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Title: SANNI KADDU : A LA REDECOUVERTE DU DISCOURS FEMINISTE AU SENEGAL

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Abstract: Senegalese feminism of today has started a very long and arduous debate. Some critics are theorizing that there is no feminist theory in Senegal. Others will go even further, stating that given the absence of a feminist theory, it would be difficult to speak of true feminism in Senegal. However, a fairly thorough search brings us to the following conclusion: Senegalese feminism is a hybrid. It is between the mainly Nigerian, African feminism and French or Western feminism of the 1970s. In the field of literature it is akin to post-colonialism. Aminata Ndiaye, a young Senegalese writer said in an interview with the women's journal *Amina* that in terms of feminism, Senegal is still fifty years behind France. This is quite shocking, but completely correct. In terms of progress and theories, Senegal is still under the French influence. In addition, the lack of more recent theories to which many Senegalese feminists can identify with causes them still to refer to Simone de Beauvoir. This dissertation intends to take a look at these findings; it also intends to shed a light on Senegalese traditionalist practices while going to the rediscovery of feminism in Senegal. During our research, we have found it necessary to rename Senegalese feminism that we named *famillisme* in so far as it invites both men and women to remedy a situation which is far from ennobling women. It is therefore an invitation to best love Senegalese women in order to enhance unity and family welfare. We have identified two groups of feminists in Senegal. The first group, mainly composed of illiterate people, is concerned with the revolutionary aspect, i.e. protest campaigns, propaganda and awareness campaigns. They were designed to "wake up" their sisters to come out of their torpor. Their movement is reminiscent of the French Revolution. The second group, which is the main focus of the second part of this study, is the heart of *famillisme*. It consists of the intellectual elite and their take on the theoretical aspects of feminism and the dissemination of information through writing. This group consists both of exiles like writer Ken Bugul who will be the subject of the first part of this thesis. Other writers like Aminata Sow Fall remained in Senegal. They deplore and denounce the injustices through their writings. Ken Bugul, because of her status as an exiled writer, seems less worried about censorship of the Senegalese society which requires a measure of restraint on the part of women. She uses madness as a feminist weapon to combat patriarchal traditionalism. Her speech is full of indecent assaults and devoid of the euphemisms that are found in the writings of Aminata Sow Fall which advocate a fair sharing of roles and tasks between men and women for an