:

Thick smoke was rising from the thatched huts. The air was full of the smell of burning. The small groups I had seen earlier were now larger. They were now standing in the air brandishing hammers, machetes, and spears. The militias were entering the village. It was the same scenario as before, but this time, it was for real. I understood the meaning of the red cross on the walls; those were Tutsi houses. Some of them on fire, others surrounded. I tried to save their kids. They were quickly caught. They were made to watch as their parents were slit. Their children's heads were smashed. In this narrative, the narrator becomes a witness to the genocide in one specific community; Faustin's narrative is more instantly more understandable as the reader bears witness to the suffering of everyone he knows. The final paragraphs of the novel enter into the genocide from Faustin's point of view:

We heard some orders. The windows shattered, the  
 crumbled to dust, dozens of shards of glass fell. They  
 were throwing grenades. The grenades exploded, the  
 on it resurfaced. The muddy water poured  
 out of a pipe. I don't know whether or my mother. I  
 from a grenade or finished with hammers? (96)

The fact that Faustin finally speaking about the horror that he has  
 throughout the novel is compelling; either his fear of his fate  
 trauma anymore, or he no longer sees the point in his  
 near. Regardless, his trauma finally demands a voice, and his  
 suppression, becomes complete in this moment of narration. This  
 is an interesting one, as Faustin's memories are directly linked; the  
 is the beginning of Faustin's death sentence, protracted as it  
 initial trauma. In his final trauma has occurred, and he  
 and demonstrate the role of memory in shaping the actions and  
 genocide.

Exploring the role of memory in the lives of these three children  
 demonstrate how memories of the genocide help  
 survivors. These representations of the genocide emphasized the  
 sympathetic Hutus but the struggles of survivors to process the  
 horror are too complex to be briefly described. Through the  
 reader gains access to the experiences of the survivors of the  
 indicate the ways in which memory can become a burden for survivors.

discusses or fails to discuss his or her experiences can serve which they have processed their memories of the genocide. The into the cascading impact of the genocide is generally put tolls and physical destruction during the genocide the challenges of integrating lived experiences as both personal and communal inter as the invisible destruction that can occur even after it has ended. Survivors are not without deep, and at times, destructive trauma. genocide, these texts make clear that many of the survivors

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Recovery after genocide, particularly one perpetrated within a While practical elements of recovery are a matter of organizational emotional, political, and ideological factors to be considered. The Genocide predicated a fragmented sense of national identity, and at this fracture was even more fundamental to Rwandan identity. remained understandably high and ran along ethnic lines. The simple which Tutsis were victims and Hutus were perpetrators, remain opportunity for a recovery of the social order, but the legacy of genocide, remained a risk. The process of social recovery depends of national identity that can accommodate all Rwandans, and many experiences of the genocide kept in mind that a person traumatized via the culture in which he lives, and any treatment account of that (Hunt 1988); while individual recovery is personal of larger social structures help to provide a context within a social context.

memory, which can accommodate multiple perspectives, develop  
 can empower the individual as well as the community. In her  
 identity, Smitherman writes that testifying [is telling] the truth  
 testifying, then, is not plain and simple commentary but a drama  
 enactment of one's experience. Thus one's humanity is reaffirmed  
 his or her sense of isolation is diminished. In this way, the act  
 to construct a coherent personal and collective identity, a point of connection  
 between people while also laying the foundation of national reconciliation.

However, in a country where organizations actively seek to  
 Tutsis, the integration of Hutu narratives of the genocide is a  
 subject. It need not be said that some Hutus rejected the rhetoric  
 made themselves targets while doing so. Moreover, many Hutus  
 threat of death by militia and the fear that accompanies the  
 process of constructing a collective narrative of the genocide  
 dichotomy on which the genocide was predicated. However, in  
 South Africa after the end of apartheid, Singh and Chetty agree that  
 narration are denied within cultural and social spaces, one can  
 particularly if that memory is of a traumatic event. Regularly, the  
 tensions that existed prior to the genocide, it is important to  
 let go of binary categorizations and consider that when we do  
 every experience of the genocide. One way to begin such a massive project  
 experience is through literature, as writing can bring the dynamic  
 fore and give voice to complex experiences of violence and

communities. Such writing addresses multiple causes of trauma cultures doing the work of therapy, in a collective sense, but also in an individual sense (162).

Despite the challenges that Emma's narrative emphasizes, the possibility of personal, social, and political recovery. Emma's putting her experiences into words marks the beginning of her recovery. Gacaca courts, initially traumatic, assures her that there is a path to anger and particularly important for her recovery is waiting for justice. Public discussions and investigations through the Gacaca courts. This social acknowledgement of loss and suffering is a means of individual healing and public affirmation but also serves a larger purpose of legitimizing the genocide. Seeing the perpetrators on their turn at court, Emma realizes how she transformed her understanding of these perpetrators: in the morning they were laughing. Others sat on the edge of the truck, their heads bowed. She had been prepared to see monsters, men with faces of simple peasants (68). For Emma, the rhetoric and experience of the courts changes the way that she understands the perpetrators. This change is large in her perception of those around her, making it difficult to distinguish between good and monstrosity can take the same form. However, this is an important part of genocide do not preclude possibility of remorse and contrition allows her to see perpetrators as people. Although a small detail, this establishes recovery as well as a movement away from the essentialising narrative.

In order to reclaim government aid as a victim of the genocide, Emma returns to her mother's village and the site of her experience of genocide. In this village, she is wary of strangers and of Rwanda as a place of genocide in her mind, even nine years later. However, these twin concerns begin to fade as she returns to her adoptive village and begins to walk to her mother's village. The village is filled with pedestrians, she is surrounded by others, and she feels free and easy, it felt to be anonymous. For the first time ever, she is not alone, people, walking with them or past them, invisible in the crowd. With Mukeyuru, this journey allows her to reclaim a place in Rwanda. It also has a profound impact on her. Because she is now, at a point, consumed by her trauma, she is able to see the genocide differently. However, having shared her trauma with others, she is now able to see the genocide and construct a new vision of Rwanda as a place:

Emma realized just how bad the shock was. At the beginning of the journey, she had been so shocked, she had not even imagined she would be so much, feel so calm. She could see signs of the past. She saw nothing on the faces that reminded her of the past. She had been through and that had shaped her. This journey showed her that seemed to be at peace. She could see positive faces and people that had looked blacker than before. And for the first time, she felt strong and confident. (113)

This evolving definition of Rwanda is an important element in Emma's narrative. She demonstrates the importance of defining places of refuge once a measure of recovery has been achieved. As a Rwandan citizen, she uses the genocide as a defining feature of Rwanda's identity. However, this trauma does not take precedence over the significant efforts of reconstruction. In fact, her narrative of Rwanda's emerging national identity is one that she has explored through her writing and engagement with other Rwandans. She also considers the efforts towards recovery which have marked the post-genocide era in Rwanda.

When Emma returns to the burnt remains of her mother's home, she initially is unable to approach this building. However, her friend, a young Rwandan, allowed her to excise her fears, and she eventually builds up the courage to return. Her memory of her mother's murder is a powerful force in her life, but her life is ultimately more than the memory of her mother's death. She finds a surviving photograph of her mother, which suddenly overpowers her memory. The weight of this remembrance is too much for Emma to bear, but she finds a way to cope. She writes a testament to the full recovery: exhausted, she lay down on the ground. She had found the ruined house where she had been born, and where her mother had failed to protect her memory (126). It is in this village that she learns of her mother's death and her age at her death, 22. The narrative here demonstrates the importance of recovery, identity, and the journey towards healing. Although a fictional text, Combres includes an epilogue in which Emma's future is set out with hope: "four days she is old & she is now at peace with the world and she looks to the future with confidence" (131). This is an interesting narrative.

helps to emphasize the possibility of recovery and of the importance of integrating the genocide and national identity into the national narrative. This is an effort to assert, via narrative, the continued survival and success of the nation and to emphasize that as recovery occurs, Rwanda as a nation, and citizens as individuals, can move forward with their identities as survivors with their identities as

In the genocide, Deogratias has no family or community to draw support. He is mocked by local children for his beliefs and his experiences during the genocide suggest that those who survive the genocide may have a difficult time finding a sense of purpose. Deogratias's recovery efforts are violent; he kills the three men who attempt to end the violence during the genocide, justice can only be gained through violence and not through reconciliation. Prior to the genocide, Deogratias takes Brother Philip to a local Urwagwa exercise of sharing Urwagwa (Rwandan belief in the power of the dead) in this custom to murder Bosco, Julius, and Serg can be seen as a larger social customs and traditions of the genocide. Deogratias's misguided actions demonstrate the danger of the genocide as the social and political environment can become loaded with hate, bitterness, and the process of reconciliation becomes liabilities to the nation. The social reality can also be applied to observers outside of Rwanda. With Deogratias's inability to recover that failure seems to recognize the need to perpetuate Rwanda as a nation of genocide and social chaos, with Rwanda as a possible nation.



Brother Philip's reaction of disbelief and horror mimics the Deogratias's actions. What is compelling is that at the end of the novel, in the rape and murder of Venetia, Apollinaria, and Benina, he takes a beer and slides it towards Philip, saying Philip & I have been in with me, in the old days & Now it's your turn to drink the poison (76). It is not Philip in the same category as the lecherous Serg, militant Julius, and men actively promoting the violence of the genocide. Perhaps Deogratias sees Philip as meddlesome and blames him for the genocide as a reminder of what was before the genocide began, and Deogratias silences all such reminders. Either way, Philip is shocked by the confession: oh, God of mercy!...I will pray to the Lord and ask Him to forgive me to give me the strength to forgive you (76). Deogratias's response is revealing: I don't need your forgiveness! Nor the mercy of your confession! (76). His disassociation with reality in this moment is a fundamental break with reality. He is no longer feels human, and seems convinced that he will exempt him from further punishment. Compellingly, he translates his trauma demonstrating the chaos of his memories in physical form. His confession has confused the concepts of right and wrong, good and evil in his mind, and his need to reinstate order by executing those he deems guilty.

Moments after this confession, the Rwandan authorities are still treating him as a dog, and still violently urging Philip to join the police to social order, as these killings are being brought within a larger framework of the policemen explaining that it is his duty that Deogratias is under

French tourist, his death is termed an assassination (77) and draws international attention. There is no mention made of who actually killed him. This is a moment when the text demonstrates the death of neocolonialism in Rwanda; Western lives, however despicable, are not. In the effort to recover civilization, the system of industrialization is seen as more valuable than local individuals. Deogratias leaves the final part of the text in a state of trauma and likely never to recover. It is clear that his actions identify him as a perpetrator, and that the crime of killing a Westerner is viewed more heavily against him than his role in the genocide did. The intention is not recognized by those arresting him, and one policeman remarks Philip's death (77). In this moment, the person Deogratias was before the genocide is lost. He is a madman (77) who is seen as a danger to himself and others.

The final words of the text belong to Philip; holding the hand of his daughter rescued from the genocide, Philip can say only that Deogratias is dead (78). While subtle, this reminder that Deogratias is dead draws attention to the complex ways that good people, themselves, are harmed by the genocide. Personal recovery is stunted by a lack of community and the people who committed the crimes are trapped by memories which they cannot address and are compelled to enact their own justice. However, it is not clear whether the system of justice will take these extenuating circumstances into account. Certainly, the text encourages us to recognize that Deogratias is guilty of his crimes in the larger circumstances. To see Deogratias as a perpetrator without context is to oversimplify his crimes. The lesson reminds readers of the

exercise similar critical thinking with the end in course of the Rwandan genocide. Readers are not offered the assurance that the recovery of Deogratias's failed recovery demonstrates the responsibility of Western leaders and their communities.

As Deogratias, the Oldest Orphan, a text with a complex representation of recovery. Faustin attempts to establish structure in the years following the genocide, once he shoots Musirakururwa, who is arrested, and is in his society. Claudine advocates for a number of young men in prison, and asks, "If you go, then who will build Rwanda?" (17). His disaffected attitude towards the genocide, and his struggles to reclaiming family and a home, have alienated him from his nation: "I don't give a damn about where I've been born somewhere else" (17). This complex character is explored closely. While it is not clear until late in the text that he is in prison, the entire narrative is told from a jail cell, and his growing pervasive detachment, in his opening introduction, Faustin defines himself as a death row inmate. This initial identification in the text suggests that he should be considered in a particular regard to his role in the genocide. By providing text to explain his situation, he creates the need to draw distinctions between genocide and individual violence.

The court scenes late in the text establish a possible future of law must be reinstated in order to escape the chaos of mass violence. The court demonstrates a collective effort to rebuild Rwanda society but the genocide and its crimes presents a significant challenge. As

says: he is a minor even if the law isn't very clear on that. In There's nothing authentic left. We're on the things held soft a new redone: history, geography, government, we should stand by in order to (8-82). The text draws attention to the impact of genocide on the and innocence, and the fact of justice became models arbitrarily reinstated fundamentally by selective violence. Rather, the new Rwandan reflect the complex definitions of guilt and innocence produced the prosecutor is determined to define Faustin as an underage girl argues that this genocide simply avenged his sister. Crime of honor!...Just because there's been Rwandan genocide, it doesn't mean (82). These conflicting ways of understanding Faustin's crime understanding violence and enacting justice. From Rwanda and the who were encouraged by media during the genocide to see Rwandans as perpetrators of genocide, this statement is a powerful reminder assumed to come from the actions taken by Rwandan citizens. To a *génocidaire* for a crime committed three years after the genocide as such, this text exhorts readers to see that allowing the genocide national identity is a similarly dangerous injustice.

While Bukuru and Claudine urge Faustin to be respectful in by the judges and the presence of so many observers inspires bravado. Asked if he regrets his actions, Faustin says to one

You, if I slept with your sister, you'd do what I did to this honor isn't debatable anywhere in the world, at least not with

people were laughing, others were applauding Bunk myu who was  
and gesturing madly. And Claudine's face was beaded with  
verge of fainting. On the other hand, Faustin said.

Faustin's insolence has protected him in the past, and particularly the  
years in prison, but to the judge, it appears as unrepentant arrogance  
for his actions, and for his unshakable belief in his own right to  
crowd. He even dares to say that he is one who knows how to defend  
not afraid to speak up for himself (83) and takes pride in his  
wit, which has been essential to his survival as a prisoner in the  
Undaunted by the power of the court, perhaps because it had lost his  
family at the onset of the genocide, Faustin goads the three judges  
with little thoughts representing himself. As one of the observers  
his words, Faustin glancingly replies: all I've done these past  
my head cut off, I'll regret only one thing, that I didn't take more  
(83). In this moment, Faustin mischaracterizes his wife, who has not  
protected him to this point, the very understandable motive for  
this moment in court is yet another challenge, and with consequent  
complex for him to understand.

Faustin's honest replies to the judge's questions show the  
antagonistic nature of his relationship with the Rwandan society. To  
in a socially enforced system of justice was destroyed for Faustin  
orphan in Kigali for three years taught him to rely on his own  
order to stay alive, while he has seen his wives to protect him but the

increases his need for security. He purchases the gun to protect himself and his family. He believes that they are safe on the streets of Kigali. However, the Rwandan society has not recovered sufficiently for him to trust others. While this fear speaks more to his own sense of insecurity than to the threat becomes very real for Faustin and his sister together. At that moment, witnessing what he perceives to be a sexual attack, Faustin decides to survive the genocide. However, survival tactics such as the reconstituting the rule of law; in this instance, his actions under duress dictate right and wrong. Although arrested, jailed for two years, Faustin is genuinely unaware of the power that he is wielding over his own authority. So disconnected is he to this proceedings that he accepts his fate without understanding what it means. It is not until he witnesses the murder of a violent Rwandan that Faustin begins to understand the severity of his punishment. In this moment, the failure of individual recovery without national recovery of the ruins to fullness is evident for Faustin because he does not experience the recovery of other individuals in education and religion. Instead, he is left with his own authority, as this survival tactic to survive genocide places him at the center of his efforts of recovery in Rwandan civil society.

Faustin's conviction says a great deal about the regenerative power of Rwanda. In an effort to reassert justice and order for recovery, the law is applied aggressively. However, this legal system is not the work antagonist of the assertion of law in Faustin's case seems to victimize someone

gender is more than a reflection of inherent violent tendencies. By his actions as a complex response to the violence and loss of the wider society of Rwanda. Ultimately, it is his survival that allows him to recognize the recovery of larger systems and the law as the reason that he commits murder. It is, in the end, the trauma of the instigation of the narration - death in the Nyamata Church suggests that free trauma can serve to unlock old trauma; ironically, his death sentence to the death sentence he survived in the church:

When I regained consciousness, I noticed that their bodies were in my mother's chest whose breast still dripped with blood. And an old woman was standing over me. She found the strength to push through the swarms of flies and piles of decomposing corpses. I rescued one this morning, she whispered. Both times, I thought I was dead but I wasn't sure. But once I was back home, I couldn't stop thinking about the one that came back to me. I had to tell her that I was not a child. You were my mother's newborn and you were not a man like others. You were born twice. You were suckling her milk and the second time, she was born. Oh, God, seven days after the massacre! There was always a life that passed through. (96)

That this young body, a miraculous survivor, is now a convicted murderer powerfully demonstrates the pervasive nature of the violence that was not made a priority of the individual and the nation.

Far from the *Blind Hope*, *The Oldest One* with the horror of Nyamata massacre, assuring the reader that Faustin, one of the of 10,000 people within that church, will not survive the recovery narrative presents the genocide as a horror for the reader, as every moment demonstrates, the development towards the ultimate recovery experience of genocide in this text, efforts towards recovery lead to the retelling difficult can be to move past massive events like this. Much like own understanding investigates and personalises one's experience of those loves. The lives of both young men, and by the end of the novel, a radical change as they attempt to within their society. What is Deogratias and Faustin is that violence is a means for the loss of employed prey, as they perceive that the state cannot or will not part, this representation of the failed recovery of two protagonists complexity of societal recovery. As the camera selects Rwanda with insufficient consideration given to the way that post-genocide era. While *The Oldest One* cannot suggest that the recovery of justice is dangerous to citizens, it does show how difficult is to reinstitute overburdened and violent the genocide. Deogratias demonstrates an effective of law, but the hierarchical structures of justice that exist in colonial space. In both texts, the recovery of the individual is at odds with the recovery

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All three texts undertake the important work of exploring individual genocide, the impact of violence on family and community. While the texts



aid, the social context of trauma and memory, and speaking to a wider audience, these texts make the Rwandan experience of the genocide more accessible. They do not rely on the common Western media outlets to define Rwandan suffering. The authors provide multiple perspectives in order to nuance the reader's understanding of this event. This becomes accessible to a wider audience and provides the opportunity for greater understanding of Rwanda as a nation. Cathy Caruth defines trauma as an event that, in its unexpectedness and horror, cannot be placed within the framework of knowledge, and the trauma of these narratives reveals to readers the limitations of their schemes of prior knowledge (153) about Rwanda. Such an understanding of literature, would allow for a critical engagement with the historical events which have defined Rwandan national identity and the Western construction of the experience of trauma in the post-genocide era. These texts offer new understandings of the genocide and assert the value of Rwandan oral traditions and understandings of the genocide. Presenting the genocide within a broader context helps to establish a more rounded understanding of the impact of the genocide on Rwandan society and international actors, undercutting the depiction of the genocide as a purely internal event.

While individual responses to literature can be powerful, the texts discussed here play in the international discourse about Rwanda. Written by Rwandan authors, these texts care to present the genocide within the larger context of Rwandan history. Few Rwandan writers have written about the genocide, because of the lack of a strong forum on the international stage. Rwanda does not have a strong forum on the international stage for the sharing of understandings of the genocide as an event in Rwandan history.

productive social discourse between West and Rwanda. In the years and recovery have been a primary concern for the Rwandan government, the international understanding of this effort has changed narratives, with the emphasis on memory, development and the genocide within an international speaking community. This human representations of individual experience is pivotal to this project generated by the group, is a social framework in created, i.e. the social discourse (Hunt 99). By representing survivors in literature, these attempts to change Western public discourse on Rwanda. Jenny Edkins writes that a study of practice insight into political community, and the forms of temporality and accompany contemporary forms of political authority (Hunt 99). These texts, among others, rely on tropes and colonial narratives of Rwandan identity in contrast to a fundamental disinterest in Rwanda as a social space. These texts, among others, demonstrate a concrete attempt to represent the genocide within an accurate context, emphasizing the human experience of the genocide. By remembering the genocide, these narratives implicitly challenge the role of Africa and the role that Africa is accorded in global social, cultural and political discourse.

Raphael Lemkin, who coined the word genocide in 1943, argued that it is impractical to treat genocide as a national crime, committed by the state or by powerful groups which have the backing of the state. A genocide is instigated or backed by itself. By its very legal, moral and human nature, it is considered an international crime (Lemkin 1943). While this mandate was

ignored during the genocide in Rwanda, this emerging literature of genocide and particularly the sustained experiences of those providing productive insight into the lives of genocide and Rwanda has undertaken towards collective recovery. In this way, readers become witnesses to the importance in Rwandan history. These texts of Rwanda are also a part of recovery, an act which itself undercuts the colonial and neocolonial voices. Moreover, these texts provide the opportunity for an emerging identity as a lived experience rather than as fleetingly depicted in media broadcasts during the genocide. For readers who have been understood by media coverage alone, these texts establish meaningful representations to contextualize the genocide with dignity, these texts urge and encourage similarly recontextualize their understandings of the Rwandan and their own social contexts to the ways that African narratives have been disempowered throughout history, these texts assert the human horror of this genocide, and demonstrate to Western reader. These are narratives of empowerment, even when recovery fails, because of the value of Rwandan experiences and perspectives. -Rwanda texts, demonstrates a decolonizing discourse and complexity of Rwanda as a

## Chapter 1 Affirming Recovery and Demonstrating Cultural Activism through Literature

Tragically, the emotional valency of testimony has little to do with the suffering or pain that it carries, than the debt it owes to the social and political milieu it encounters and its capacity there to transform it.  
Gillian White, *Stolen Weapons: Autobiography in Transit*

Compassion is an unstable emotion. It needs to be translated into action or it withers.

Susan Sontag, *Regarding the Pain of Others*

The representation of genocide in literature and drama can serve as a profound form of social and political education for Western, as much as for African, readers and audiences. These explicitly and implicitly explore the process of restoring attention to the events that took place in Rwanda since the genocide ended, and the ways in which these changes have been mobilized. The Rwandan Genocide ended with the Western media coverage of the genocide. These productions offer the opportunity to explore the nation's practice of exploring how the genocide has been integrated into the social consciousness, the contextualization of interests and concerns of Rwandan citizens, and the political discharge of the genocide by affirming the value of Rwanda and its recovery has been dependant on the collective identity of its citizens. These texts permit readers to engage with this emergent national identity. It has been a significant stumbling block for citizens on both sides of the genocide. Every literature can allow for effective communication between cultures and emphasize the need for new modes of interaction across cultures. As Fardon comments, the development of literacy and the circulation of texts [provides a] capacity to imagine identity in terms of a community.

immediate circle of fellows (177). By offering insight into the genocide recovery for a specific community, *Confessions* allows the reader to more closely engage with past identity

There is always a danger with exposure to history for education and simply reiterate antiquated or racialized stereotypes. The experience of post-genocide citizenship, though not wholly objective, offers the promise of accurate insight into the world in the narrative and life experience, though the benefit of writing and public worlds. As a means of exploring different societies and cultures, these texts are available to Western readers. However, autobiographical writing is often exoticized and can increase book sales, even while decreasing the potential of the text. Gillian Whitlock, discussing the role of autobiography in political discourse, observes that autobiography

can personalize and categorize people who frequently experience unseen or unheard. To attend to a nauseated body at risk of feminist body abuse to attack a refugee is to make powerful interventions in debates about social justice, sovereignty, rights. But it is a soft weapon because it is so persuasive. In democratic societies propaganda is frequently used to promote ideas but the manipulation of opinion and emotion in the public management of information in the engineering of consent. These narratives therefore engage critically with the information and consider the local and cultural influences that shape individual

in post-genocide situations, these texts can serve as effective educational tools for reader engagement within social and political discourses. The role of the storyteller in his consideration of war trauma and memory, and the relationship between the storyteller and the reader should be an active one, a shared exercise. The storyteller needs a discerning audience, and he must elicit some sort of response (44). Texts which educate the reader about the real world and the real society are valuable, but this education is far more productive if it is based on this information rather than on the instructions of antiquated politics or an official policy of ignoring rather than engaging in the trauma of other nations. In this chapter, cultural education is a powerful tool both at the national and individual level.

Amongst many autobiographical narratives of individual experience, *Leifdet* and *Teell: Discovering God Amidst the Rwanda Genocide* by Immaculée Ilibagiza and *After the Rain* by Paul Rusesabagina; these texts have been popular Western audiences. *Survived Genocide in Rwanda: Personal Testimonies* is not widely available in Western markets, but through a collaboration between the Kigali Media Arts Trust, an organization that strives to aid communities recovering from genocide and other traumas like them, are important because they give voice to the experiences of survivors after the Rwanda genocide. However, these texts fixate on individual survival rather than texts which more directly explore Rwanda's recovery. Just as Courtemanche contextualized the genocide in terms of colonialism, the work of Véronique Tadjo and Sonja Linden considers the politics of

neocolonial framework, Rwandan identity definition in Rwanda as well as on the international stage. The review explores interactions within communities, especially at a domestic, affirming the need for discourse in order to assure recovery. If community is never a fixed idea, it should not be a noun, always the outcome of social actions and processes, therefore impossible to perform without the presence of this people (2). Community as it is with the works of Tadjo and Linden apart from focus more specifically on individual experiences.

Tadjo's narrative is a shadow of Imana: Travels in a New Heaven for the Duty to Memory project organized by Alan Nocky in 1998. It takes the travel narrative, but bears little resemblance to the travel memoir popular imagination in the early days of colonialism. Her narration is a revision of the trope of the male European observer in form is valuable as a didactic tool by which to observe responses on display for Antioch. Tadjo records her own pleasures, and is confused. At other times, she conveys scenes without commenting on them. She accomplishes two distinct projects: inviting close conversation with the reader's own emotions while she speaks, and creating a space for the reader's reactions without authorial influence. Through the address form, she encourages correspondents to write to her.

Tadjo's specific intentions in this text are to memorialize recovery within post-genocide Rwanda. Together, these subjects help to convey a sense of

integrated into individual and national identity. The role of genocide remembrance is interesting to consider because Rwanda's memorials are for Rwandans as well as for international visitors. Responses to the memorials vary considerably from person to person, particularly across nationalities. Responses are shaped by the way individuals relate to the genocide; Ray observes that commemoration may take the form of mourning in which suffering leads to an effect reconciliation with the past; alternatively, it can take the form of expressing grief and anger privately. Aware of the diversity of possible responses to the memorial spaces, Tadjo offers her own response to particular scenes or events, and the reader's response through stylized narrative does not allow the reader to become caught up in any one particular perspective. She attempts to explore the complexity of the genocide with a focus on the voices of progressive literature that look beyond the horror of the genocide to acknowledge Rwanda's recovery. Ndiaye worries that there is a degree of sleeplessness, of rumination, of the historical suffering that is ultimately fatal to the living thing, whether this living thing be a person or a nation, and to this end, Tadjo's awareness of the need to temper the power of the past is invaluable to her writing.

As Tadjo's text is a travelogue, she records her interactions with the people she meets throughout the country. Her imaginative choices to the way she explores the complex subject of the genocide and draws on the reader's attention to the issues addressed by the Rwandan population. Tadjo also demonstrates how the genocide has shaped the collective national identity of Rwanda. This is a particularly important consideration.



become so important a presence, both for national and international citizens. In the case of the Jewish genocide of WWII, post-war identity came to define Israel's identity and politics, though this is by which a social memory is assimilated into the public sphere. The public acts of discourse around events of mass violence show how they will be integrated into constructed narratives of identity. It is in this sense that the social memory of the Holocaust, the Jewish narrative was constructed; by individual experiences Jewish people were united by enemy. When identity becomes a space generally originated from the outside. However, in the case of the construction of national identity is challenged by the fact that Rwanda has different memories and perspectives on the genocide. It is in this sense that the genocide while simplistic identifications should be avoided, it is the perpetrators and the victims of this violence that are the most important experience from very different subject positions. Human beings are often post-genocide societies often regard the nature of societal memory. A failure to include multiple perspectives into the narrative renews conflict, as identities forged out of half memories or future traumas (Krog 32). It is precisely because of the complexity of coherence in the Rwandan recovery that Tadjo's approach is so important for the recovery of the nation, and not just the victims of violence.

The text *Linda's Story* Have Before Me A Remarkable Document By A Young Lady From Rwanda published in 2004. Linda's story is an interaction with a Rwandan survivor in Britain, so while not aut-

based on personal experience, much like Tadjó's narrative. This text explores the diasporic community of Rwanda through the character of a survivor and a refugee in Britain. While ultimately this play, *ni*, also addresses Juliette's challenges within a society that is at odds with her needs. There are multiple complex factors at play, namely, the economic division of labor in her country amidst several very complex issues demonstrates some of the challenges faced by those escaping genocide and attempted to begin new lives abroad. It also reminds us that this does not occur in a vacuum, but rather, takes place in a context of global history. This framing also allows Linden to explore the potential interaction between the world she observed the genocide in her country and the contemporary neocolonial influences that shape her decisions.

Racial inequality is an important issue addressed in the play. Racial inequality was fundamental to the responsibility for the genocide in April 1994. In choosing Juliette as the protagonist of this play, originally written for a London audience, Linden asserts the value of this youthful, female perspective for the edification of the audience. As the copy on the program by the publisher explains, the violence received little attention in the media, and this stands as one of the few avenues currently available for Rwandan voices to be heard internationally. In *ni*, Linden's focus is on the politics of the genocide; McKittrick and Woods note that racialist essentialism subjects and their geopolitical context are being elsewhere (on the margin, the underside, outside the norm). The play conveniently upends the mythical norm and erases or obscures the

communities (4). The policies clearly have an impact on the life of self black communities, there is also a larger context and By understanding the relevance of struggles by black communities in larger social and political contexts, communities are further denied a voice in international discussions. Fundamentally, dismissing individual and collective voices is based on the assumption that these people have nothing to offer the international community. It asserts that for too many, Africa has not yet achieved the state of development within most global discussions (3). If representation that undercuts its success potential serve the neocolonial hierarchy that validates the Western world's economic disestablished by the Western international community observing genocide, how can they have understood and addressed these issues on an equal place in international discourse. By bringing Juliette's story to the fore, it instigates an important dialogue in which Rwanda is not just a victim of genocide, but of racial politics more generally.

In discussing the use of restorative values in recovery from conflict, Tschudi writes that

a typical reason for the failure of negotiations may be that humility and respect are not present in the process. A wider problem contrary to restorative values is that we are in direct, unmediated contact and see things the way they really are. This is a very simple point and the reason for poor communication when we encounter others who see things differently from us. (54)

He makes the important point that without equality and a willingness to make little changes in any given interaction and recovery is not possible. Since the Rwanda genocide of 1994, there is an international movement for recovery. This means that constructions of modern Rwandan communities remain framed by the same assumptions which denied them their place. By applying Tschudi's concept of productive recovery to Rwanda and the international community, it is charged with a false understanding of the emerging identity politics of Rwanda and recognizing the complex nature of the population will condemn Rwandans to the same painful identity politics defined by colonial and neo-colonial discourses. In a more progressive and productive interaction, Rwandans must be seen as complex individuals and encouraged to redefine themselves. Certainly, Paul Kagame's government has worked to and pursue an national identity. Now, it is the responsibility of the international community, both individual citizens and governments, to engage in a new definition and reject jaded racial prejudice. Through public participation and engagement with foreign cultures can become a powerful means to foster respect between diverse communities.

The second character in this play is Englishman, Linden, who has published a book of poetry and is beginning to find success as a writer. He works at a Refugee Centre as a writing mentor. Linden's choice of this play serves to foreground the interaction between the audience and the audience to change as a development in the play. In the fact of their initial hesitation, Linden demonstrates the importance

When they first appear, it is their differences that are most evident. However, as the characters begin to confide in one another, the energy of their friendship becomes a powerful presence on the stage and engaged with the live audience, demonstrates a lesson it seeks to convey: that honest communication can unite across gender, and class divisions. Linden, aware that repeated interactions with different convictions and different cultural, ethnic or religious stances can build capacity to understand the perspective of opponents and thus work across group (Rhone 11), uses her play as a means of educating the audience about the rewards of cultural interactions. As they collaborate on Juliette's story of genocide, both characters gain insight, empathy, and respect for each other's experience.

The Shadow of the Mountain: A Remarkable Document Given To a Young Lady From Rwanda is a play that is a rare example of a play that is a response to social and political shifts. While it is a play that is a response to social and political shifts, it is also a play that is a response to the changes to Rwandan identity construction that have occurred in the last few decades. Both Tadjo and Linden use their plays in order to show how Rwandans have incorporated the fact of the genocide into their lives, and how they have done so negatively. The research question that seems to drive both texts is: How have Rwandan citizens in the post-genocide social and cultural landscape been influenced by the genocide? Both authors examine how the genocide has shaped perceptions of Rwanda and its citizens. Their texts are an effort to provide new definitions in response to dated or absent constructions of Rwanda.

stage. They privilege Rwandan voices and do not undercut a clear bias in representation. These interviews demonstrate conversations between Rwandans and the writer, and they provide readers with a model of engagement and testify to the value of a hierarchy in favor of equality.

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Tadjo's personal interest in Rwanda is admitted in the Shadow which narrates her journey through Rwanda. She text with an admission of her position in Rwanda, a choice which ultimately is a political motivation for her writing.

It had long been by dream to go to Rwanda. No dream is long felt a need to exorcise Rwanda. To go to that place was on television and the images that had flashed across the world, an indelible horror in every heart. I did not want Rwanda to remain a primal fear. (3)

It is compelling that Tadjo admits her susceptibility to the popular frame of Rwanda for Western viewers, as it aligns her with her readers while identifying the question of representation. Her narrative about Rwanda is an examination of Rwanda as a space of horror and a source of investigation. She here urges her readers to join her in this examination, a political motivation to challenge the representation that took place during and immediately after the genocide, which requires engagement directly with Rwandan individuals and communities. Her understanding of the genocide is not one that recognizes it as a geographically localized but socially and politically diffuse event. She writes

particular premise: what had happened there concerned us all personalizes the genocide and Tadjó's commitment to represent Western readers not just Rwandans.

Tadjó's writing reflects her experience of traveling across Rwanda, but of her text is fragmented, a record of events and consideration narrative. Martina Kopf writes of Tadjó's narrative that the first impossibility of telling a coherent, linear story, of making a meaningful encounter (10) and there is merit to this analysis. However, her purpose in writing this text, which was to offend no one in Rwanda that is not entirely dictated by its genre. Her narrative offers episodic Rwanda: the people, the geography, the genocide are all present in the text even if they are not always in focus. Her text helps to imaginatively recreate the experience of traveling through Rwanda, and offer the reader space for their own interpretation. Tadjó's purpose here is to provide a Rwanda that is not mediated by authorial commentary, with the reader. This process of witnessing the genocide is fraught with challenges, but Tadjó's text provides a unique encounter with various Rwandans, a successful collaboration. For example, out, one does not have to trust his or her order to be effective. [Emphasis in the original] Despite not being Rwandan, or having any direct experience of the genocide, Tadjó's text begins with Rwanda and engages with a range of individuals who speak collectively for Rwanda's citizenry.

Tadjó starts from the premise that the genocide was a global event, regardless of how many eyes could see it. That's her text.

itself the ~~erasing~~ the understanding of Rwanda in the international  
cultural education ~~production~~ ~~is~~ ~~and~~ ~~these~~ perception that ~~as~~ ~~such~~ large  
violence is ~~not~~ ~~in~~ ~~Africa~~ ~~a~~ ~~horrible~~ ~~she~~

Yes, I went to Rwanda but Rwanda is also here in my country, I hear people talk of who belongs there and who doesn't. Creating foreigners. Inventing the idea of the Other? How? Where does this fear of the Other come from? In (37)g violence. This sentiment challenges the construction of any space or people that reminds them of a complex social and cultural division. In admitting to division in her own country, she reveals Rwanda defined by its own history of conflict. It is also interesting that she, a country; born in Paris, raised in London, and having lived as an adult in Mexico City, Nairobi and London (could be speaking of any of these). This further dismisses the simplistic boundaries so often imposed on the continent, second, and the historical/cultural construction of the center and the periphery. All of these seek to define through oppositional fundamentalist discourses of disparity.

In post-genocide Rwanda, Kigali is not a site of horror but rather of human action. Tadjo notes that from a distance, the city seems to have digested everything, swallowed everything. The streets are full, never-ending. Everyone wants to make a place for themselves, because (9). This introduction to the geographic space of Kigali helps the reader understand the genocide in Rwanda and its effects in the present. The crowd



people seem to surprise the author, even as they may surprise chaos and destruction of the genocide-genocide is, at the point, this invites awareness of the horror and the way in Rwanda, and which requires acknowledgement from the international community. Indeed, she herself when she says that a lot of time is needed to accept the sorrow she has been able to bear fruit (10). Her approach here is valid, her own presumptions and describes her own surprise to find Rwanda working towards recovery. Tadjo's admission that she expected struggling under the weight of its compelling. By admitting to her assumptions, Tadjo demonstrates the value of investigation and change.

Memorial sites, usually churches spaces, and as the viewings which wish to understand the lived experience of mass violence in Rwanda spaces where communities gathered, these memorials remain connected to a relationship that cannot be forgotten. Visiting these sites, Tadjo draws reader's attention to the affective nature of the experience of genocide which defines each. By choosing these sites to be her starting point to present Rwanda, Tadjo draws attention to the existence of the genocide (Foley 11) as a recent reality in Rwanda; the space itself and the politics imposed for Western observers first, at the expense of the Rwandan people. Rwanda's genocide as a defining aspect of its culture and identity, and how memories of past violence are put to use in the politics of the present. In 1918, practices of remembrance and the most active of burning

memorial sites in Rwanda are not intended to be a place of remembrance through purple fabric, which denotes them as spaces of violence during the genocide. Educational and political weight they do ascribe historical events with national significance. For international visitors, these sites permit the sites of mass killings; mass graves serve as a place of memory. Beyond recognition of the violence which occurred, these spaces also to discuss as guides are employed to explain the recent history of the events which led up to the killings. Finally, these spaces of bearing witness to the genocide in Rwanda; all sites have visitor logs in which visitors make comments about what they have seen and learned.

Tadjo records her visit to two memorials in Kigali, Rwanda. The first memorial, Nyamata, with the words: site of genocide. Plus orange figures attempt to define a suffering that cannot be conveyed with words. I am aware of this limitation of human memory and the reduction to one individual among the many narratives that are contained within this tiny corner of the world.

A woman bound hand and foot. Mukandorukundo, 1997. Twenty wrists are bound, and tied to her ankles. Her body is lying on its side. She looks like a woman who has been laid on a dirty blanket, in front of carefully lined up skulls and bones. She has been raped. A pickaxe has been used. She died from a wound to the nape of her neck. You can see the groove left by the pickaxe. Describing this image, Tadjo accomplishes two things: she invites visitors to imagine the act of violence, and she leaves a space for reflection.

to respond to this image. The image Tadjo paints of this figure death is a powerful reminder that each skull in the church also death. Scenes of death can be overwhelming, causing the reader encourages the reader to focus on a single human life stopped suffering. In the spare narration style here, Tadjo reminds the reader permits the reader to react without being directed the reader's emotions.

While Tadjo does not share her response to the body of Mu effect of the enclosed space of the church on the author. While the protected space, Tadjo experiences the church as chaotic: the chaos remains palpable. This is not a memorial but de exposed in all its rawness (12). This is an important moment describes the factual objects and images of the church, but she palpable to us. The chaos that she discusses here is not a fact perception but recognition of the meaning behind these bones on a single body. Tadjo is, but stepping back to see the whole overwhelmed by the sheer scale of violence evidenced in Nyam comprehension, and so she narrates the chaos, evoking the space sense of the church as chaotic. This difficulty finding appropriate words to write in the book more she reminds readers that this is not necessarily a moment of discomposure, narrated for the edification demonstrates the value of attempting to tell when such efforts fail short or fail.

At a second site, Ntarama, Tadjò turns her focus away from  
observe the guide whose duty is to preserve this space and aid  
Tadjòes that

white-haired and serene, the little old man has a quizzical look on his face. He is a visitor, weighing them up, setting up his little categories. He can categorise them straight away: those who will be shocked, those who will be pleased, those who will ask questions, those who will seek to rationalise, to understand, those who will give him no chance, those who will write: Never again! (14)

Tadjo continues to shape the visitors who witness the aftermath of the Rwandan Genocide, his ability to read the responses and emotions of his site of genocide. He temporarily imaginatively experiences post-genocide witnessing, and in doing so, reveals an interesting aspect of genocide: because Rwanda has been marked by genocide, visitors often turn to Rwandan citizens to understand recovery and loss. By virtue of his experience and accessibility to those who aid in the observation of this site, his own responsibility is in check. The range of emotions observed by the guide is an exploration of the ways that witnessing clarifies that the effort to understand is complex and distinct from carving out space for the reactions of her readers.

As Tadjovels through Rwanda, visiting her friends, she is in her narrative with the first she meets. This allows her to trace the complex genocide people of Rwanda, and, like the first, she is there to diversify this post-genocide population. This is one of the moments of interaction is particularly important. Westerners, as Habib observes that they can become a otherness of those aspects of their identity that make them connect through their own. Emphasizing in the (14) giving individuals residing in Rwanda assert their identity in this text. Tadjovels their concerns to the reader directly. This is particularly important as it is about the Rwandan identity is wholly up in the genocide. In an effort to resist such demonstration of insurgency, it challenges the popular Rwandan acts victimization and Rwandan violence. Discussing the representation Hall states that the attempt to snatch from the hidden histories place to speak from a moment is extremely important. It is a moment to be overrun and to be marginalized by the dominant forces of globalization stand as hidden histories brought to light. It is a moment to be a Rwandan experiences and supportive of a more dynamic view of

The text introduces a title and then jumps into the narrative of Tadjovels. This discussion is a brief overview of Tadjovels many interactions in Rwanda. The first is Nelly, whose story is entitled "Migina Suburb, Near the Amah". This woman owns a small bar in Kigali, at the back of which is Nelly's as wearing a hat that conceals half her face, and a long floral

almost skinny (34) <sup>14</sup> While she keeps her distance, after she and Tadjour named companion, she surprises them by inviting them to see [her] family! (35). It is within this household that Nelly's personal life is revealed:

At the foot of the bed, a girl is washing a child in a large white basin. She makes very slow gestures to calm the small child. Beautiful. She makes very slow gestures to calm the small child. I am a grandmother! [a] Sleeping baby [of age] and murmurs: This one is my darling. He is a gift. She seizes his arm and shakes him hard. The child opens his eyes for a few seconds. Then he goes back to sleep lying on his back. She uproariously and goes to the baby, whom her daughter is not touching. She slaps his bottom a few times saying: I don't want this! What are we to do with him? As she says this, a girl enters the room and says something without raising her head. Nelly stops short of smacking his mouth. (35)

This scene raises the issue of war rape in the aftermath of the genocide, a very conflicting issue that can shape a family's response. Nelly, the matriarch of this family, here demonstrates her personal pride and conflicting emotions about her two grandchildren. On the one hand, she demonstrates ferocious devotion and pride; for the second

<sup>20</sup> This issue has been explored in some detail by the Israeli artist Jonathan Torgov, who in 2006 interviewed and photographed Rwandan women who had been raped and were left pregnant as a result. This work was exhibited in New York under the title *Intended Consequences: Rwandan Children Born of Rape* in April 2009. The artist shows the children and their mothers together, and offers an interesting basis for the discussion of the complex relationships between mothers and children. One specific image from the National Portrait Gallery's Photographic Portrait Prize in 2007.

she has no love. This child was unwanted, conceived violently as a reminder of the genocide. Despite her, this is one of the most difficult problem suffered by families across Rwanda. Recovery from the facts and memories of genocide into a larger, coherent life of the genocidal rape is integrated into individual and familial recovery simultaneously represent the trauma of genocide. Tadjo notes that he is him (35) without reason, aside from the fact of his birth. While Nelly is aggressive with this child, she also poses a compelling question: to do with him? (35). There is no answer to this question; this is the result of the genocide and must be given attention in individual and familial recovery.

An additional issue here is the exchange between Nelly and the child's mother. As Tadjo enters the house, the daughter is carried and does not speak. Nelly introduces each of the children, nor does she announce Nelly's lineage. However, this young mother defends against a more forceful attack, murmuring something which compels Nelly. While the reader is not privy to what she has said, three things are clear: the parentage of this child, the young woman is devoted to him and his family. Secondly, Nelly and her daughter are conflicting themselves, it is the daughter who defines the family's attitude towards this rape baby. The fact that she curtails Nelly's attack suggests that this conflict has been handled roughly and demonstrates that these children are not the property of immediate families and that this is a challenge as Tadjo moves through N

and domestic space demonstrates how violence can be hidden within domestic spheres. In Rwanda's public spaces, while the rape has been recognized as a substantial burden, the lifetime consequences of this act are often ignored. In the case because in Rwandan culture, rape is a mark of shame and reject their public life with support or protection. However, Nelly's daughter is evidence of a changing social norm in Rwanda, as she Nelly's treatment of her child is a case, past required R think critically about traditional social practices and a new increased freedom for some.

The second narrative under consideration here is entitled offers a physical description to ground her narrative. Consolate She says that

Consolate's face of astonishing sweetness. Her skin gives and ivory and her graceful body sways to the rhythm of her and her smile has the taste of mango. Sometimes, if she describes a powerful arabesque. Consolate speaks in a hus out of her mouth with a clarity that makes you shiver. Her her speech emphatic. (28)

These descriptions of Consolate's physicality before revealing that Consolate's father is dead and she is a prisoner serving a life sentence remains in Rwanda to provide emotional support but no longer recognize mother on the other side of the barrier, this broken, damaged woman



nothing (28). Juxtaposing Consolate's current hardships with her past, she emphasizes how the individual devastates people so in the future. Accepting her mother's inevitable decline in prison, Consolate's future no longer exists for her. Her days are nothing but a long wait for another place. The world she is used to is far from this prison, from her captive memory, fixed, frozen in time. In jail, Consolate loses her only connection to family; in receiving a life sentence, Consolate loses her connection to her past. Unable to move past this reality, Consolate is waiting to be freed. While families of Tutsi and Hutu victims are covered in a narrative of how the families of perpetrators also carry a burden. Consolate, a woman of soft sentiments who cannot tear her gaze from her first litter of kittens, reminds readers that the children of perpetrators of their parents, and carry the weight of their parents' crimes, are unlikely to ever reclaim their families. As much attention is given to genocide, Tadjoo here emphasizes the pain of families and their children.

In a brief narration entitled "The Pastor," Tadjoo depicts the trauma faced by a pastor who was charged with protecting four children during the genocide. The belief that the churches were safe spaces and that the people in view of the clergy was prevalent in the early days of the genocide. The pastor's house was ransacked and the children were separated. One of the children himself; the pastor swung the machete once

Hiding in a refugee camp until the end of the genocide, the pastor is prosecuted for the murder of his only child. The prosecutor what he feels punishment should be paid must die (96). Scott Straus has a number of perpetrators (How Many Perpetrators Were There in the Genocide? An Essay) but there are no accurate testimony of these perpetrators were forced to kill, either by public pressure or direct readers of this complex form of participation in genocide, and difficult path to recovery actions. The pastor, convinced of his guilt, forgive himself for his actions under the threat of death. For he is deserving of punishment. The pastor thought of his future and a desire to begin recovery. Through this brief narrative about the genocide society, Tadjo encourages the reader to recognize both identified as perpetrators and as victims of this identity in the genocide by force.

In *The Man Whose Life Was Turned Upside Down*, Tadjo tells the story of a Frenchman who arrived in Africa at the age of five and whose whole life in Rwanda. Of his time in Africa, he says, "I encountered with Africa, this other turned me down and that gave me birth. What we have to understand is the necessity of difference. The necessity of difference is the necessity of an adoptive origin is his compelling love of Rwanda is an inversion of colonial and neocolonial perpetration of African culture and innovation. This man provides a compelling testimony of the genocide: I know the truth of this, I am a witness to it: France

keep her promises, she betrayed this country (26). While this is a common view, it is not a view commonly proffered in discussion of France's role in the Rwandan Genocide. In his 1998 book, *France and the Rwanda Genocide*, Philip Short, a man by birth and a Rwandan by choice, describes how he was seduced by his nation. He describes himself as a man living on his dreams, on the promise of a new life in this land of impossible love for a land which is now reaping the fruits of its forces which won't let him just be a human being (26). Tadjou, however, fails to mention the full role of Western powers in the genocide. For many, such as Short, who make their guilt for which he cannot atone and a sense of shame to lay down as such a displaced person, this depiction also reminds readers that the recovery does not solely involve citizens and naturalized citizens as well. From the era of recovery in Rwanda, the negotiation of local and international politics.

Internal interaction in Rwanda is further considered in *The Project Manager*, which details the experience of a man who was working in Rwanda on an agricultural project before the genocide began. Having survived the violence, driven by physical fear, uncontrollable fear, of being caught in the violence that would certainly turn against the foreigners (30), he returns to Rwanda during the recovery in order to find colleagues and work on the genocide. He has returned to pay them their wages, the money he held on when the Project closed its doors, amid widespread chaos.

explanation of his exit from Rwanda is a reminder of his own high to  
 days of the genocide, as expatriates were removed from Rwanda  
 protection. These moments, broadcast globally, have taken division  
 and nationality which he perceives as others. The guilt that drives  
 Manager to return to Rwanda is a mixture of devotion to the re  
 Rwanda, and awareness that his escape was the price of his  
 turning his back on Rwandan neighbors, and perceives himself as  
 in the larger refusal to aid Rwandans facing this genocide, and  
 and make amends. He believes that if the Project resumes on  
 appeared (30) his recovery is dependant on aiding his recovery  
 before the genocide travelling the country from end to end, look  
 a few (30). This type of arduous work is intended to speak to the  
 of his guilt and also his devotion to this country. Through this  
 permutation of the survivor narrative, and asks readers to reco  
 means embracing unhappiness in order to do so. The Project Manager  
 reasons for his survival, seeks to absolve himself by committing  
 agricultural work which first brought him to Rwanda. He says t  
 resumes, & I copy it (30). In this moment, the act of recovery is  
 personal, and demonstrates a sense of personal responsibility

The final narrative under consideration here is entitled Seth  
 the call to return to a home long abandoned. Seth is a Rwanda  
 massacres that occurred in Rwanda in and after 1963, and who  
 His parents were assassinated in Rwanda before he was born, and that the

nation Seth plans to return to Rwanda to raise his own family. into the country have convinced him that we have hit rock bottom again (77). Aware of the hegenocide, he recognizes that Rwanda is a country full of potential, and as a citizen, he feels compelled to contribute. When Tadjou expresses surprise at his willingness to leave the comfortable life already established in the States, he explains that his wife Valentine will be there and I will set up a business (77). He sees their social and economic recovery as essential to aiding in recovery. This desire to return to Rwanda challenges the perception of Rwanda as an undesirable place, the pull of home. Tadjou describes Seth's longing for home as pulses through the veins and the heart and the head (77). Seth is a member of the vast Rwandan diaspora, a testament to the severity of ethnic genocide. However, he also bears the marks of this diasporic existence (76) and his future in Rwanda is a conflation between Rwanda and his own stable childhood in Buffalo. Important here is the powerful draw of nationality, however blind faith in Rwanda's future compels him to return and face the challenge as the genocide recedes into the memory. Tadjou emphasizes, a rare emotion in the discussions about Rwanda's future, that this

These six scenes excepted from the interview with a Rwandan citizen demonstrate the complex subject positions created by recovery. This diverse selection of Rwandan narratives is an opportunity to interrogate the diversity of Rwandan communities and the ongoing impacts of the genocide.

of society. Tschudi notes that dealing with the individual level of the objective is to repair harm and thus foster dignity and empowerment involved. This requires participation of the local community. The objective is to promote and strengthen a viable community with text addresses both concerns. The portrait of individual citizens amongst survivors, loosely defined, by emphasizing the person in social and political crisis implicates the nation as a whole is affected by an individual level of the grieving and recovery process. By discussing the help Rwanda has received, a dialogue narration, historically used to exoticize spaces, is in this instance a means of renegotiating the international Rwandan identity. As literature that exposes the daily concerns by those citizens, it asks the reader to reject the simplistic construction instead see the diversity of Rwanda's citizenry, and the complex concerns.

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Tadjo includes a section titled "The Wrath of the Gods," a narrative structure to demonstrate the challenges of recovering social order in Rwanda after the genocide. The protagonist of this narrative is a traditional community guide who leads citizens to the spiritual world of their ancestors, traditional Rwandan religious beliefs and emphasizes the potential recovery of Rwandan communities. The efficacy of the narrative is

reclaiming identity, both for the speaker and for the audience. The describing -the opposite state of Rwanda:

The dead were paying regular visits to the living and when would ds(sic) why they had been killed&The dead would have one could hear them. They would have liked to say all that all the words whose utterance they had been denied, cut from their mouths. (41)

It is a bold choice to open this long section of narrative with the living, as recovery ultimately focuses on survivors and not choice dramatises the relationship between the dead in a way that burden of survival clear to the reader. The voices of these dead citizens in the midst of grief decided for voice in death speaks to in their own lives and provocatively demonstrates how survivors down their own survival in the face of so much death.

This narrative focuses on one particular dead man whose refusing to quit the cause he (42) angry that survivors are willing genocide in order to return to a semblance of normalcy. This earth with the living, cannot initiate conversations with the living their own pain, deafened by their own tears, and their regrets. and windows, but they did not open. He cried: Why are you a corpse and you no longer recognise me. Can you? (43) This failed exchange demonstrates how the memory of the genocide Rwandan society. The act of grieving is intimately tied up with

for survivors, it is also connected to the mourning of the dead. Thus, the grieving others is inextricably linked to the loss. In an effort to move forward from the genocide, Tadjo suggests that some Rwandans have returned to their communities from the complexity of community engagement and death to remind the living of the importance of remembrance as it affirms loss and asserts change going forward. This engagement forms the discussion of the genocide in Rwanda; the use of traditional and spiritual beliefs establishes a framework of instigating discussion and productive recovery.

The rage of this dead man manifests in Rwanda as a breaking of the refusal to open the gates to the other world & the rain hammered down that the spirit should remain where it was (42). Within the national political disruptions the genocide are mimicked by the disruptions in the world. The question of a fair compensation is a challenge to the individual and collective future in Rwanda. Why like this? What was my voice? Who will continue what I have begun (43). The deaths to consider, dwell on the past, while the survivors busy with social and personal recovery and try to move forward. The deaths of the genocide the fears of all Rwandans who survived to rebuild their lives even as the dead force this issue forward for discussion, the struggle until everything had come to a halt (43). Here that avoidance of the traumas of the past, divides individuals from their communities. What is clear is that public discourse is in itself the challenge



discussion difficult for the dead, but while providing recovery both groups.

A soothsayer arrives from his home elsewhere in the hills speaking to the survivors, he greet[s] the [irish, tourists] to the angered spirit. He hear[s] the story of his murder, the humiliation undergone before he was beheaded (43). His actions demonstrating engaging in narrative, his compassion for the dead and the importance of actively acknowledging the traumas of the past before this spirit is notable, as is his respect for the suffering. Appeasing spirit, he says even as I weep, I know that my pain cannot be the outer limit of your suffering, you who have been mown down by me before you, a wretch of humanity (43). In a gesture of appeasement to the dead to allow the living another opportunity to learn how to live with the dead from the present. This emotional discourse which engages as a powerful antidote to the trauma of the past.

Suddenly, the rain began to calm so that only the regular rain could be heard, the refrain of despair. And soon, the first sounds heard: bursts of talking, the sound of engines thrumming, music working somewhere at the end of the street, music coming out of their shelters and the sound of the rain. The thunder came now only from the distance, seemed to be peaceful again. This resumption of life on the promise of a recovery based in the powerful moment in the narrative, and speaks directly to the new

the aftermath of the genocide, the spirit is reborn, and he is not the community. The fact that as the rain diminishes, the sound audible is itself suggestive of recovery. The same can be said of their homes and begin to travel and engage with others; community recovery and draws people together. By actively recognizing the mindful of that suffering in the present, recovery becomes implicit in the past and in daily life. Without intending to simplify the complex, Rwandan Adjo demonstrates the role of memory and tradition in recovery through genocide.

This narrative demonstrates the need for the great work of personal and national identities through collective recovery efforts. To the crowd gathered to bury the dead according to their traditions, but bones growing old in the open air, so that we keep of them not by respect. Memory is like a sword dipped in the (45) like rain in the soil. This reminder of the value of the past is a call to active commemoration to the need for collective engagement in the traumas of the genocide. Memories of trauma, the soothsayer urges his audience to embrace a valuable collective action in the future. However, this educational stern warning; as the diviner's voice becomes hard and sharp, a guard against a desire for vengeance and the perpetuation of the cycle of death. The dead are not at peace because your hearts are still shot through, but look in opposite directions. You live, but no one is willing to step (47). This shift in tone is a reminder that recovery has a cohesive and

productive nation posed by the failure to recover effectively. The violence and the division caused by the genocide have forced a reconciliatory role on Rwandan citizens. The waiting for the end of the recovery era in Rwanda will only increase if true recovery memorialization and effective collective mourning are not achieved. The genocide memorialized public discourse undercuts the recovery and the development of a productive Rwandan nation.

This narrative, *The Wrath of the Dead*, and *Oracles* plays traditional elements from Rwandan culture. The soothsayer, a traditional representative of the spirit world, much like the character of the *Oracles*, is an arrival to face the anger of the spirit world after the genocide. The devaluation of culture in the destruction of Rwanda, traditional culture can be used to challenge the devaluation of local identity and the division of the genocide. The soothsayer criticizes the citizens through his singular experience of genocide into the citizen's constructions of shame and guilt, failure to achieve some degree of unity could permit another eruption of violence. Through this modified oral narrative, Tadjo provides a relationship with Rwandan culture might serve to aid genocide survivors. The narrative emphasizes the Rwandan culture along its development. Ultimately, the soothsayer demonstrates confidence in the recovery of Rwanda, as he returns close of the narrative and allows the community to be practiced as establishes the space between and demonstrates trust that the citizen way to vocalize their experience of genocide productively.

Tadjo's narrative moves through Rwanda and the explicit text, the narrative and tradition in the efforts of the recovery of the travel narrative encouraged reader responsibility as the author's experiences are narrative commentary. This literary engagement with the genocide is positioned as a readership to engage with the genocide in Rwanda which the genocide is an important conversation, but is increasingly a backdrop to emerging definitions of national identity. The movement through the struggle of national identity is a b horror of the genocide and the way that discourses of genocide are shaped by national government and by local Rwandan institutions. A wide range of Rwandans and expatriates are drawn into the text as a population, at the complexity of the process. Because of the Tadjo's spare narrative style, an individual narrative, the characters rather speak for themselves and determine their own. The explosion of the traditional narrative positions Rwandan culture as an invaluable source for working through the genocide. As a genocide text, Tadjo's work demonstrates the vibrant life in Rwanda, even as the practical recovery continues. From Rwanda was forged during the genocide text offers a very different sense of Rwanda and the identity of the nation. It also affirms the potential of the recovery process.

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In the text, Linden has said Before Me A Remarkable Document Given by a Young Lady From Rwanda by Sonja Linden and supported by the performance company of the genocide. The use of the text is a

performance at to introduce discourse about Rwanda as its compelling plays inherent opportunity for audience engagement and a disa emphasize the role of inclusive social recovery in the face of genocide definition, genocide annihilates everything, including the myths that define a community and its people. Theatre has the potential to invite audience to envision new imagery, new language, and to reconceptualize addressing the social divisions that prevent interaction, the use of theatre as a public event, one which invites audience to make response because the reception of a given work of art is part of the work itself the whole creative process. Given that the objective of this play is to understand about the Rwandan genocide and about the politics behind the interactions, the emphasis on inciting public response is merited.

This play is inherently political. In the introduction to the play, it states that we passionately believe art has a role to play in communicating pressing issues of growing displacement of peoples from conflict zones to British audiences stories of individuals who have been affected by these events (6). The subject of the play is based on Sonja Linden's 'Write to Life' project through the Care of Victims of Torture Foundation. The title offers a political commentary:

Many people have commented on the play's title, thinking it is quite arresting, others finding it annoyingly sympathetic to the Rwandan genocide. The title seemed symptomatic of the West's indifference to a genocide.

country, off the map, in faraway Kenya. A title is a del challenge to our short attention span where needed. (16)

Warned that having the word Rwanda in the title would likely Linden refused to pacify her potential audience by hiding the s an unpopular topic with global audiences during the genocide, convey the human dignity of genocide survivors and the treatment in British society.

This play is significantly the only text which steps away from the physical Rwanda to consider the diasporic Rwandan community in England. Set in London, Juliette, a young female survivor of the genocide, is in the UK. While there, she meets Simon, a writer in his forties and it is through their characters that the social and political attitudes of the UK are explored. The commentary is both general and specific. While she directly comments on the system which provides refugees, it is clear that the play also explores the relationship between Simon and Juliette and the larger tensions between African and Western citizens. The play also explores the challenges and cross-cultural interactions and the role of writing in recovery from large-scale trauma. The play affirms the value of communication after mass violence, demonstrating that communication, either speaking or listening, can bridge otherwise divided social, cultural, and political boundaries. The play is designed to engage audiences in public discussion of the issues and to shape cross-cultural engagements between Rwanda and the UK, conveying its message to readers and audiences by illustrating the social implications.

The vast Rwandan diaspora has significant communities throughout North America. Approximately six Rwandese live outside of Rwanda (then the United Kingdom). Specifically, the Rwandan Community Association UK has been in operation since the late 1980s and strives to keep the ties between the Diaspora and to keep the Rwandan culture alive by organizing events for Rwandans and their friends, encouraging Rwandan children to learn their culture. The Rwandan Community Association in the UK is a proud Rwandan but isolated as she is in her history on her native soil. In her recovery, it is ultimately Simon's support that allows her to reclaim her identity. Hunt suggests that the social aspects of recovery, as our authors have explicitly discussed how it is that the social aspects of recovery from a traumatic event and the role of this play, in such demonstrating the value of interaction, make a strong political comment about the interaction between individuals of all races and

By setting this play in London rather than in Rwanda, Linda demonstrates genocide both intimately and at a distance. Juliette's experience of intimate representation of individual recovery while also raising the larger tensions around the issue of this displacement also challenges the lines often drawn around nations which have experienced such violence. It demonstrates that recovery from the Rwandan genocide is not limited to Rwanda but must occur in all diasporic spaces. For new arrivals, and particularly for those forming an identity within a new nation, it is difficult to form a national identity for those excluded from belonging, Said writes

just beyond the perimeter of what nationalism constructs as  
separating us from what is alien, is something of this is  
where, & in the modern era, immense aggregates of humanity  
displaced persons. One enormous difficulty in describing the  
about groups, whereas exile is a bona fide, a relative  
place. ( The Mind 50 ) Winter

Juliette, who lives in London for months before having any mea  
Londoner, experiences the unspoken hostility of British nationals  
and beatings she is not British. Displaced from Rwanda and unw  
daily experiences in the city are an additional burden to a wom  
genocide in her home nation. Because she witnesses the reality of the  
British system of governance, which provides for her physical b  
treatment by the government, she demonstrates the devaluing whic  
perception of refugees as a population is to constitute them  
than human without entitlement to rights, as the humanly unrec  
population is thus not only a process through which regulatory  
It is also the process of subjectification (8). But this exclusion  
undermines her efforts to recover from a killing in London  
difficult to establish Juliette blossoms as a character to the clear  
audience that the term refugee is a complex lived experience

Linden constructs the same character as representative of the British public's lack of understanding of the Rwandan genocide, calling him "white" because he watched the coverage of the genocide from a distance and with



disinterested in the genocide, Simon's lack of knowledge stems from events emphasized the distance between the two characters. As Juliette is identified from the onset of the play as Rwandan, and as a result of her personal experience of genocide, their interaction is compelling. When interpreted, the problem that Simon and Juliette offers audiences is to observe the emergence of a relationship affected by racial, political, and class disparity.

The value of demonstrating cultural exchange through performance is significant given the increasingly porous borders of the current world between people from different social, cultural, political, and religious backgrounds. A greater understanding of the world and the value of diversity is needed, as writing that

bridging social capital can be much more effective in promoting democratic values than a socializing social capital. In people from different social cleavages is more valuable than [sic] sharing same demographic characteristics. (447)

The developing friendship between Juliette and Simon is just a social capital. These two characters from very different backgrounds share a common bond. Importantly, they prove to be instrumental in their personal growth.

As the play begins, both characters exist in two separate rooms. Simon is seated in his office, while Juliette waits outside. Juliette while considering the room and wondering casually about

other side of the ~~est~~ <sup>usually</sup>, in contrasts: tense from the journey to the  
 unsure about the impression she will make on Simon, and nervous  
 writing to her chest. While Simon's dedication to ~~this~~ job is obvious  
 investment in the meeting is obvious to the audience. Her first  
 the value she places on this opportunity: I'm early. I'm always  
 impression. It's important (18). ~~These~~ <sup>These</sup> ~~basically~~ <sup>basically</sup> ~~of~~ <sup>of</sup> ~~power~~ <sup>power</sup> ~~from~~ <sup>from</sup> ~~the~~ <sup>the</sup> ~~v~~  
 these characters prepare to meet one another. What is also in  
 characters construct the other imaginatively before they meet.  
 documents, ~~he~~ <sup>she</sup> ~~sees~~ <sup>sees</sup> ~~Juliette~~ <sup>Juliette</sup> ~~and~~ <sup>and</sup> says to himself my first client  
 Niyirabeza. Juliette spelled the French way. Of course, it was  
 that up (19). It is compelling that for Simon, Juliette ~~is~~ <sup>is</sup> ~~and~~ <sup>and</sup> ~~identifies~~ <sup>identifies</sup>  
 her nationality. In particular, it is the colonial history of Rwanda  
 He does not wonder about her personality or even personal circumstances  
 imagining further suggests his ~~is~~ <sup>is</sup> ~~not~~ <sup>not</sup> ~~concerned~~ <sup>concerned</sup> ~~in~~ <sup>in</sup> ~~this~~ <sup>this</sup> ~~str~~ <sup>str</sup> ~~ates~~ <sup>ates</sup> ~~no~~ <sup>no</sup> ~~con~~ <sup>con</sup> ~~cern~~ <sup>cern</sup>  
 discomfort. Simon's sense that a quick scan ~~can~~ <sup>can</sup> ~~now~~ <sup>now</sup> ~~with~~ <sup>with</sup> ~~proved~~ <sup>proved</sup> ~~effort~~ <sup>effort</sup>  
 with what he needs to know about ~~indicates~~ <sup>indicates</sup> ~~these~~ <sup>these</sup> ~~groups~~ <sup>groups</sup> ~~of~~ <sup>of</sup> ~~people~~ <sup>people</sup> ~~that~~ <sup>that</sup> ~~he~~ <sup>he</sup> ~~tr~~ <sup>tr</sup> ~~usts~~ <sup>usts</sup> ~~his~~ <sup>his</sup> ~~imperialism~~ <sup>imperialism</sup> which ~~is~~ <sup>is</sup> ~~Simon~~ <sup>Simon</sup> ~~recognize~~ <sup>recognize</sup> himself

Conversely, Juliette has already constructed a ~~rel~~ <sup>rel</sup> ~~ation~~ <sup>ation</sup> ~~before~~ <sup>before</sup> ~~they~~ <sup>they</sup> ~~ate~~ <sup>ate</sup>  
 meet, based on ~~an~~ <sup>an</sup> ~~old~~ <sup>old</sup> ~~similarity~~ <sup>similarity</sup> ~~of~~ <sup>of</sup> ~~British~~ <sup>British</sup> ~~identity~~ <sup>identity</sup>. Because  
 Juliette expects to ~~see~~ <sup>see</sup> ~~a~~ <sup>a</sup> ~~British~~ <sup>British</sup> ~~prof~~ <sup>prof</sup>

Glasses. For sure he will wear glasses. Probably those like  
 So he will look down at me like this. And he will be dressed  
 black, and a white shirt and a tie. ~~Maybe~~ <sup>Maybe</sup> ~~he~~ <sup>he</sup> ~~must~~ <sup>must</sup> ~~be~~ <sup>be</sup> ~~at~~ <sup>at</sup> ~~the~~ <sup>the</sup> ~~university~~ <sup>university</sup>

educated! His English ~~will be a~~ perfect, perfect spelling.

how strict he is, I need to learn. (19)

Juliette's vision of the learned English scholar demonstrates her identity to be, and also demonstrates that the assumptions of cultural directions. Unfamiliar with English culture, as Simon is with R stereotypes to inform her vision of English ~~will be a~~ ~~Juliette's~~ ~~no~~ this English identity is wrapped up with education and authority will be a commanding teacher rather, ~~than a~~ ~~man~~ ~~approach~~ ~~to~~ ~~a~~ ~~blatant~~ ~~friction~~ uneducated student

Linden confronts the ~~assumptions~~ and ~~expectations~~ of the audience Simon and Juliette meet. Their discussion is awkward and fraudulent situation is new to them both. Juliette is notably thrown by Simon and books in his office; she does not know how to evaluate this trapping ~~as to~~ ~~which~~ she expected. Simon is similarly out of his discussion of the genocide, ~~and he is~~ ~~that~~ ~~the~~ ~~genocide~~ occurred the end of the interview, each character speaks directly to the Juliette's disappointment is palpable:

He's no good! He can't help me. I'm not going back there trousers. So he can't have a ~~wife~~ ~~he~~ ~~must~~ ~~be~~ ~~an~~ ~~old~~ ~~man~~ ~~and~~ ~~ought~~ ~~he~~ ~~be~~ ~~a~~ ~~proper~~ ~~writer~~. ~~A~~ ~~man~~ ~~of~~ ~~his~~ ~~with~~ ~~at~~ ~~least~~ ~~one~~ ~~hand~~ ~~here~~ ~~were~~ ~~no~~ ~~books~~ ~~in~~ ~~his~~ ~~room~~ ~~would~~ ~~see~~ ~~books~~ ~~of~~ ~~this~~ ~~drawer~~ ~~he~~ ~~said~~. ~~Why~~ ~~hide~~ ~~a~~ ~~drawer~~? ~~What~~ ~~was~~ ~~that~~ ~~scribble~~? I'll write down. ~~It~~ ~~does~~ ~~sound~~ ~~to~~ ~~me~~ ~~like~~ ~~a~~ ~~scribbler~~, ~~that~~ ~~man~~. (22)

As she cannot understand Simon to be a proper writer, she relies on a preconceived construction to characterize him: the English bachelor. She cautions herself against placing her trust in him, as he presents himself as a man of letters and academic achievement. However, Simon's sense of the meeting is very different. He is briefly and mistakes her disinterest in him for a lack of interest in him. He probably looks up to the writer. Well, I'll have to do something to make her more at ease. Huh! The Writer! (23). In this meeting, he sees himself through Juliette's eyes and proudly assumes that he is interesting because Simon reveals several of his fears privately. As a writer, his publications are limited to a single book of poetry. He is late, and his work at the Rattaport Center is up to scholarly credibility. He distracts himself from what he perceives as his dwindling career. He demonstrates the audience's positions of these two characters and national political failure. The community's dissatisfaction with the international cultural interactions are often framed by the perceived neutral fact. Both characters rely on the stereotypes of each other as a public exchange, and it is not clear to any specific group or social position.

This first meeting, which did not go as either character had hoped, is a productive interview, as it highlights the power of the individual. From this point forward, both characters become committed to exchange. Valiñas and Arsovska support this as a sphere of interaction between individuals and interpret it as a means to be determined primarily by the individual.

political affiliation and group identity, attempts to bring individuals between them beyond ethnic lines will face extreme difficulty. When both characters appear on stage, unaware of the other and overheard, Simon is criticised at the Reading Centre for his inability to write his first novel; Juliette caring for him in the hospital. Simon gave her and her about her future in London, they are united by their shared sense of their lives, as well as their hope that writing will help them to claim a future for themselves.

With only a tenuous relationship established, it is a mutual effort for these two characters to form a proper friendship. Simon visits Juliette in the midst of an awkward moment, when he takes her to a poetry reading. He is surprised by his own actions in a way that he does not expect. I just came to see you, he says, and I was all right, to apologise. He is embarrassed to go somewhere with him. And why did he come? But can I tell him, he thinks, that he is using the same words and demonstrate the same emotions in shared situations. This performative moment is a cross-cultural engagement that is individual, regardless of political or cultural concerns. The pair travel to the poetry reading in Simon's car, a luxury for her to be in a car for once. A bit of luxury (33). This experience gives light to Simon's life experience to the audience. Whether these are based on Juliette's experiences in Rwanda or

Simon imagines that she will be impressed by the size of his car, but when she gets into it, she is disappointed. Her first impression of Simon's car is that it is old. Not like her \$34,000 car. This is yet another moment wherein these two characters use stereotypes to define each other. Simon's audience that Juliette's race and nationality preclude experiences of luxury, despite Simon's assumptions to the contrary. This misperception is understandable, as they have yet to discover any shared history. Their interaction is heavily shaped by the circumstances of their meeting.

On the drive to the poetry reading, Simon puts on some background music, but privately worries that Juliette will think of it as a sign of his wealth. In fact, she is enchanted by this sound of a car. In several early scenes, they both comment to the audience on the awkwardness of their interaction. As they drive, growing closer, they speak to one another directly also emphasizes how the lack of a shared history belabours their efforts to establish a friendship. The poetry reading is a connection between these two characters. Although Juliette is initially skeptical, the quick introductions, she decides that as Simon is a poet, rare. She relinquishes her expectations about his status and begins to see the meaning of his expression a sea of pain (37) makes an impression on her. In this expression, she recognizes feelings in London. However, she also recognizes in this expression a depth of hurt which she has a new interest in Simon's reading is visible, and her careful attention is evident: My voice is picking up. The room is electric. Here comes the climax, the jagged edge, I've got plenty of time. Then, he did. And Juliette

longer smiling but leaning forward, looking at me intently (37). Simon's enthusiasm is reciprocated by Juliette's excitement to share Simon's experiences. To wit, in the next scene, they both turn their eyes to the other simply to share; the stumbling blocks of rooming house life, in this moment, do not stop making assumptions and direct action.

Linden makes a distinction in their lives more fundamental than Juliette, this night marks a break in her long social isolation. It is a good night here in England (39), and then recounts the fear she felt. While this narrative turn seems negative, it is compelling that only Juliette offer her private traumas to the audience. To this point, her extended insights into her Rwandan experience, however raw, show that she has forged a connection with Simon, she is more freely able to be confident in holding the audience's attention. This previous connection is her first sense of community and belonging, important if she is to recover from the genocide in this distant country. For Simon, having not written in months, and beginning to doubt his ability, of ever finding himself powerfully inspired by the evening. In part, his captured Juliette's attention empowers him, as their interaction is fractious. His own performance also excites him, as he feels the effect. As he drives away from Juliette's rooming house, he finds himself

The pockets of poets are never empty, and by the time our last line had been for quite some time, and I was scrabbling for scraps of paper to dash down the phrases with a towel, keeping

Then I stuffed them into my jacket pocket, and headed for crumpled ease, like 40 times. (39)

Juliette's engagement to Simon was his opportunity to reclaim his voice to the audience, it is clear that these two characters are similarly making themselves and their differences. Despite their different positions for very different reasons, it remains clear to the audience that the social, and political spheres is ultimately very productive.

The friendship that emerges from this moment of mutual in Simon to communicate more directly and with greater honesty. affirms the possibility of effective communication, which is one of concerns of the play. As Juliette's visit to Rwanda with Simon are an opportunity to share some of the cultural differences between political hierarchies. During a picnic organized by Simon, Juliette banana, and explain that, women and babies eat bananas. We to see a big man eating a banana (46). This mention of a custom simultaneously preserve and circulate aspects of her culture in provocatively, Juliette responds to Simon's question Anything else for a detailed response that inverts the traditional gaze to represent Rwandan perspective:

Hair. On your arms and maybe, on your legs. Some whites, they have hair on their bodies. My little sister, from the queue. To us, they look like with all that hair. Sorry, Simon. And because they are really scary. Dominique called white people (46)



This Rwandan view of Simon demonstrates a certain degree of these two, although Juliette is careful not to upset Simon with invoke the memory of sister Dominique during the genocide, suggest pleasant moments with Simon loosen the restrictions of isolation audience who is unlikely to have any detailed knowledge of Rwandan moments of cultural education demonstrate the existence of alternative paths to the value of cultural education.

Juliette throws away a manuscript on Simon because she is writing a second text that engages more directly with the genocide. Although she struggles with representing her family through writing, Simon praises her engagement with the project demonstrates how their personal relationship sense of connection, not just to the history of her homeland as

Simon: Well then! And you must stand up for your good. That's a to bring in some of the history. Specially about the grandfather. You said that was when it was two generations ago.

Juliette: After the Independence.

Simon: In 1962.

Juliette: You know a lot, Simon.

Simon: Yes, well, I know a bit more, now, than I did. (51) Linden makes it clear that Simon is humble about his Rwandan education and politics, it is a powerful moment in the play. His relationship with Juliette engage Rwanda's recent political history, and to look past the mediated historical facts behind the Rwandan genocide. This allows him to engage more

conversation with Juliette about her book, and furthers the development of their relationship. It is clear in this moment that education is a harbinger of change for them, and Simon is confident that his knowledge will allow him to engage with the world more secure enough in Simon's interest to speak freely. Each book of knowledge, as it begins to equalize the balance of power in the world.

Simon's growing knowledge about the Rwandan genocide effectively supports her writing; she is burdened by the need to confront her family. Simon comes to understand the difficulty of this performance, Juliette learns that her brother, discovered alive in Uganda, has been denied faith in her writing altogether. She misses several appointments for explanation, and he begins to protest his dedication to Juliette and his work motivates his emotions, but when he confronts Juliette, he has complex emotions:

OK, I admit I'm also hurt. Maybe I've got no right to be. I'm against yours. I can't compete with that, can I? Ever. And you won't let you to trust me, to trust anyone every again, or consider or thank you or please again, all those stories in my country, they mean nothing now. Survivors' Law. If you're not in the mood to show up, then I'm tough, let him suffer a bit. I mean, you've been holding on against your own feelings.  
(567)

This may be an uncomfortable moment for the audience, but very real conflict for those who observe genocide without being touched by it. Juliette criticizes him for her actions because she has a sense that Juliette

exemption from social norms, and it resents the small inconvenience  
 has meant to him. Interestingly, Simon's assumption is that Juliette's  
 trauma of the genocide. For him, the trauma of the genocide is an  
 essential element of her identity. This is an internal construct that  
 the audience to consider, as people from nations with different cultures  
 must often work to overcome the simple, tried-and-true historical  
 In this moment, Simon is brave enough to confront what he terms  
 challenges the construction of genocide survivors as victims by  
 behaviour without comment. While this, in some ways, encourages the  
 audience to consider how and victimhood are often intertwined in  
 ways.

When Simon learns that Juliette sent to the British, he is enraged  
 demonstrates his commitment to Juliette's happiness. He  
 friend through their shared history, so he knows this disappointment means  
 and how it may impact her further recovery here in London. She  
 refuse to reunite two survivors of a murdered family, Simon confronts  
 government's policies are inadequate. This is to prompt the audience  
 awareness of the formal complexities which she, however, fails to  
 weight. This loss is also a turning point in the play; while they have  
 Juliette's experience of genocide, they have never discussed it.  
 Juliette about her brother, Simon encourages Juliette to speak of her  
 experiences:

They told us, Don't move, don't do anything, don't move, please pray, pray, pray. They were screaming at them. They wanted to kill him with a bullet, he wouldn't let them, they would cut off his hand and then his arms and then everything, they cut off. My father begged everything and let them go but they asked for more. They said, "Your father went to his safe. As he was showing them the safe, they cut off his leg from behind. My father was screaming and his wife was screaming. They then sprayed him with bullets. One of the bullets killed him. He fell down. Then they said to him, 'Lop, lop, lop, crawling with the Tutsi cockroaches.' They took all my uncles and my brother. They said to me and my cousin sister and my mother, 'Come within our car.' They took them where there is a pit. The women survived too much more than the men and the children. They must go without to the place. We were about 100 women and children, by the side of a big pit. Only me, I was alive, the bullet didn't kill me. I was lying there with bodies about me. I was the only one alive. I tried to fall down but I couldn't. Then I did it. It was night. I was alone. I was alone. I was alone. Never. This is what happened to my family. (58)

Linden uses this narrative, though oppressive in its subject matter, as a breakthrough in the relationship between Simon and Basienne. It has been a palpable thread throughout their relationship, they have

personal memories of her family's death or the trauma she suffered because he is invested in her recovery. Simon is careful in his first performative decision to suggest that recovery is not necessarily found in one's home community, but rather can take place in any community with understanding and respect. This recognition gives Juliette experiences that demonstrate cross-cultural interaction and solidarity. Since they met, both Simon and Juliette begin to challenge their own reliance on stereotypes and engage other social circles. These efforts eventually forge a relationship in which both have the freedom to speak honestly about the genocide.

In the following scene, Simon narrates his discussion with Juliette. He is so distraught with what he has heard that while immediately he says that it's pretty awful but he's just got to say it, get it off his chest, he himself emphasizes the weight of the burden Juliette has borne over time in London. Confused by such an announcement, Maggie, who has been having an affair with Juliette and they fight bitterly, as in their relationship many years prior. Shocked at his wife's assumption (59) and begins screaming at Juliette. This is a very cathartic moment, and the audience witnesses profound byproduct of Simon's confession. His response to Juliette's friendship has come to mean to him. Simon's moment is a mark of solidarity between himself and Juliette, as his history is as powerfully as her own. In her confession, Maggie comforts Simon and they begin to talk about their shared experiences.

(60), inspired by Juliette. This is like a post-it note as a guide to writing, Simon's friendship with Juliette, his emotional engagement in his global awareness have now winstipped. As they are the only change, Linders suggests that adult knowledge and culture have provided something that he previously lacked. His own reward for his release from friendship, is a deep sense of personal satisfaction and confidence in cross-cultural discussion, and she is able to relinquish her hold on while Simon's growing understanding of Juliette's experiences more creatively. This interaction has profound benefits for each interaction with her and with others in their lives.

After Simon falls asleep, Maggie tells him in the middle of the night he couldn't sleep she said, she'd been thinking about Juliette and and she had a suggestion (60). Maggie suggests that she alter their summer plans in order to afford to send Juliette to Uganda, compelled by Simon's emotional investment in Juliette, and is compensated to a woman she has never met. With a small sacrifice, see how significant a change Juliette's life. This insight and gift to the audience that awareness and a mild indignation to help them can be a powerful basis for change. It reminds viewers that reconciliation, collective, requires the engagement of social structures, once initiated, can sustain and encourage further engagement. The connection between Juliette and Simon provides profound rewards for both: freedom as a burden of the genocide and his pride and his voice, Claude's

with his sister, and Maggie is able to maintain a sense of emotional intimacy in  
 Ultimately, this play demonstrates the value of forging connections across  
 cultural, and economic divides as an effort to break the cycle of profound  
 domino effect of human connection

The relationship between the two characters is a central theme in the play, and it is an interaction  
 can be brought with the separation, and missteps. However, this relationship is the  
 the audience and individuals are social, cultural, and political differences in  
 profoundly important. Both characters grow as a result of their interactions, and  
 empowered by the insights they gain from their relationship. Their relationship is one of  
 and class divide in a way that is fundamental to the production. The play's production  
 alternatively suggests that the relationship is a model for how to use the power of  
 interactions with others to build a better world. The characters make each other  
 the audience that social connections are a key to building strong relationships.  
 performance, this play emphasizes the importance of spoken communication and  
 direct communication and trust is absent. By demonstrating the production of  
 and honest engagement, the play suggests a model for a more equitable and just  
 possibility of compassion fatigue (Moeller 2) through education and  
 engagement.

\*

In form and content, the play explores the role of writing in reclaiming identity and  
 is particularly relevant to the character Juliette, as she has experienced trauma  
 as a survivor of the Rwandan genocide. Juliette's desire to write a book which explains  
 the play to a broader audience is a central theme in the production.

Scene one opens with Juliette arriving at Simon's office at the book about the genocide. She has written a book in Kinyarwanda in the aftermath of the clash between the Hutu and Tutsi population, as well as the post-genocide period, the prelude to the genocide. While unsure of her reception, some of her previous work as a powerful character is evinced by her past work as a journalist. Simon picks up his phone to speak to his secretary. And he will say, Miss Juliette in London please. I have before me a very interesting document given to me by a young lady from Rwanda. Her experiences are matched by her need for information. She has dedicated her time in London to educate both the local and international communities in this matter in the hope of a sense of success in this new nation. Juliette is anxious to improve her English as she is aware that she needs to write in English in order to meet the standards of the third meeting with Simon, she requests additional assignments for her writing. This is not done at Simon's prompting; rather, Juliette feels the need to meet British standards. This demonstrates the impact of neocolonialism on Juliette's confidence. Distanced from the European centre of power, she holds the belief that her best efforts may still be seen as a reference to the British system demonstrates her awareness of the fragile position of her country in British society, made worse by the fact that her confidence in the British system is marred by the horror of the genocide.

Juliette is extremely proud of her book translated from Kinyarwanda to English as she correctly identifies this as the first step towards sharing her story with a speaking public. She manages this by asking a favour of a Rwandan friend.



Oh! It's beautiful. It's typed, like a proper book. He is a Hutu but we didn't want to approach him because he is a Hutu but we are human beings, some of them were against the killing that happened. Oh the pages are so clean. I hope it is a good one. I don't have any English friends. (23)

Buoyed by determination, Juliette is able to overcome the genocide in Rwanda. Her collaboration with this unnamed Hutu allows her to write with Simon and then find a way to live. It also demonstrates how writing can serve as a means of recovery between individuals. The genocide in Rwanda makes Juliette wary of approaching this man, but her decision to trust him teaches her that she can trust all people, and that acts of trust can be powerful. Juliette rejects the ideology of the genocide and the idea of a Hutu vs. Tutsi dichotomy. In this moment, this exchange demonstrates that writing is an activity which can build a community and overcome the barriers erected by violence and mistrust.

As Simon is first and foremost Juliette's writing mentor, she seeks his opinion of her first draft. Written in her early days in London, Simon's substantial effort in evaluating Juliette's work reveals a depth of her writing. Despite the fact that Juliette is a genocide survivor, her family, her work on the genocide is detached and what you've written, there's nothing actually wrong with it, it's detailed, shocking, vivid, dates, facts. As a document of what happened, it's dry, there are no feelings there, it's just a report of what actually

written by a survivor (219). struggles to threads of her into a narrative her history of IR was not likely that she is not yet ready to convey public forum. all to be a reflection of her assumption that the ha will be more convincing to this new audience than her own story been one of selfment, she may have internalized all the feeling that will not capture the attention of the British public, even as her strangers to speak to her. In order to improve her writing, Simon personal voice to come through writing his notebook about fancy long words writing makes you see what the writer wants you to see. And feeling, Juliette (24). While this advice is accurate and helpful professionally, this advice is a complex challenge in order what she has witnessed, channel her experience onto the page.

Linden emphasizes that a dedication to this work, the em dwelling on genocide in her homeland eventually become too much avoid her meeting Simon to discuss his work and to persuade what he presumes is her personal sense of failure at least producing any resistance Simon is urging to comply with what I need to do things Simon. I can't only do writing. Is no good. I need to start my a place (52). Her resistance is the convergence of two powerful ignore painful memories of the and to begin a new life when London arrives in London, Juliette is working to establish a life for herself beyond what is provided for her, as a growing belief that going about the business of establishing a new identity

new space. When she tries to remain focused and productive, she forcefully: Simon, you don't understand. I need to start my life. When I write, I'm there, I'm there! I don't want that no more. Her resistance draws attention to the challenge of being a keeper of memory, especially for a woman who is a young girl in a city which offers opportunities for human connection, and the promise of a positive future becomes untenable. For Western audiences, this commemoration and personal recovery reveals the challenges faced by communities seeking to move past violent events. The need to find a way through shared expression, but alienated from her community, becomes a burden, reminding her only of what she has lost.

While the hope of her brother's discovery spurs her enthusiasm, knowledge that his top British friend has denied makes all work on the book. Juliette abandons her writing sessions with Simon and returns to London. Simon writes to her: you made [your family] come alive again with writing. And now you're nearly there (56) but Juliette's response is firmly: I don't care! (56). Her commitment to remembrance is challenged by her brother, a new hurt which she tries to dismiss. This suggests that the potential for recovery depends on the willingness to face the past, the denied entry to British promise of a future which is linked to her past. This also demonstrates how the project, while it offers her a way to express her needs or provide the hope that she is searching for. Writing is not enough. If it does develop her relationship with Simon, it does not take the

The loss of the potential companionship of her brother Claude without the motivation to write, either for the edification of others

Simon shares Juliette's loss with her and Maggie. Maggie suggests that they fund a trip for Juliette to go to Uganda. The audience does not witness Simon offering this gift to Juliette. What follows this is a long letter from Juliette to Simon, written in Uganda:

Dear Simon, the smell of Africa is all around me now as I visit my brother, I find him on the second day. I can't describe you, you was so joyful. He is very big now, tall like our father & we sometimes. I want that he goes to university. I will send him. Maybe he will go to Oryak. The most important thing is that he is alive. Now I want to finish my book very soon, so when I will try to finish it with your help. Thank you for everything. I thank you a million times for sending me to Uganda. I am already.

(60)

This letter is a preview of Juliette that has not yet taken the stage. Her enthusiasm for her brother and her easy mention of her father contrasts with her memories of her family. Her enthusiasm for her brother's future is a confidence in her recovery, as well her belief that she will be able to further recovery of her education. The letter is a renewed hope and a clear sense of self. It is clear that in achieving a reclaiming, Juliette's desire to write with the purpose of leaving a

serve as the sole means of emotional redress, a desperate effort to make it possible for her to offer herself to the education of others through

Linden uses this scene in the play demonstrates the value of affirming personal and social trauma. Six months after Juliette's flight from Uganda, Juliette and Simon have completed their book and a conference entitled *Literature and Social Exclusion* (61). Simon, the power of (61) and invites Juliette to the stage. The very podium is a significant reversal in Juliette's experience as a refugee. While she arrived in Britain without identification, now she is known to her social and political status as a refugee, her efforts toward her willingness to forge a connection with Simon have profoundly changed her power in this moment. She is about to claim the reputation that her story will be heard and by this crowd. As Elphinstone observes, "when people are enrolled in the rhetorics, the stances, and the subjects" (61). Through these performances, she takes a position in the world (61); this discussion is a moment in which authority is made manifest through her. Although she is nervous in front of this audience, she has, through confidence when her nerves overcome her, she waits, and makes the audience begin again. This awkward subject (62) is her claiming of social authority, but also marks that the audience will give her the space to present herself for the publication of her experience of genocide. As a woman to the citizens of Britain only a few months ago, this marks a change of participation in society.

In introducing the book to the crowd, she explains my book happened to me and my people. It was very hard to write, very it, I feel like I can't sleep. I can't see the park, I can see flowers, see the sky. This statement suggests a very clear relationship between writing and the restoration of internal calm. Juliette's examples of life are simple pleasures. That she can see the flowers, see the sky (63) indicates a recovery of the world around her, a far cry from the isolation of the Rwandan genocide. Juliette's repeated I statements demonstrate a renewed confidence, particularly as it comes from the gathered crowd. It is clear to me that the act of writing has renewed Juliette and helped her establish a community in which she has a clear perspective and voice. This narrative is a victory because it is a sign of a broader social engagement with the Rwandan genocide through public discussion and personal narrative.

Juliette hopes that the book will support a collaborative and inclusive relationship with the suffering of the Rwandan people, one that will foster global communication across social and political identifications:

I wrote my book to take the pain from my heart. But also I wrote it for people in the world who believe they share a view of the world. When I finished to write this book, it happened to me: my headaches and which I had for five years stopped and I found an answer to a meaning? That was a question I asked myself all this time. Why has all this happened? Now I think I have found the answer,

this book. So please when it is published I ask you to read and go a bit into your hearts and away from ours and the people be forgotten (6-23)

Juliette's purpose is personal as well as political; she offers to help an important to achieve a goal of recovery. She positions writing as a means of cultural recovery, suggesting that political engagement and the experiences of genocide can instigate education for observers. Juliette suggests that increased international awareness about the genocide will help recovery for her nation. It is significant that Juliette has the authority to request such intellectual and emotional engagement, and it is ultimately productive that she does so. As Deborah Sundares points out, the difference between informing and performing a historical event (115); Juliette's speech is the very education that she espouses in her writing. For the audience of similarly educated audiences, Juliette's assertion to also observe Juliette's audience is by her words and invested in her message. Juliette's authority is not only the literal representation of the objective: to assert the narrative and subsequent Rwandan Genocide to a broad global audience, reflecting the deep political and social consequences for the citizens of London.

The play closes not with Juliette standing atop of this crowd, but with Simon and Juliette standing together. Simon reads from Juliette's book in Kinyarwanda; together, they read Juliette's Rwanda:

Simon: Upon a time in the heart of Africa there was a small beautiful country of forests and lakes and mountains which milk and honey and the country of a thousand hills.

Juliette: Chera umutima wa afrika ahariya ibyaho byo cham ijihogoo chimisawzi ijombi. (63)

This tandem reading demonstrates a shared dedication to this collaborative writing and political engagement. Juliette has gained a reputation in England, she has her own voice. Furthermore, the reading of this Kinyarwanda is a performative choice that suggests the value of her voice on the British stage and within British imperialist and colonial hierarchies imposed by Britain and the Western audience. This vision of Rwanda in this scene also conveys the message that for the future of Rwanda, it is important to find a national identity and discourses. As a survivor of the genocide, she is an advocate for a renewed definition of the stage.

\*

Both Véronique Tadié's *The Shadow of Imana: Travels in the Heart of Rwanda* and Lindeh's *Before Me A Remarkable Document Given To Me By Rwanda* explore the pressing issues of Rwanda and are determined that readers will understand the genocide as only one facet of the country. The authors adopt literary approaches that encourage strong reader response and observation. Tadié's novel allows readers to construct their own responses without being overly influenced by the author.



demonstrates the ~~cultural~~ ~~intersection~~ and, by representing a po  
 genocide survival on stage, encourages ~~issues~~ ~~political~~ ~~discussion~~ on  
 public forums. Both ~~narrative~~ ~~emphasize~~ ~~honest~~ ~~interaction~~ to  
 complex problems. While ~~neither~~ ~~of~~ ~~these~~ ~~narratives~~ ~~both~~ texts  
 particularly invested in ~~experience~~ ~~in~~ ~~love~~ ~~their~~ ~~audiences~~. The  
 potential strength of this approach ~~is~~ ~~that~~ ~~it~~ ~~is~~ ~~not~~ ~~the~~ ~~foundative~~ ~~play~~  
 role in the public sphere as it deals in and through private lives  
 how we imagine ourselves in relation ~~to~~ ~~the~~ ~~world~~ ~~(Wahler)~~ ~~and~~ ~~view~~  
 undergo just such a renegotiation, the authors assert the value  
 and nations.

As demonstrated by the media coverage of the genocide in  
 does not always ~~the~~ ~~point~~ ~~to~~ ~~conscience~~: it can languish unremarked and un  
 public becomes ~~elusive~~ ~~repudiated~~ (74) ~~it~~ ~~is~~ ~~the~~ ~~reasons~~ ~~for~~ ~~these~~ ~~is~~  
 narratives can be attributed to compassion fatigue, ~~which~~ ~~occurs~~  
 offered without any grounding in the larger cultural and political  
 action is offered to the ~~readers~~ ~~narratives~~ ~~which~~ ~~to~~ ~~occur~~ ~~most~~ ~~often~~  
 reports, both Tadjó and Lindner ~~reflect~~ ~~on~~ ~~the~~ ~~dominant~~ ~~tractions~~  
 audiences. Their shared interest here is in aiding individual a  
 representing Rwandan culture and Rwandan citizens with as mu  
 action is inherently ~~political~~ ~~and~~ ~~open~~ ~~to~~ ~~inequality~~. Finn Tschu  
 praise Eveline Lindner's ~~work~~ ~~as~~ ~~establishing~~ ~~a~~ ~~movement~~ ~~toward~~  
 in our global village ~~is~~ ~~global~~ ~~is~~ ~~it~~ ~~whether~~ ~~we~~ ~~use~~ ~~fear~~ ~~as~~ ~~the~~ ~~glue~~  
 hierarchies or prefer to live in creative networks held together b

dignity (Tschudi 51). Certainly these texts affirm the value of exchanges, and encourage their audiences to recognize the social hierarchies imposed by the forces of neocolonialism and racial exchanges.

Suffering contextualized by cultural, social, and political recovery with greater dignity for those involved. It is important to remember that in a globalized world, the Rwandan genocide was a trauma which to allow Rwanda to remain a space of genocide further traumatized to witnesses and survivors. Just as trauma can be transmitted through productions, so too can recovery be passed along the same line. An event as significant as the Rwandan genocide occurs only once in a global context, and awareness of the cultural, social, and political causes of the violence and long-term implications of the violence for survivors and witnesses is essential among all people. Both Tadjo and Lindner demonstrate that the process of recovery in the U.S. play, *The Good and Beautiful*, is powerfully strengthened by Simon's interest in understanding history and after the genocide. The play models the recovery that Lindner aspires to, ultimately gives rise to a powerful and coherent cultural narrative that inspires the audience to see the productive potential of such a

## Chapter: Decolonizing the Western Mediterranean Engagement

If you want to build a ship, don't hire people to collect wood and don't assign them tasks and work but rather talking for the endless immensity of the sea.

Antoine de Saint-Exupéry.

The texts which explore the Rwandan Genocide for Westerners because as one half of the world, they develop awareness of remains poorly understood in Western knowledge. Prior to the genocide was informed by two discourses: the nineteenth century African identity as an inversion of Western identity, the tropes undermined African development, and the late twentieth century Africa as unable to sustain Western development. African national identity in the Western public discourse which the genocide was limited to the following events: Rwanda's independence, the genocide in the 1960s and 1970s, and the economic crisis in 1989. These events established Rwanda as a socially turbulent nation in Western imagination.

Rwanda became independent in 1962, and ostensibly this permitted the Rwandan state a role in the political discourse of the wider global community of nations. However, decolonization was offered - as was in many other countries - as a process by which countries became internally independent, but retained the exclusionary politics of the colonial regime. Rwanda, given the freedom to enact their own politics within their borders,

international discussions. Rwanda was a permanent member of the UN Security Council until 1994, and has not been permitted a second political involvement in global affairs since. Rwanda's role in an African event.

In part this lack of involvement both reflects and reinforces the system of racial and cultural inequality which emerged to fill the colonial rule in the 1960s and 1970s. The neocolonial superstructure maintains inequality by propagating the perception of difference. Moreover, the neocolonial superstructure naturalizes detachment, controlling the discourse along to the exclusion of other voices in global discussions. Nations that militaristic or economic authority can participate in socio-political discourse, while nations with a history of limited economic resources remain excluded from participation on the global stage. As an independent nation, Rwanda has been a part of the global community of nations. In the global imagination, the construction of Rwanda has remained from the colonial era. Just as the colonial construction remained in place within Rwanda even after decolonization, colonial Rwandan identity remained in place for Western imperialism.

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<sup>21</sup> By comparison, Canada, a massive source of global peacekeeping, is a member of the Security Council six times since the formation of the council in 1946, six times each decade (UN Security Council Details, online sources). Larger than Rwanda, but with less than half of Rwanda's population, has been given three opportunities to sit on the Security Council, beginning in 1962 and reoccurring approximately every twenty years. The UN recently introduced a new membership system dividing the nations of the world into five regional groups and choosing one nation from each group according to a quota. In this new arrangement, Africa has a quota for 28% of the member nations, making it the largest group among the five. This high percentage means that African countries must sit on the council. Conversely, the European group has a quota for 12% and 12% of the global member nations, respectively, meaning that individual countries from Europe are appointed to the council (Joint United Nations Programme on HIV/AIDS).

Rwanda is such a small African nation, it may well be that constructions prior to the genocide were reflections of African identity more than anything else. What remains is that the Rwanda 1994 was perhaps the first significant moment between Rwandan and global history, only by the neocolonial superpowers. The Western coverage of the genocide constructed a particular image of Rwanda for Westerners. Rwanda's recovery efforts have largely been shaped by Western media, meaning that Rwandan identity in the Western imagination is not in accord with genocide identity within Rwanda. Rwandan recovery has involved an innovative engagement with the construction of national identity, the potential to alter Western constructions of Rwandan citizens, and

As the genocide has become a primary identity for Western Rwandan citizens, it is important to consider how knowledge of the genocide is disseminated. Evidence presented indicates that there was significant Western interest in the humanitarian crisis of the genocide, and that Western actors valued Western recovery efforts over Rwandan recovery efforts. ICTR is evidence of this, as Western media have reported on the genocide for the past eight years, while coverage of Rwandan judicial proceedings has been minimal. Many books have been written to clarify the facts of the genocide, to identify major sites of death, and to evaluate the justice of Rwanda's recovery efforts. However, the texts under exploration in this dissertation represent a particular way in which the Rwandan Genocide is represented to Western readers. These texts represent a particular nature of their exploration. This represents a body of literature that offers readers a vision of the Rwandan Genocide contextualized by Rwanda's recovery efforts.

providing Western readers with complex representations of Rwandan interactions, and demonstrating very while advocating for increased interactions between Rwandan and Western citizens. Taken as the basis for new definitions of Rwandan national identity. By these texts, the nature of this literary ethnography becomes clear. These uses can be explored in greater detail.

Creating space for a new understanding begins with a new national education. Colonial education relied on the perpetuation of differences between colonial and neocolonial citizens. Across the continent, citizens of the periphery ways that are internally existing with a periphery. This discourse control prevents understandings of the world generated by citizens of the centre. Permitted representations affirm the differences and discourage further engagement between central and peripheral. Accurate historical, cultural, and political information about Africa and understandings based in fact rather than supposition and political manipulation. Gourevitch makes a particular effort to provide information to inform you that tomorrow we will be killed with our families. This movement through Rwanda with discussions of Rwanda's long political history and travels also allow him to explore elements of Rwandan culture, establishing for the reader a continuum of Rwandan identity which is not wholly defined by continued neocolonialism. Gourevitch details for readers the divisions of ethnic tensions between Tutsis and Hutus in Rwanda, emphasizing the divisions and tracing the development of ethnic rhetoric along with

constructions of personal and political identities. Significantly, Rwandan society and culture are represented in this text.

Facts about other spaces have long been proffered, with different interpretations of history is not neutral; all events are framed and are then interpreted and understood within that framework. Western readers understand how Rwandan history has shaped current historical facts need to be framed by the way they are presented. Sunday at the Polo is a play between historical realities and experience. Rwandan citizens and local narrators to recount Rwandan history from a personal perspective. The significance of the play is that it recognized the colonial manipulation of ethnic categories and provides a way to escape the imposed limitations on the diversity of responses available to local actors when localizing the play. The play uses human experience through four generations of a Rwandan family to provide a view of Rwandan history. As the reader witnesses the decimation of this family, the play attempts to broaden the political, social and colonial realities of Rwanda. This narrative addresses the tensions between traditional and modern Rwandan society; it also addresses the AIDS epidemic as a medical challenge for citizens of Rwanda as cultural tradition and modern perspectives on safe sexual practices. This is a representation of a significant medical culture in flux, an important book for colonial and neocolonial space. Representations emphasized stagnation and the state's role in development approaches to increasing their readers understanding of Rwanda.

organization, their emphasis is on accurate information which provides understanding of the Rwandan identity.

These educational texts also demonstrate new modes of international Rwandan and Rwandan citizens. Although the local hospital demonstrates the fallacy of international aid and undercuts the rhetoric of international engagement with Courtemanche's presentation of Western actions and African citizens juxtaposing the international aid with the reality of global disinterest and demonstrates citizens in facing their own challenges. Finally, the descriptions of the beauty of Rwanda and its decision to remain in Rwanda ends demonstrating lingering perceptions of Rwanda as a dangerous space, particularly for the encourages readers to see Rwanda as a space and subjects demonstrates the feeling about a space which is popularly defined by the challenges there. It is not Rwanda as a dark and chaotic space nor the rhetoric about Rwanda for Western citizens.

Contextualizing Rwandan history, cultural organization, and political readers with a factual basis for understanding Rwanda and a knowledge of not sufficient evidence from which to instigate a truly understanding demonstrates depth and self-awareness. For this reason, texts which evolve with the Rwandan industry also provide readers with the opportunity to help. Developing empathy and understanding requires authors to pay attention to three specific goals: making the lived experiences of citizens shared, validating difference, and encouraging shared opportunities by of



Rwandan citizens, especially local voices, such literature has the power to bridge the gap between understanding between individuals by distance and a structurally imposed difference.

In attempting to convey the lived experiences of Rwandan women, the book does not fully consider the genocide as a defining element of national identity. The coverage available to many international readers of the genocide and the challenges of Rwanda's recovery at the community level. Mapping the development of the genocide, and after the genocide, is not clearly clear to readers how the experience of the genocide is not a memory, ,Deogratias and The Oldest Daughter on how young Rwandan citizens attempt to deal with the powerful social forces unleashed by the genocide. The book is a simple story of the genocide, and her struggle for reconciliation. The struggles of many Tutsi and Hutu in Rwanda are not as complex as the more complex characters of the genocide; the genocide is not as complex as the violence is spurred by the social conditions of the genocide; the genocide is not as complex as the rhetoric of the genocide is, but it is a simplistic binary victim/perpetrator which was so common in Rwanda after the genocide. Both Stassen and Mackinnon note that these two young men are not as complex as their environment, scarred by their experiences. Deogratias is not as complex as committing rape during the genocide. The book is not as complex as Julius, becomes a conscientious moral leader, responsible for the genocide. Faustin, a survivor of the Nyamata genocide, is not as complex as the genocide.

isolation after the genocide, and desperate to protect his family, murder with his sister. Deogratias's intermittent breaks with reality as he challenges the reader to see past the stereotypical representations by the genocide and understand the forces that motivate these young men to do. Seeing Deogratias and Faustin as victims as well as perpetrators of the complexity of post-Rwandan life Kapitan posits, painful personal memories & expose the complex interrelatedness of the subject with historical and political forces inseparably [they are] (20). The individual experience in the larger context of the genocide allows the reader compassion for these characters by revealing abilities which motivate each character's actions.

Literature that seeks to understand notions of national identity demonstrate the complexities of civilian identity. Diverse representations of citizenship undercut the ethnic binary of Tutsi and Hutu at which these terms denote in post-genocide Rwanda, these terms are banned from public discourse, banned in an effort to avoid continued social divisions that explore the genocide itself must necessarily employ these terms. The principle behind the genocide is a self-proclaimed genocide. Representations that employ this ethnic discourse must acknowledge the diversity which these terms elide. The text which Deogratias undertakes which Tutsi, Hutu, and Twa with varying social and political allegiances. Categories of ethnicity are evident here, but no significant overlap of economic, or political status is traceable within Hutu narrative.

is demonstrated in the text, the simple binary which Hutu Power responses of citizens to genocidal violence. Bhabha reminds us innovative, and politically crucial, lies in the area devoted to original subjectivities and to focus on those moments or processes that cultural difference (2) introduces. Bhabha's reference to the differences nations often select can also be applied to the parsing of different populations by peopling these texts with complex and distinctive characters and the authors demonstrate the celebratory diversity of globalness as of any discursive affirmation of differences between characters, both within national borders, therefore, get postcolonial objective of celebrating increased understanding of self and other. If depicting ethnicity fails to account allegiances and estrangements between ethnically individualized groups, these texts show a discovery of ethnic hybridity categories and universalize diverse given populations.

The final task of this identity and is to promote shared mourning. The need for international recognition and encourage collective remembrance and understanding has been well documented. Prichard argues that citizens understand the historical, social, and political significance of the Holocaust, which can be conveyed through literature. Addressing the political implications of the Holocaust, Kaplan states that it is shameful that Western great injustices done to innocent peoples, but this may have little benefit for indigenous peoples. This is a helpful reminder that we should not be indulgent with these needs for a tacit emotional and political engagements across

However, enabling emotional engagement alongside productive factual Rwanda as a nation ensures the productivity of this so-called first stage of comprehension in an event like the Rwandan Genocide mourning and the sharing of mourning is a significant task (The Duty of Memory). It is important that texts lay out the suffering of Rwandan citizens in collective mourning. The Odgers, On the text opens and closes with a statement that he will be remembered by the state. As an introduction to detail, but not one that profoundly affects us because this character is a stranger, notable only for his careless bravado. However, at the admission from the mouth of a young man who has witnessed the dissolution of a family, against his best efforts, compels sympathy and loss this life represents. Faustin confides in the reader that he has the same breath, his memory of the initial trauma of the genocide is for the first time. This juxtaposition of effect and cause precipitates a demonstration of a human loss implicit in the Rwandan Genocide. The character of genocide who does not establish a firm foundation for the reader, this is a life that can be mourned because it can be understood by recognizing the real challenges that face the Rwandan nation to become a vibrant recovery.

While reading is a solitary practice, it can connect individuals and foster collective knowledge and it is a powerful source of social and political action. It can occur in two ways. The first, the author serves as a conduit for knowledge of distant individuals and communities. The second, the

citizenry and offers the reader an intentionally unmediated view from genocide. These approaches the possibility of connection as of Rwanda becomes understandable. Moreover, it is a decentered text to see past the genocide to the genuine efforts of the Rwandan a new national identity. *Before Me* a Remarkable Document a Young Lady from Rwanda is an interaction between international demonstrating for audiences the tensions and difficulties of cross-particular, this interaction forces the preconceptions and prejudices revealing the neocolonialist and individual interactions citizen. Both of these approaches challenge understanding and demonstrate the productivity of interaction. Each text addresses the difficulty early narration avoids Rwandan citizens and memorial sites organizing suggests that Tadjou and the genocide she can begin forge connections with the survivors who remain. However, the for Tadjou fades as she comes to know the hardships the people contextual understanding of the genocide cannot be an interactive process. Similarly, Simon and Juliette's early interactions are marred by disconnection, a fact beautifully depicted by the frustrations to the audience in alternate. For Juliette, the burden of the genocide is eased cultural interaction. Simon powers her sense of self in her new nation act of interaction buried the genocide by creating community.

Texts which aspire to engage readers politically must assume action. Change is the product of many voices united around a

Rwandan Genocide late 1990s because of the scale of their de-  
 prejudice embedded into the current system of international int-  
 so. Horror and disinterest are powerful sedatives. However, a  
 demonstrates, there is significant potential in the creation of p-  
 coming to understand Juliette's experience, Simon is moved to  
 foregoes his vacation to afford her treatment and assure her emotio-  
 While this seems a small act, it is a significant change for Simon.  
 smallest detail of the genocide at the start of the performance.  
 act liberates Simon as much as Simon liberates a production of a social voice.  
 Juliette and it motivates his continued political engagement in the social  
 Rwandan Genocide and the treatment of refugees with his social  
 interactions are not bound to follow political hierarchies. Although  
 Juliette's needs and desires are conditioned by the voice and experi-  
 show to have value in community, the crowd gathered to hear her  
 suggests that there is a public political discussion concerning Rwanda  
 beyond the genocide. In reading and speaking aloud, Juliette  
 fundamental right. Moreover, Juliette's decision to read in King  
 space within English society for the concerns of a Rwandan writer  
 conclusion demonstrates the potential for productive social and  
 communities.

While it is clear that each of these seven texts have individual  
 share a significant social and political objective: conveying to  
 Rwandan national identity. Each of these texts is a case of Rwandan

important. Exploring history and culture affirms Rwanda as a c  
 Rwandan voices promotes empathetic engagement and recognition  
 diversity, and demonstrating the capacity to encourage Western readers  
 Rwandan undertakings as valuable. As a whole, yet to be fully seen  
 audience's sense of Rwandan identity which is socially and politically  
 Rwanda's history and development simultaneously reveals a  
 Rwandan identity shaped by the colonial and neocolonial encounter  
 internal complexity of Rwandan identities and community organization  
 citizenry have been consistently homogenized for Western audiences  
 productive potential of interaction across cultures and a national  
 conflict challenges the discourse of Africa as a site of conflict and  
 representations of Rwandan identity demonstrate the internal and  
 shaped Rwanda, knowledge which can be used to promote socio

Establishing a sense of Rwandan history and identity through  
 endeavor. These texts convey Rwandan national identity as dynamic  
 collective, these texts show Rwandan national identity over time  
 subject positions. Therefore, it is not a single, but rather, multiple  
 constructions which are shaped by the most prominent aspects  
 society, and for this reason, these texts do not have a single character or subject with  
 social collective, each narrative interaction serves to develop the  
 Rwanda's emergent national identity by using the language of Rwandan  
 identity developed through its historical and cultural national consciousness  
 These texts produce Rwanda's identity by mapping a web of cultural

local voices, and ongoing recovery efforts. This identity becomes understood in light of local, national, and international interests. Offered to Rwandan readers, these books would accurately affirm the coming of an emerging Rwandan national consciousness. Offered to Western readers, this consciousness becomes reflexive, and it sets a broad perspective on Rwandan identity within local and international forums.

Reflexive national consciousness develops primarily by understanding the realities which define a space. It is a preparative work to develop reflexive national consciousness of the history, culture, and position of a nation in light of the colonial and neocolonial relations that exist between former subjects and former colonial authorities. While difference often shuts down communication between citizens from different cultures, which facilitates understanding of historical and cultural differences between citizens of different nations, people of different cultures combat literature to promote unity; by demonstrating the differences between citizens and nations, this literature reveals the which is at the heart of the neocolonial enterprise. The superstructure difference in order to legitimate inequality, is momentarily impacted by cultural difference is exposed. While education may seem free of how the superstructure functions to shape other identities towards negating the neocolonial gaze, which is a pervasive element which exert influence on other nations through cultural, political,



The literature of the Rwandan Genocide offers engaged readers an opportunity to develop a more complex understanding of national consciousness. This is valuable knowledge, as the basis of national identity for Rwandan citizens, such as language, mode of communication, and shared history, are all opportunities for personal experiences between citizens which were shaped during the colonial era. However, this information can also be used to reinforce Western political discourses in three potentially powerful ways. First, Rwandan national consciousness is often represented in Western representations and discussions of Rwandan identity through the lens of political discourses, providing a more nuanced understanding of Rwandan national identity. Second, the complexity of Rwandan national consciousness can be obscured by media and political discourses which have shaped Western perceptions of Rwanda, revealing the divergences between Western representations of Rwanda and the ways in which Western representations have sought to define national identity. Third, such divergences in national representation expose the neocolonial superstructure in action. As the neocolonial superstructure maintains its authority by naturalizing its hierarchies, enabling readers to recognize the ways in which the superstructure has significant political advantages in the context of decolonization of Western readers. Using strong and accurate representations of national consciousness to interrogate the neocolonial system will help to reveal the value of Rwandan identity, Western representations of Rwanda, and the ways in which the neocolonial politics to affirm colonial era political hierarchies are being challenged.

The representation of the Rwandan Genocide has been a controversial issue. However, in asserting the potential of literature to engage with the popular framings of the genocide, some Western media critics of the genocide have viewed: the use of tribalism to explain the genocide, the dismissal of the genocide as insignificant, the use of the genocide to codify Rwandan identity for the world.

Analysis of the coverage of the Rwandan Genocide in the United States and Western nations has demonstrated that it has been a complex and often contradictory process. The most common theme in the coverage was the explanation of the genocide as a result of tribalism, which was said to be unknowable rather than the clear result of political tensions between Tutsis and Hutus. This narrative was often inflated by public rhetoric. The result was a public perception of Rwanda as just a bunch of tribes going at it. (The Media Dichotomy 13). Many reports on the genocide often provided the context necessary for audiences to come to an accurate understanding of the issues motivating the killing. However, the coverage often relied on a form of essentialism reminiscent of colonialism in order to most quickly convey stories of the genocide. Moeller recognizes this tendency to simplify and invoke questions of crisis events, particularly in the United States, as an increasingly common form of reportage: as disasters multiply and compassion runs thin, the media seeks to capture people's minds because they are all covered. The Rwanda genocide was first yet another African conflict, and with no clear

the genocide from vague Western news reports, audiences were narrative offered by the loudest media machine.

The voice of the ~~media~~ ~~its~~ ~~al~~, ~~po~~etting the agenda of public covering or avoiding specific stories. Rwanda-~~look~~ ~~and~~ ~~in~~ ~~the~~ ~~size~~ African ~~cont~~ ~~in~~ ~~em~~, ~~phasized~~ ~~in~~ ~~its~~ ~~criticisms~~ ~~make~~ ~~them~~ ~~less~~ ~~relevant~~ ~~to~~ ~~g~~ audien~~ces~~. Because the scale of the genocide was not accurately un the first three weeks, despite reports emerging from inside the redirected onto Rwanda until ~~late~~ ~~in~~ ~~the~~ ~~of~~ ~~the~~ ~~hundred~~ ~~of~~ Rwandan Genocide suggested ~~the~~ ~~geographic~~, racial, and economic the narrative ~~that~~ ~~the~~ ~~genocide~~ ~~was~~ ~~not~~ ~~worthy~~ ~~of~~ ~~Western~~ ~~attention~~. African sought out with any regularity ~~to~~ ~~aid~~ ~~in~~ ~~the~~ ~~violence~~, and when spoke, they were consistently framed as victims in need of aid support to end the violence. John Eriksson's *The International Genocide: Lessons from Rwanda* report on the media coverage Genocide states that inadequate and inaccurate reporting by itself contributed to international indifference and inaction (6). ~~out~~ ~~lets~~ ~~should~~ ~~review~~ ~~their~~ ~~coverage~~ ~~of~~ ~~the~~ ~~genocide~~ ~~in~~ ~~order~~ ~~to~~ ~~d~~ approaches to covering future conflicts. What is clear in the ~~a~~ is that the genocide coverage by ~~media~~ ~~could~~ ~~not~~ ~~use~~ ~~of~~ ~~Rwanda~~ ~~and~~ ~~colonial~~ identity rather than developing nuanced Western understanding and Hutus in Rwanda. The coverage of the Rwandan Genocide, offered very little to compel further ~~discussion~~ ~~or~~ ~~pub~~

As Western interest in the ICTR far outmatched Western interest in the genocide, the representation of Rwandan perpetrators has been skewed. The post-genocide representations of Rwanda in the West have been heavily skewed towards Hutu perpetrators without accurate understanding of the role of Tutsi in the genocide. The emphasis on Hutu perpetrators without accurate understanding of the role of Tutsi in the genocide was mobilized through extreme propaganda. This had negative ramifications for Hutu identity. Eltringham offers the words of an exiled Rwandan academic, five years after the genocide, to explain this problematic reality: there is a globalisation of guilt. In the West, everyone is guilty. The international community has never globalised guilt, but it has globalised the idea of personal guilt and that each person should go before the ICTR to face their responsibility (72). To have the inaccurate representation of the genocide as a 'Hutu genocide' has led to the perpetuation of Western perceptions of the genocide as a 'Hutu genocide' which has led to the perpetuation of Western perceptions of the genocide as a 'Hutu genocide' which has led to the perpetuation of Western perceptions of the genocide as a 'Hutu genocide'.

Considering the impact of the Western media and its interest in the genocide, Jennifer Parmelee notes that in her 15 minutes of interview, she confirmed the clichés in the minds of many foreigners that Africa is a land of ethnic violence and that the genocide in Rwanda is a 'Hutu genocide'. More importantly, she notes that the way that Rwanda was portrayed in the media after the genocide affirmed stereotypes of Africa, and the Western media's failure to acknowledge Rwanda's substantial economic progress and potential for development.

emerging Rwanda definitions to be recognized by Western citizens. While there is a substantial benefit to exploring Rwanda's record, Rwanda has never been rehabilitated in the West. Instead, the genocide is recalled in the year-end wrap pieces, not to surface again on the front nightly news until war crimes charges are brought or until violence erupts anew (Moller 2011). Thus, the genocide remains the defining feature of Rwanda outside of Rwanda, reinforcing the stereotype of African nationhood and political conflict.

It is clear that public discourse in the West on Rwanda has not enabled an effective understanding of the causes or the actors of the genocide. These discursive trends alongside the understanding of the genocide in the literature of the Rwanda genocide by the Rwandan government demonstrate the distinctions between two representations of Rwandan identity. While the media coverage of the genocide relies on a narrative of Rwandan tribalism, the texts in the literature of the genocide discourse of the genocide was imposed by the colonial Belgians, creating social division in Rwanda along ethnic and class lines that became antagonistic. Western media coverage is important in that it shows that the genocide there was not the concern of Western nations and that the genocide conveys how totally the ethnic divisions and the suffering of individual lives and communities, the question that such suffering is worthy of Western attention. The use of essentializing discourse, specifically the generalization of Hutus as perpetrators of genocide, is a problem in the literature of the genocide. Finally,

genocide as a key signifier of Rwandan identity is rejected by Rwanda's long history and efforts to reassert its identity as a powerful elements of the literature under consideration. The so-called comparisons will now be considered.

The literature of the Rwandan Genocide undercuts the media the genocide is significant because it demonstrates the way that representations can be mobilized within public discourse to legitimate courses of action. This same effort has been challenged by postcolonial theory, critical race theory, and postcolonial theory, among others. Engage with political discourses can instigate productive change national, spaces.

Texts which reveals an alternative understanding of Rwandan identity recognize the formal social and political structures which play hierarchies which exist in global interactions. Conflicting representations of the Rwandan Genocide can spur readers to further examine the public discourse recognizing the social and political objectives which may lay behind.

The trends in Western representations of the Rwandan Genocide can be clearly mapped onto the discourses of Western governments use of the word tribal to explain both the citizens and the conflict. A fundamental difference between Western and Rwandan actors. Eltringham argues that

the term tribal violence suffers from the same weakness of phenomena of ethnic violence, suggesting identical reoccurring

context specific processes & A. Shabazz, *The* of -athm idt's society is prevalent in Western Europe (can live together) no one speaks of tribal societies with the [emphasis on the original]

The use of this word, and the media's supposed ethnic hatred p Rwanda's conflict as fundamental to the construction of Rwanda the genocide was a civil war suggested to viewers that there was violence, only groups who equally perpetrated violence against one another. As scholars have noted, this misrepresentation of the nature of the conflict prevented viewers from engaging on either side of the conflict. Subtly in the face of African violence, Western governments avoided action on behalf of the victims, implicitly suggesting to citizens that there was no way to end the violence.

The media discourse about the genocide was limited. Rwanda was not an important nation, and news of a violent genocide within Rwanda did not attract much attention. By dismissing the genocide as an insignificant news item, the coverage offered to Western viewers, the neo-conservative superstructure of Western opinion. The media's dismissive tone achieved two objectives. First, by giving to the news story over the one hundred days of killing millions of people about the event; citizens were discouraged from paying attention to the story, similarly seemed to ignore the story. Second, avoiding circulation of the story enabled Western governments to delay their own entry into the conflict. The media cannot challenge the decisions of their government. More fundamentally, the genocide could so easily be overlooked amidst the O. J. Simpson trial.

elections in South Africa, marking the end of apartheid offers a  
impact of neocolonialism in global interactions.

The media's use of essentializing narratives to explain the  
attention paid to Rwandan perpetrators over Rwandan survivors  
into the way that public discussions about Rwanda reflected and a  
neocolonial superstructure. The lack of nuanced depictions of  
the media's disinterest in parsing the social and cultural differences  
Rwandan citizens in order to uncover the diversity of Rwandan identities  
genocide interest in assigning guilt and blame to Hutus generic  
indicative of Western prejudice, and affirms an already in circulation  
African nations. Recognizing how fabricated or manipulated narra-  
reify constructs that are already in social and political circulation  
readers.

That the Rwandan Genocide is not seen as the defining of Rwandan identity  
Western nations is itself a result of the neocolonial superstructure  
beginning of this chapter, Rwanda was given almost no specific  
political discourse until the genocide, this is because media attention  
social and political importance, and Rwanda has never been seen in the  
West. The attention given to Rwanda prior to the genocide as  
social and economic. Thus, the shocking images and confusing  
not been evolved in the minds of Western citizens. Regardless  
the genocide continues to define Rwanda as a place of horror, and  
two films about the genocide for Western audiences, codes



recovery, ten films were made about the genocide and that sort of defining, iconic Rwandan film industry (Lillard and Weihi). Maintaining discourse of Rwanda as a space of genocide negates Western post-genocide development, and so affirms the neocolonial system. come to recognize the political alternatives to shape the Western world the potential to offer resistance to this system of subtle control.

Reflexive national literature is ultimately a concerted effort to politicize Western readers. These literary engagements educate readers about culture, and social organization of a particular nation, encourage for the citizens of the nation, and compelling increased political neocolonial superstructure, and the other hierarchies that shape in construction of national identity is reflexive because it makes Fanon's postcolonial recovery available to a wider audience. voices are exported from postcolonial and neocolonial spaces and political discourse of nations with neocolonial authority. traditional other illuminate the political system of control, provide reader with a new understanding of their own political system in international exchange. While reading such literature does not political understanding and recognition of the clashing forces whose value is so easily negated within the current political environment reflexive national consciousness.

Western readers who are critically able to identify problematic media discourses and recognize the role of the superstructure may be

objective in challenging a superstructure is to reveal its function. Homi Bhabha, writing about the way power is reified through its veil, demonstrating the construction of authority radically revalues the priority of race, writing, history (130). With this the international history of unequal interactions, of which the relationship between powers is only one. While Rwanda was never ruled directly by Belgium, there are only ever two possible relationships: colonial and colonial subject. While there were various parts to a larger system of the subject nations, colonial interaction was a superstructure which authorities dominated through a shared hierarchy. This framework for international relations did not conclude at decolonization, but a visible but still powerful superstructure recognized by postcolonial. Most practically observed in economic interactions, this superstructure is an aspect of political discourse. During the Rwandan Genocide, it was this hierarchy which permitted powerful countries to avoid the UN's demand for them to act from the responsibility of acting to prevent the deaths of 800,000. Their omission was similarly enacted by Western citizens who did not act in governing bodies, ignoring the political concerns of Rwanda. This silence only affirms the validity of the hierarchies which the neocolonial system of international interactions, regardless of scale.

It is a liberating realization to offer political structures as an international scale, is fundamentally linked to the discourse of citizens. When anonymity, the public recognition of hierarchies has enabled di-

challenge social organization. One example is the racial prejudice with slavery as a social and economic reality within European nations. The United States throughout the seventeenth, eighteenth, and early nineteenth centuries. The initial racial discourse of slavery brooked little resistance, gradually as citizens to exercise their own voices began to challenge the commonly held views. The writings were indicative of a fundamental human right, and as darkness raised the issue for national and international debate, and as the structure of society was rendered visible and ceased to seem a neutral fact, the practice became untenable. While it would suggest that public discourse was the catalyst for change, or that this discourse negated all racial inequality that existed, the voice of citizens can undercut the viability of national and political discourse. Uncovering the superstructures of current international relations empowers informed citizens to reject the constructions that maintain authority.

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As the objective of conveying a new term in order to assist citizens who are politically aware of the superstructures that surround them, the literature that is intended to develop this consciousness must address the superstructure of national, and international identity. Because such human interactions, whether on the individual or international level, are perceived as a fundamental of the space of exchange rather than the space. Superstructures permit hierarchies to colour the identity of individuals. Aspects of identity such as race, gender, class, and age. Such

throughout human history, always supporting a favored group over another.

Literature which fosters reflexive national consciousness is political. Western readers who engage with the literature of the empowered to evaluate the alternatives that circulate about this event, the points of disparity the efforts of the neocolonial superstructure, and the socio-political discourses concerning Rwanda's genocide, and the understanding how social media and political discourses can be used is fundamentally valuable to the development of a more productive discourse. However, for Rwanda, and for nations that are similarly represented, there are even greater benefits to the education of citizens. Simply put, the neocolonial superstructure is a force maintaining a discourse which can change internally without relation to the centre. Just as the colonial mission disguised its naturalizing hierarchical discourses within subject populations of control from its own citizens. Support for the colonial endeavor constructed perception that African citizens needed governance of African identity embedded within this discourse was only a project among Western citizens slowed.

In the literature Rwandan Genocide, the potential for change in educating Western citizens about Rwandan identity; and framing political issues, Western readers begin to understand how pervasive mediated through Western lines of communication. In realizing

limit Western responsibility to action and to ~~allow~~ <sup>shape</sup> Western national discourse, Western readers become aware of the neocolonial system that limits the potential of other nations by denying the existence of a system of control is a pervasive and systemic ~~framework~~ <sup>influence</sup> that influences how Western citizens understand the world. However, I propose that this consciousness can empower Western readers to recognize the neocolonial system that shapes Western discourse and ~~remains~~ <sup>is</sup> simultaneously enabling citizens to reject the control of neocolonial systems. This, in effect, is a change that is long overdue: the ideological decolonization of Western discourse.

To express this proposal ~~more~~ <sup>clearly</sup>, let us consider Rwanda's post-genocide recovery in greater detail and then examine the role of the global media in the construction of Rwandan identity. ~~For the purpose of this paper, I will focus on the role of the global media in the construction of Rwandan identity.~~ <sup>For the purpose of this paper, I will focus on the role of the global media in the construction of Rwandan identity.</sup> ~~As a result of the genocide, Rwanda's identity has been largely defined by Western social and political discourse, and the recovery efforts have been largely defined by Western social and political discourse.~~ <sup>As a result of the genocide, Rwanda's identity has been largely defined by Western social and political discourse, and the recovery efforts have been largely defined by Western social and political discourse.</sup> ~~Rwanda has a means of escaping the colonial and neocolonial system that has shaped Rwandan history.~~ <sup>Rwanda has a means of escaping the colonial and neocolonial system that has shaped Rwandan history.</sup> ~~Rwanda's recovery efforts have been largely defined by Western social and political discourse.~~ <sup>Rwanda's recovery efforts have been largely defined by Western social and political discourse.</sup> ~~There were three issues that contributed to the genocide: a culture of exclusion, a biased construction of Rwandan identity, and a virulent system of public discourse with no strong oppositional voices.~~ <sup>There were three issues that contributed to the genocide: a culture of exclusion, a biased construction of Rwandan identity, and a virulent system of public discourse with no strong oppositional voices.</sup> ~~Each of these shifts was caused by falling global confidence in the Rwandan government.~~ <sup>Each of these shifts was caused by falling global confidence in the Rwandan government.</sup> ~~The ethnic categories of Tutsi and Hutu underpin the national identity which fosters inclusivity in most national environments.~~ <sup>The ethnic categories of Tutsi and Hutu underpin the national identity which fosters inclusivity in most national environments.</sup>

media were used to spread hate and silence public resistance; Télévision Libre des Mille Collines made violent discourse against daily social engagement. Finally, the structuralist by LeVine et al. (1998) the opportunities available for education and success. The system of the early 1990s made Hutus responsible for tension and economic and social need.

Enric Clot, discussing the practical difficulties of a national identity that promotes symbols (flags, anthems, national sports or images), using the socialization or establishing political institutions and executive ideological view of the unknown as nationalism (Borja). to support social, cultural, and political governance, Kagame has addressed the tensions of national identity to create a sense of collective national identity within the Rwandan population. The nature of the Genocide, this emphasis on shared identity provides the basis for the first undertaken to refute the division of the genocide was colonial discourse of identity politics. Kagame has made the transition and Rwandan citizens are strongly discouraged from discussing with the population. Instead, the population is encouraged to think of the term which asserts national identity as the primary means of political

<sup>22</sup> The national motto of Rwanda, "Ubumwe mu rwanda" (Unity in Rwanda), which is also the motto of the genocide, demonstrates a government's commitment to national reconciliation, one which can serve as a means of recovery from the genocide as well as from the genocide. The education provided in secondary schools is nationalistic, and the application of traditional systems of justice to address the crimes of the genocide integrate the genocide into Rwandan identity.

<sup>23</sup> After the genocide, when current President Paul Kagame took power in 2000, he ended the discourse of ethnicity which permitted the genocide by abolishing identity politics from Rwandan public discourse. In its place, he encouraged citizens to think of

Susanne Bickel supports this notion, writing that arguably, Rwandan citizenship assists in dissolving the hostile perceptions of the past, the weight of fear and of differences over historic development and conflict. Due to its inclusive and egalitarian nature, it has the potential to move the past (103). ZisBel gloys on to observe that Rwandaness connotes horizontal comradeship or a fraternity amongst neighbours, expressed in the use of the term *umwami* (108). By removing the colonial terms of division and adopting the nation as an inclusive space, Rwandan citizens engage in a redefinition of a national identity which does not include the past. While removing the politicized ethnicity from the social discourse may seem a small step, the Rwandaness as a uniting element of identity also marks a turning point in the definition within the Rwandan context of something that was not evident after 1962.

Post-genocide education in Rwanda, in conjunction with the efforts to rebuild the country, focused on clarifying the causes of the genocide in public discourse that would prevent future violence. The education programme implemented in Rwandan secondary schools addresses the imbalance between Tutsi and Hutu instigated by colonial rule, as well as the political polarization that took place as decolonization began. The facts and consequences of the genocide are included in the curriculum, emphasizing the social, cultural, economic, environmental and political factors that led to the genocide (Rwanda 157). Rwanda and its students are seen as responsible for the recovery of Rwanda as a productive nation through education. The development of public memorials are also important tools of

government's dedication to the loss of 800,000 citizens. While memorial sites are situated in the communities most violently affected, a central memorial centre in Kigali which educates visitors and contextualises the violence within the larger context of Rwandan history. This memorial centre records the genocide, from written testimony to recorded statements of the violence of 1994. This public space asserts the importance of the genocide as a valuable and productive in the redevelopment of a strong Rwandan national identity. Identification with sites commemorating mass death are especially important for national identity embodied in the pathos of remembrance (Ray, 2003). Simultaneously, such education informs public discourse and contributes to the recovery of the nation.

New definitions of national identity in Rwanda help citizens to move forward from the genocide, as well as from the older divisions of colonial rule established by colonial rule, were at the heart of the genocide. In this discourse, genocide recovery simultaneously addresses the recovery from both events requires the development of collective national identity and unity of citizens. This collective identity, rooted in the nation's history, is a productive political discourse. As Brown (2003) argues,

first, nationalism is particularly a response to the loss of traditional myths of ancestry, kinship, permanence and home, which promise a moral authority to individuals faced with this complexity. Second, individuals are more likely to need this form of identity in times of crisis.



to face communities and authority structures of family and  
or disrupted. (22)

Given that both colonialism and genocide are disruptions to local social  
definition offers a helpful starting point for considering how they  
can enable Rwanda's ideological decolonization and recovery from  
that decolonization requires the development and assertion of  
consciousness, through which citizens can gain political authority  
consciousness in a decolonizing population distribution, the  
discourse and an engaged citizenry. Similarly, genocide destroyed  
within a nation, and recovery requires that citizens reclaim a sense  
collective identity and discourse. While Rwanda has made  
recovery of national consciousness through public discussion and  
has not been meaningfully conveyed to Western citizens.

The relationship between the colonial and the postcolonial subject is predicated  
the acceptance of hierarchical rhetoric which naturalizes the colonial  
language. While the rhetoric imposed in colonial spaces counted  
authority, this same rhetoric within the colonial centre, affirming for  
colonial subjects which is most conducive to maintaining support.  
The colonial centre asserts a hierarchy which is not subverted by the  
citizens as well as for the citizens of colonial authority. When  
encounter are challenged, either in the centre or the periphery.  
This foundational principle of postcolonialism is helpful in considering the current  
neocolonial control of Rwanda. Rwanda did not properly decolonize.

claimed independence, the nation did not reject the social structure of the colonial regime. The discourse of which fractured Rwandan national identity was not recognized as a divisive colonial tool, and in fact, it was fundamental to independent Rwandan identity. Similarly, these categories of identity were the tools of colonial authority. Within Rwanda and within Western Africa, ethnic difference imposed on Rwandans as a means of asserting colonial authority. Fundamental to Rwandan identity in the postcolonial period did not foster a recovery of precolonial Rwandan identity, nor the understanding of Rwandan identity reflective of Rwanda's history. When the genocide occurred, the colonial narrative of ethnicity was fundamental to the framing of the genocide in Rwanda, and were fundamental to the framing of the genocide in the West.

As earlier discussions have shown, the coverage of the genocide emphasized the ethnic tensions as a means of colonial control. The discourse of ethnicity was a discourse cultivated as a means of colonial control. Colonial control also served to control the discussion of the genocide, enabling authorities to maintain a distance with international agreements. The perception of Africa as a space of social chaos, and the model of Rwanda as a space of social chaos, had always been divided along ethnic lines. Western citizens from engaging with the genocide in informed, professional scholarship has shown the Western response to have been controversial, such as the imbalance of attention to international events, and with fleeting, uncontextualized news reportage, the colonial framework fundamental to Rwandan identity further enabled Western citizens to

Genocide as a reflection of Africanist instability with intercolonial project, Western governments ensured public support in their actions through the rhetoric of the media and political actors, colonialism that, despite Rwanda's year of independence, Rwanda was never properly decolonized in the Western mind. It is with this knowledge that the ramifications of Rwanda's post-genocide recovery on Western understanding of national identity.

Rwanda's post-genocide recovery has of Fanon's framework for decolonization; asserting a new collective identity which is informed by cultural and social concerns enables the <sup>24</sup>emancipation of the politicized national consciousness as a means of refuting the colonial system in the construction of independent national identity. This supports the nation with its emergent political will, that is, a belief that it is fundamentally representative of the people. Rwanda has simply rejected the discourse of ethnicity as fundamental to its identity, and incorporated the genocide into the national narrative through memorialization and education as a massive stride towards practical economic, and political recovery. These efforts achieve what Fanon sought at independence: national consciousness. Rwandan citizens are beginning to

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<sup>24</sup>Fanon's *The Wretched of the Earth* Erases the psychological trauma of colonization under French rule and maps the steps necessary to escape colonial control. Fanon argues that colonized citizens must be empowered in order to challenge the violence of the colonial project, Fanon does not shy away from advocating violence as a means of empowerment in the battle for national autonomy. He suggests that violence is a means of colonized of their inferiority complex, of their passive and despairing attitude towards self-confidence (51). While I agree with Fanon's view of violence as a means of empowerment, the challenge during colonialism challenging the neocolonial framing of Rwanda is ultimately about revealing the nature of the superstructure who buy into the narrative of the genocide and ultimately empower the neocolonial superstructure, and there is no violence which can challenge this ignorance.

forces that have shaped their nation, and it is this understanding of without that enables national consciousness to begin. However, the lack of limited acknowledgement of Rwanda's recovery by Western

Rwanda's emerging national identity breaks with the colonial identity for Western citizens. In rejecting the discourse of ethnic independence; for Western citizens, engaging with this new country requires two things: recognition that the colonial imposition of ethnic colonial control, and recognition that the same construct permitted genocide. Fanon argues that knowledge of the colonial is a powerful opportunity, and in the case of Western understanding is true. Engaging with the colonized Rwandan national identity and the inaccuracies of the discourse about Rwanda which continue to shape perceptions of Rwanda. Moreover, the active role of the Rwandan independence and so further supports the value of the discourse about Rwanda to support Rwanda's development within its

Rwanda's recovery from the genocide has been startling, and an independent nation is still in a process of self-definition. Internationally, there is tremendous value to be gained from strong representation. Rwanda's representation, in all its complexity, refutes the colonial era narratives to limit or deny Rwanda's role in the genocide. Accurate art and media enable Rwanda to step out of the shadow caused by the media discourse frames Rwandan identity within the simplistic genocide has been popularized for Western citizens as a reference point.

understanding Rwandan identity. I believe that the literature of  
 potential to convey to Western readers - and to include the  
 Rwandan identity with its people. Rwanda as a productive emergi  
 vision of Rwanda, contrasted with the construction of Rwanda b  
 genocide, empowers citizens to recognize the tropes which neg  
 the way that colonial hierarchies are still used to shape access  
 relations.

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While this proposed system for addressing endemic inequality a  
 through education, empathy, and political engagement, it does not  
 compromises on Fanon's original concept of national consciousness  
 limitations that should be considered when evaluating the pote  
 productive Western engagement possible in the Rwandan identity: disti  
 between internally and externally generated constructions of na  
 collaboration rather than Rwandan authorship in creating these  
 literary forms represent African identity. Each of these concerns w  
 considered in light of the net gain and loss they offer to the di

The first concern centres on the use of the term 'national  
 under the tag of the nation which these books can provide to West  
 the term refers to the development of a renewed definition of s  
 decolonization. Such a definition positions the national conscious  
 experiences within the nation, daily experiences informed by th  
 which shaped the nation. During independence, dramatic chang

cultural, economic, and political changes in the national consciousness reflect both the fact of and the nature of these changes. However, if national consciousness is constructed outside the nation, it is not based on the lived experience within the nation. Furthermore, the vision of the nation offered by authors, even if it reflects their efforts towards inclusivity, cannot offer the perspective of the nation as a whole and so cannot be seen to reflect the full dynamism of an emerging nation.

While authors represent a variety of subject positions in their writing, they cannot fully capture the constantly evolving nuance of national identity. Authors represent the diverse realities of lived experience within the nation, but their writing is limited by the fact of publication; their publications can only explore the realities of the nation as they are to them during the process of writing. There is no way to resolve this limitation other than in the word. This limitation could be overcome by the use of digital technologies, such as blogs and web pages, which can be updated in real time to reflect developments of national identity underway within the nation. However, the national consciousness within the nation and of the nation are two different things; they are forged from the same raw material: the realities of life within the nation. While reflexive national consciousness is a valuable tool for the author to reflect the nation to the readers of another nation, it remains that this representation is a reflection of the national consciousness in the source nation. The representation of national consciousness cannot fully capture the local national consciousness of the source nation, but it does not discount the value of representing local realities to the readers.

A second concern for consideration is the fact that these texts are not written by the citizens of the nation under discussion. Far from creating inventive cultural manifestations (179) that citizens use to define themselves and claim a new identity, these texts are not at all for the writings of the nation, but rather, the collaboration of authors who represent the interests and concerns of the nation. Here, I take my cue from the collaborative writing born out of collaboration, which is inherently inventive (179) in nature; the collaborative writing challenges the construction of the author as an authoritative voice, instead affirms the value of both author and subject. Rwanda and Time literature: Genocide demonstrates collaboration, ranging from direct research by Rwandan citizens to lived experiences informed by the critical analysis of Rwandan history. To write with a clear understanding of political and historical facts of Rwandan identity, and their work reflects the voices and concerns of Rwanda. If these voices cannot be overestimated, there is also a great value in collaborative writing.

Informed writing that is produced through discussion with others is a valuable approach to the circulation of knowledge within an international context. Of engagement, it demonstrates that the production of knowledge is a myriad of boundaries which can limit individuals and communities. Several of these boundaries are for the voices of extremely marginalized individuals; Tadjo's story of a woman who survived the genocide and whose daughter's rape, is perhaps the most compelling exchange offered in Tadjo's text. Without the collaborative writing, her story would likely remain her own, and the complex realities of her experience would be lost.

understanding of national identity for international readers. For collaboration unsettles the concept that authentic knowledge is by citizens of the nation. While accuracy is paramount within their ultimate goal is cultural interactions, and so the use of collaboration affirm the interaction between the citizens of different nations and emergent global identity.

Perhaps the most obvious concern is that these texts, intended to affirm specific local identity, rely on Western literary forms. Fanon was aware of the forms of production, which he saw as complicating the colonial context of production. Certainly, his anxiety around the use of Western forms of experience is well founded; the colonial encounter destroyed local culture. However, in the neocolonial era, and given the demands of a global market, the risks here have evolved. While the concern about supporting local identity in place, the audience of this production is different from the audience of local manifestations. While Fanon was intended for local consumption, his work is destined for an international audience. English is an increasingly dominant language, and demands mean that texts that take the novel or play form can be made highly productive as a means of circulating new understandings of identity.

There are benefits to using a range of literary forms to convey a message. As discussed, the potential market penetration of a text is not always obvious, and colonial authority. As this is where the hierarchies of the neocolonial system are pervasive and difficult to recognize, the circulation is a strength of the



reflexive national consciousness as valuable in enabling other cultural forms to be included into international discourse, particularly as Fanon's concern about the power they possess. However, there are some difficulties associated with oral distance and cultural distance. Rwanda's oral culture is rich, but as this form is not common within the centres of former colonial powers, it is difficult to effectively translate local productions into a form that can be understood by a wider audience. In this case, it is better to adopt the literary form to convey the meaning of the expression. This is what Henry J. White does in his book *Rwanda: A History*. He translates the native tongue to a French text. T. A. Jenkins offers a similar instance of this in his book *The Rwandan Revolution*, which includes a traditional narrative in her text. While these are both examples of oral culture, they demonstrate a willingness to engage with different means of expression. In these cases, these inclusions also push the cultural expression into the public discourse.

Literature is a cultural manifestation particularly well suited to the task of addressing inequalities maintained by the state. It is a productive, such as it is, that accurately reflect and explore the daily realities of a given nation and local concerns, and it must be diverse and inclusive with its audience. However, while Fanon calls for local authors to take up the task of producing literature, reflexive national consciousness is not necessarily a goal. The relationship between local texts and productions between nations is a complex one, and it is not about fostering cultural understanding within the nation, but rather, about fostering cultural understanding between nations. This is a goal of unequal access to social and political authority. Collaborative development of invested and critical thinking is a goal of the organization.

informed authorship ensures that depictions of the nation and its realities while avoiding the limitations of a single, homogeneous, and distinctly defined nation; differences in language, differences in form, and economic factors can all impede the circulation of discourse and understanding. The choice to encourage collaboration between and local added benefit of precisely demonstrating the type of invested interest intended to encourage between citizens and nations.

Fanon identified cultural manifestations as the most productive and initiating political engagement. Literature has proven to allow for diversity of perspective while encouraging unity through the displacement of external power structures by local voices. The author, considering the use of language in redressing longstanding colonial communication is essential to the initiation and conduct of colonial prevention, resolution and reconstruction (and neocolonial system) legitimated themselves, both for colonized citizens and the citizens of discourses of racial, cultural, and political inequality, it is particularly of these often discrete discourses should be offered through rejection.

To recover Rwanda in the Western imagination fundamental to the social, cultural, and political relationships between Rwanda and the community change. Although formal decolonization occurred with the decolonization of Rwanda outside of its borders has not yet been defined by colonial and neocolonial constraints and political discourses, decolonization is a process that shapes the colonizer as much as

fully complete until the colonizer relinquishes all means of colonial narratives used to define the colony must be rejected and colony self-definitions. Decolonization must include serious measures to discourses of inequality and racial prejudice within public spaces is complicated by the fact that the postcolonial era has witnessed imbalances, with authority now tied to economic and military authority in spaces of colonialism.<sup>25</sup> The tensions between former colonial authorities are no longer clear and the power of influence in global politics is more complex than was prior to decolonization. The only productive approach to examining neocolonialism is to examine their construction of former colonies, particularly former colonial spaces that are consistently dismissed in such discussions, and ensure that such constructions are not based on biased external formulation.

Literature attempting to generate reflexive national consciousness encourage readers to understand the complexity of specific social situations for specific foreign citizens. National identity within the wider community allow distanced readers to see beyond local identity as multifaceted and shaped by specific local realities. This undercuts the purpose of defining local identity. A shared sense of social and cultural understanding creates imagined communities (Anderson

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<sup>25</sup>All of these nations are permanent members of the United Nations Security Council for assessing the relative international authority of specific nations, although the Security Council holds significant military power, as well as nuclear capability. It is the Security Council can offer a notable power to nations working collectively, as the Security Council whose decisions regarding the actions of member states are binding on all member states (United Nations Security Council Members ).

cross-cultural engagements. In a world connected by technology, cultural, political, and religious difference, it is important to recognize that one is conceived in language, not in blood, and that one [can] be in a community (Anderson 145) of the nation. In a world of digital and global systems of colonial and neocolonial control, this means of engaging with definitions of national identity is potentially very productive. It is an escape from the political nationhood by citizens from difference and a way for cultures to understand one another outside of the terms imposed by the superstructure. Imagined communities can support further recognition of the superstructure as a basis for a united political response to such challenges that affirms the value of differences.

## Chapter Seven Conclusion

The Rwandan Genocide was a significant event. For Rwanda, the culmination of ethnic tensions which had been fragmenting nationhood since the colonial era. For African nations, particularly those surrounding Rwanda, the massive influx of Rwandan citizens, and the resulting displacement and death of those settled in temporary camps with insufficient resources. For Western nations and international organizations, the genocide tested the resilience of the international system to control the discourse about other nations and discrimination. For Western citizens, whose understanding of the genocide was mitigated by an otherwise dismissive media discourse, this event served to challenge the dominant narratives that circulate in Western culture and politics. While the event is not only the broad strokes of the event, what is clear is that the genocide has significant political meaning for all of the actors involved. As genocide has been in inception, as an international event, all reactions to the genocide are part of the discussions of the Rwandan Genocide.

Of particular interest in this dissertation is the literature that has been produced about Rwanda explores the genocide and some of the discourses mentioned in the project explores the emerging literature of the Rwandan Genocide for different audiences, mapping the shared concerns of the authors in representation and recovery. These areas of concern line up with the aspects of the genocide that are overlooked in Western media and political discourse, suggesting the importance of attempting to educate readers about the complex response to the genocide and existing understandings of Rwanda. However, I argue that this

citizens with the tools to recognize how public discussions about mobilized to discourage citizen involvement in Rwanda's gender. Socio-political discourse is a powerful tool of the neocolonial superstructure. Western citizens to recognize this means of control has the potential to shape citizens about the way that the superstructure continues to shape perceptions of other citizens and nations.

To begin this examination, chapter two offers readers a familiar history, from the pre-colonial to the post-colonial, and even history have been subject to the influence of colonial external forces of change in Rwanda is productive. There are history of Rwanda available in the literature: colonial, independence-genocide. By considering the internal and external each period, Rwanda's current national identity is more easily this survey establish how colonial rule, and subsequent neocolonial Rwanda as a nation, establishing the potential for genocide. The response to the genocide; the media discourse and the political particularly problematic, and as the genocide enabled Western and citizens to stand by as 800,000 Rwandan civilians were murdered these framings must be considered.

The literature of the genocide is divided in this dissertation into considering two or three of the texts. Chapter 2, which examines *Inform You That Tomorrow We Will Be Killed With Our Families* at the Pool in Kigali, Western readers about Rwanda's long history

in an effort to contextualize the genocide as an event with a clear historical precedent. A central to both texts is the discussion of the impact of colonialism on Rwanda. Gourevitch and Courtemanche show how Belgian colonial rule imposed ethnic identities on Tutsis and Hutus who had formerly considered such identifiers as economic identifiers rather than ethnic identifiers. The colonial rulers dismantled Rwanda's religious system and monarchy, undercutting national unity and creating antagonism between Rwandan citizens. Upon exiting, the colonial power structure was left marginalizing the Tutsi population through a rhetoric of tribalism. These texts offer both facts and personal histories in order to provide a comprehensive view of colonial influence on Rwanda's national unity. In addition, by providing a historical context, the texts show that the tribal conflict which was a pervasive frame of the genocide. By understanding the genocide, and by tracking the social and political shifts which led to it, the texts show that Rwandan citizens, these texts show that the genocide was not an isolated event, but another African nation engulfed by conflict. Moreover, these texts demand that we consider the role of the West in instigating the genocide, and in refusing to take responsibility for it.

In chapter four, three texts are discussed: A Novel of Rwanda Deogratias: A Tale of Rwanda, and The Gacaca. Of these texts explore the Rwandan Genocide as an immediate reality; the reader witnesses the process of the Rwandan Genocide. Of particular concern is the need to explore communal experiences of the genocide for Western readers who were shown only helpless or murdered victims, or threatening perpetrators. Through the eyes of simple victims, individuals who are victims of violence, or complex victims, individuals who are victimized by

perpetrate crimes during or stemming from the genocide. This position allows the authors to convey a far more nuanced understanding to readers, and destabilizes the overly simplistic rhetoric of Rwandan Western media and political discourse by, in the segment, the rhetoric of actions of Western military, religious, and media actors, challenge readers to recognize that the discourses that frame Western military and media actors as productive and violent are local perceptions of these actors. The portrait of media involvement in the condemnation of the Western media as a tool which constructs passive-perception of Western media actors as heroic. These texts assert to Western readers the depiction of citizens, and further emphasize the importance of community and

The texts of chapter five move into the expectations of the Rwandan and its citizens. The Shadow of a Hat in a Hat by Mary Kay Before Me a Remarkable Document Given to Mary Kay by Mary Kay Lad which assert Rwanda's recovery for Western readers is a myth. The two are different, as one is a travel narrative and one is a play, and are set in Rwanda and the second in London, these authors are led by the desire to represent the challenges of Rwanda's recovery. Demonstrating this process of recovery to distanced readers asserts the scale of the Rwandan citizens. Public and political discussion of Rwanda in the aftermath of the humanitarian crisis of Rwandan refugees ended, but the recovery enables a degree of personal growth. Similarly, both cross-cultural interactions, demonstrating for readers that while s



daunting, these connections can have profound impact on the communities, both Western and Rwandan.

Individually, the literature of the Rwandan Genocide offers through their power, ability to inform and engage Western readers. texts emphasize the historical and cultural context of the genocide, the experiences of Rwandan citizens and communities, and the efforts of Rwandan citizens. Chapter six considers how these texts address the Rwandan Genocide as a national and international event in very provocative ways. The emerging Rwandan national identity provide for Western readers a sense of national Rwandan identity unmediated by the superstructure of reflexive national consciousness is fundamental to the decolonization of Rwanda because it enables political and cultural engagement with the Rwandan Genocide. Citizens empowered by rate and knowledge of Rwandan identity recognize the discursive tools employed by the media and political actors to engage with the Rwandan Genocide. Citizens recognize the existence and function of the neocolonial superstructure. Second, with this knowledge, to engage more critically with cultural, and political discourses to respond to the prevalent role of the neocolonial superstructure in shaping the discourse. This is offered by the literature of the Rwandan Genocide to encourage citizen engagement in all aspects of public discourse, and part of representation and the Western citizens.

While reflexive national consciousness is not without limitations, the potential of literature to organize productive social and political responses

destruction and massacres. Developed as an external compliment to a strategy of national consciousness, reflexive national consciousness is a model for the development of productive literature that works to address spread conflicts. Its objective is simple: to empower readers of the conflict to initiate discussions about the implications of the larger superstructure on both the conflict and its reception in the community. Discussions must be informed, analytical, and contextualized to the citizens of the nation. This application of reflexive national consciousness as a means of achieving a more invested and engaged reading of the literature of Rwanda, and could easily be applied to other literatures. This literary effort towards decolonizing the sciences in the various centres of neocolonial control to recognize the hierarchies which have made effective understanding, providing them the means to challenge the reification through national and international policies.

This consideration of the literature of the Rwandan Genocide is a contribution to scholarship which has found compelling trends in the discussion of the Rwandan Genocide for Western audiences. Melvin van der Waal's work is intended to undermine the efficacy of Western public discourse and the pressure on Western governments to meaningfully engage with the rhetoric and public discourse has long been a productive discourse to circulate through populations, this dissertation engages with a similar set of narratives which circulate in Western nations. The seven texts are a range of literary, historical, and complex considerations of Rwanda.

and post-genocide recovery. These narratives, by their very nature, reveal how Rwandan voices and concerns have rarely been recognized as valid in the public discourse. However, these texts also provide the basis for a more meaningful engagement with Rwanda; they reveal, through comparison, the different discourses surrounding the Rwandan Genocide which have shaped the perception of Rwanda for Western citizens. In demonstrating the slippage between the official representations and collaboratively generated representations of the genocide by Rwandan citizens, the narrative of the genocide becomes a site of contestation within a social and political context. While the genocide has been framed as a failure of African nations, this literature reveals such narratives as constructed by Western political power. Local, national, and international interactions which makes Western citizens aware of the neocolonial superstructure of the genocide, a more critically and politically engaged Western public.

Pointing to the political potential of such writings, Nigel Hunt argues that good literature is part of that tapestry of understanding, along with history, sociology and politics. (4) In *Representing the Genocide*, Hunt advocates for a broader acceptance of alternate human records which, when compared with the dominant historical narrative, can challenge the dominant discourses which implicitly shape the understanding of the genocide. The inclusion of the literature of the Rwandan Genocide makes an attempt to demonstrate how it can be in bridging the gaps created by hierarchies of difference.

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## Appendix A Chronology of Relevant Dates

1884	Germany assumes colonial control of Rwanda and Burundi.
1916	During WWI, Belgium invades Rwanda and Burundi and seizes control.
1918	Following WWI, the former German colonies of Rwanda and Burundi are placed under Belgian administration as part of the settlement of Nations protectorate as part of the settlement of the League of Nations.
1926	Ethnic identity cards are introduced as a means of distinguishing Hutus from Tutsis.
1957	The Party for the Emancipation of the Hutus (PAEH) is founded.
1959	Violence erupts as Hutu rebels target the Belgians. Over 150,000 Tutsis flee to neighbouring countries to escape violence.
1960	Municipal elections are organized by Belgian colonial authorities. The Hutu majority is victorious.
1962	Rwanda becomes an independent country, as Belgium relinquishes colonial rule. A Hutu revolution in Rwanda leads to the death of King Ntare Rwigyira. Gregoire Kayibanda, leader of the Hutu majority, becomes the first president. Insurgent Tutsi guerrilla groups begin to operate in neighbouring territories. Rwanda Hutu troupes begin to operate in neighbouring territories.
1963	Further massacres are reported in Rwanda and Burundi. It is estimated that over 100,000 Tutsis were killed in Rwanda and Burundi. The Tutsi population is estimated to be around 10% of the total population. The Tutsi population is estimated to be around 10% of the total population. The Tutsi population is estimated to be around 10% of the total population.

- 1973-84 General Juvenal Habyarimana empowers and formalizes a policy of ethnic quotas is entrenched in all public institutions. Tutsi doctors and professors are forced to resign or leave their fields. Tutsis are restricted to 10% of available jobs, which represents their proportion of the population.
- 1975 Habyarimana's political party, the National Revolutionary Movement for Development (MRND) is formed.
- 1978 Presidential elections in which Habyarimana is the only candidate on the voting ballot.
- 1987 The Tutsi refugee diaspora in Uganda forms the rebel group dominated by Tutsi veterans of the Ugandan Civil War, the Rwandan Patriotic Front (RPF).
- 1989 Severe economic hardship befalls Rwanda as the country's economy collapses.
- Jul. 1990 Under pressure from both the RPF and Western powers, Habyarimana concedes to a plan for a democratic transition in Rwanda.
- Oct. 1990 RPF guerrillas invade Rwanda from Uganda. France, a major foreign sponsor, committing troops, equipment, and aircraft to help the RPF advance. On Oct. 1, 1990, the Rwandan government starts a campaign of violence against the RPF sympathizers. More than 10,000 are arrested and killed.

Kagame assumes control of the RPF for Rwigye early in the invasion. Months of fighting follow, with attempts at negotiating a ceasefire.

1990 The Rwandan army begins to train and arm civil who will prove to be critically responsible for the next three years. Habyarimana stalls on the peace system with an ineffective solution. Throughout of Tutsis are killed in separate massacres and politicians critical of the Habyarimana government.

Nov. 22, 1990 Dr. Leon Mugesera, a prominent Hutu activist, discouraging Hutus to kill the Tutsis, and send them to the Nyarugongo river.

Feb. 1993 Following reports of massacres of Tutsi, the RPF capturing Ruhengeri, a perceived stronghold of the Hutu, immediately advance on Kigali. In response, the Rwandan army to stem the RPF offensive. This resultant military conflict leads to the declaration of a unilateral ceasefire on February 20, 1993.

Aug. 1993 Following more than a year of intermittent negotiations, the RPF and the Rwandan government sign the Arusha Accords, which allowed for the return of the RPF to Rwanda. The establishment of a Rwandan Patriotic Front (RPF) in Kigali to oversee the establishment of the transitional power on April 6, 1994.

- Sept. 1993 President Habyarimana stalls on ending government of Interahamwe militias intensifies. The extremist Collines, begins to beseech the Hutu population and no groups warn the international community of impending massacre.
- Mar. 1994 Fearing imminent widespread massacre, many Rwandans evacuate their families from Kigali.
- Apr. 6, 1994 President Habyarimana and the president of the Rwandan Patriotic Front (RPF) are shot down near Kigali, tensions to finally boil over, and widespread killing begins.
- Apr. 7, 1994 Aided by Interahamwe militias, the RPF advances (FAR) roadblocks and advance from house to house in Kigali, killing civilians and moderate Hutu politicians. Several hours. U.N. forces stand by while the slaughter continues as they themselves are under direct assault. Ten Ivoirien moderate Hutu Prime Minister, Agathe Uwilingiyimana, is killed with weapons, whereupon they are brutally beaten and executed. The Prime Minister, in an effort to save her husband to soldiers of the Presidential Guard, is killed at noon that day. In response to these atrocities, the U.N. deploys peacekeeping forces, leaving just 270 U.N. soldiers.
- Apr. 8, 1994 The RPF launches a major offensive to put an end to the genocide. Their troops, now encircled by enemy forces in Kigali, are killed.

the city as part of the terms of the Arusha Accor

Apr. 30, 1 The U.N. Security Council spends eight hours di  
resolution condemning the ongoing killings omit  
Simultaneously, tens of thousands of Hutus flee to Tanzania  
In one day 250,000 Rwandan Hutus cross the bo  
retribution of the RPF advance.

May 17, 1 As the violence rages on, the U.N. commits to s  
to Rwanda with mandated legal power to defend ci  
resolution says "acts of genocide may have bee  
U.N. forces is delayed by a financial dispute be  
over the cost of providing heavily armoured vehicles for th

Jun. 22, 1 With the U.N. troop deployment stalled, the Sec  
deployment of French-~~west~~ Rwandan troops. They establi  
controlled by the ~~g~~ killings of Tutsis continue in  
some are protected by the French. The United S  
word "genocide" to describe the ongoing conflic

Jul. 1994 The RPF captures Kigali. The ~~over~~ names to flee the city  
followed by an enormous wave of Hutu refugees  
are replaced by Ethiopian U.N. troops. The RPF  
of national unity in Kigali. Reports Eme ~~ed~~ geot that  
hundreds of reprisal killings in Rwanda. The kil  
camps.

- Aug. 1994 The new Rwandan government agrees to criminal tribunal to be established by the U.N. Security Council.
- Nov. 1994 The Security Council establishes the international prosecution of suspects involved in committing genocide.
- Jan. 15, 1995 U.N. begins enacting plans with Zaire and Tanzania to send half million Hutus to Rwanda over the next five years. Security Council refuses to dispatch an international force.
- Feb. 19, 1995 Shamed Western governments pledge \$600 million to help Rwanda.
- Feb. 27, 1995 U.N. Security Council urges all states to arrest those involved in the Rwandan genocide.
- Mid-May 1995 The Rwandan government grows resentful of the presence of UN troops.
- Jun. 10, 1995 U.N. Security Council agrees to withdraw 50% of troops from Rwanda after a direct request from the Rwandan government.
- Jul. 1995 More than 720,000 Hutu refugees around the city of Goma, Zaire.
- Dec. 12, 1995 United Nations Tribunal for Rwanda arrests and arraigned eight suspects, charging them with genocide and crimes against humanity.
- Dec. 13, 1995 U.N. Security Council extends its peacekeeping mission in Rwanda and agrees to further reduce troop numbers in the field.
- Nov. 1996 Mass repatriation from Zaire begins; the Rwandan government reports that 100,000 Hutus have returned.



on arrests of suspected genocide perpetrators.

Dec. 1996 Trials begin for Hutus involved in the 1994 genocide.

Jan. 10, 1997 The trial of Jean Paul Akayesu (a local government official responsible for killings in his area), begins before the International Criminal Tribunal for Rwanda in Tanzania.

Jan. 13, 1997 A woman who testified against Jean Paul Akayesu, the man charged with the murder of her husband and seven children by Hutu extremists.

Feb. 2, 1997 Venuste Niyonzima is the first man tried locally in Rwanda. A U.N. Human Rights official expresses "serious concern" over the lack of lawyers and accused of participation in the 1994 genocide.

Feb. 12, 1997 United Nations watchdog agency criticizes the genocide trials.

Feb. 26, 1997 U.N. Secretary-General Kofi Annan criticizes the chief administrator and deputy prosecutor Honore Rakoromoanana, for inefficiency in the Rwanda criminal trials. Agwu, the Rwandan chief minister. By this date, the U.N. Security Council has passed a resolution demanding that the Rwandan government take steps to ensure the trials are conducted in a fair and efficient manner.