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How would it be, the territory of wandering, when it loses its bounds at the heart of a language? An ecstatic plunge into violence and the unspeakable? A poetic gesture that delivers flesh and beings in order to forget them? A memory ceaselessly claimed that writes its existence in the forgotten past? Or the desperate singing of a writing that searches and opens the sources of the voice and the origins of creation?

Architecture of composition and of decomposition, restive so as to avoid submission, the work of Raharimanana draws from the aesthetic forms of Madagascar, its sacred texts and oral traditions interpreted to form the most lively of linguistic inventions. In this way the literary work permits a unique appropriation of trauma, a transgression opening to the hypothesis of a union. If the bodies are wounded, if children throw themselves on the rocks and if mothers are violated, it is necessary to examine the literature when it escapes classifications and norms in order to propose in hallucination the truths of misery and domination.

Not hesitating to dive into the darkest chapters of colonial history, Jean-Cristophe Delmeule's book emphasizes one of the most singular and audacious works in francophone literature.