

Rupture, Repression, Repetition? The Algerian War of Independence in the Present

'Rupture, Repression, Repetition? The Algerian War of Independence in the Present' took place at the University of Leeds on 7-8 September 2017, to discuss the philosophical and historical legacies of the Algerian War of Independence in figurations of the present.

For her keynote address, Jane Hiddleston spoke about the war's 'revolving memory' in French-language literature, while Natalya Vince's keynote discussed 'the permanent reinvention' of the Algerian Revolution in post-1962 state-building activities. There were six panels over the course of two days. The first considered ethical and critical challenges in Boualem Sansal's *2084* (Joe Ford), and Jérôme Ferrari's *Où j'ai laissé mon âme* (Rachel Mihuta Grimm). The second confronted the images of temporality in Nina Bouraoui's *Le jour du séisme* (Beatrice Ivey), the notion of the Algerian War as a visual 'problem' for historical narrative (Suzanne Le Men), and Zineb Sedira's *Gardiennes d'images* as a failed archive (Siona Wilson). The afternoon featured epic resistance in Belkacem Hadjadj's film *Fadhma N'Soumer* (Sophie Bélot) and the star as metaphor for present fragmentation in literary, national, and artistic representation in Algeria (Patrick Crowley).

The second day opened with a panel on the intellectual legacy of French colonialism in the invention of the Late Antiquity (Tom Hunt), in 'tetanus' imagination in soldiers' testimonies (Hugh McDonnell, Edinburgh University), and in the material basis of racism in the construction of French Republican state strategy (Selim Nadi). The fifth panel discussed violence, trauma, and responsibility in literary counter-narratives to official history (Amar Guendouzi), the fluctuating representation of violence in Mohamed Dib's re-edited short stories (Andy Stafford), and the descendants of *harkis* and MNA activists in Lakhdar Belaïd's detective quartet (Nina Wardleworth). The last panel considered commemorative practices in relation to the First World War in Algeria (Dónal Hasset), difficult generational memory transfer in *pied-noir* communities (Claire Eldridge), and the troubled trajectory of Panijel's *Octobre à Paris* (Maria Flood). The organisers were delighted to facilitate a PGR roundtable with Karima Bentoumi, Rebecca Infield, Cliona Hensey, and Rebekah Vince who responded to the conference themes in the context of their doctoral research. We would like to thank Leeds' SLCS and the Leverhulme Trust for funding this event. A special issue based on the themes of the conference will be published in the *International Journal of Francophone Studies* in 2018.

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