

Print ISSN: 2617-4766

E-ISSN: 2617-4774

Đamá Nínáv

REVUE INTERDISCIPLINAIRE
LETTRES, ARTS ET SCIENCES HUMAINES



Revue trimestrielle - N° 20, DECEMBRE 2025

REVUE TRIMESTRIELLE - N° 20 Đamá Nínáv | REVUE INTERDISCIPLINAIRE LETTRES, ARTS ET SCIENCES HUMAINES

Mise en page et Impression

IMPRIMERIE ST LOUIS

53, Rue N'ZARA Doulassamé Face Première Eglise Baptiste du TOGO

BP: 61536 / Tel Bureau: (228) 22 22 10 45 / Mobile : (228) 90 12 37 30

E-mail: imprimerie.stlouis@yahoo.fr



SJIFactor - Scientific Journal Impact Factor

E-mail : evaluation@sjifactor.com

Website : <http://sjifactor.com/>

SJIF 2025 = 6.907 (Scientific Journal Impact Factor Value for 2025).

SJIF Impact Factor Evaluation [SJIF 2025 = 6.907]

"Dama Ninao" est une revue scientifique interdisciplinaire qui accepte et publie tous les articles relevant des Lettres, Arts et Sciences Humaines. A cet effet, elle s'intéresse aux études et théories littéraires, linguistiques, sociologiques, philosophiques, anthropologiques et historico-géographiques. La Revue "Dama Ninao", entendu "L'Entente" en langue kabyè du Nord Togo, est créée dans l'intention de matérialiser la mondialisation ou la globalisation qui s'opère avec l'esprit d'équipe et d'échanges et la désuétude du monde autarcique. Le monde scientifique universitaire ne peut échapper à cet esprit d'équipe qui fonde un creuset où « le fer aiguise le fer », les échanges se croisent, puis s'entremêlent pour aboutir à une reconstruction des connaissances scientifiques individuelles dans la collectivité.

La Revue Dama Ninao nous renvoie à la Civilisation de l'Universel du poète sénégalais Léopold Sédar Senghor, qui prône la porosité des âmes avec l'acceptation de l'autre, de ce qu'il dispose d'utile pour mon avancement : sa civilisation, sa culture, sa langue ... Elle se fonde notamment sur la philosophie de Paul Ricœur qui préconise la perception de Soi-même comme un autre. Considérer soi-même comme un autre aux yeux de l'autre, nous amènerait à faire taire nos distensions et ressentiments afin de redimensionner notre espace, reconstruire notre histoire et notre société.

La Revue Dama Ninao s'est inspirée de la nature. Des insectes en miniature nous produisent de bels chefs-d'œuvre architecturaux, conjuguent leur génie créateur et leur force dans la patience et dans la tolérance. Ils créent des œuvres monumentales qui dépassent l'entendement humain, les termitières. A cet effet, la nature semble nous parler, nous guider, nous instruire dans le silence. Seules ces créations nous interpellent sans autant faire de nous des disciples. Comme la termitière qui, pour la plupart du temps, est une composante de maillons surgissant de la même matière, la Revue Dama Ninao se veut une termitière scientifique dont les enseignants-chercheurs en sont les maillons.

Au confluent de diverses sciences, la Revue Dama Ninao se propose de promouvoir la recherche scientifique et universitaire en impulsant le dialogue

interdisciplinaire, le dialogue entre divers champs disciplinaires et divers contributeurs du monde universitaire.

Professeur Koutchoukalo TCHASSIM

Université de Lomé

ADMINISTRATION DE LA REVUE

Directeur de publication et rédacteur en chef :

Professeur TCHASSIM Koutchoukalo, Université de Lomé (Togo)

Directeur de rédaction :

Professeur Arthur MUKENGUE, Université de Rhodes (Afrique du sud)

Comité Scientifique

Professeur Yaovi AKAKPO, Université de Lomé (Togo), Professeur Kodjona KADANGA, Université de Lomé (Togo), Professeur Xavier GARNIER, Université Paris 3 (France), Professeur Norbert VIGNONDE, Université de Bordeaux (France), Professeur Adama COULIBALY, Université Félix Houphouët-Boigny (Côte d'Ivoire), Professeur Okri Pascal TOSSOU, Université d'Abomey-Calavi (Bénin), Professeur Mamadou KANDJI, Université Cheikh Anta Diop (Sénégal), Professeur Komla Messan NUBUKPO, Université de Lomé (Togo), Professeur Amadou LY, Université Cheikh Anta Diop (Sénégal), Professeur Kazaro TASSOU, Université de Lomé (Togo), Professeur Dotsè YIGBE, Université de Lomé (Togo), Professeur Kodjo AFAGLA, Université de Lomé (Togo), Professeur Alain-Joseph SISSAO, Institut des Sciences des Sociétés (Burkina Faso), Professeur Komla Essowè ESSIZEWA, Université de Lomé (Togo), Professeur Gneba KOKORA, Université Félix Houphouët-Boigny (Côte d'Ivoire), Professeur Louis OBOU, Université Félix Houphouët-Boigny (Côte d'Ivoire), Professeur Ataféi PEWISSI, Université de Lomé (Togo), Professeur Vicente Enrique Montes Nogales, Universidad de Oviedo (Espagne), Professeur Mamadou FAYE, Université Cheikh Anta Diop (Sénégal), Professeur Akila AHOULI, Université de Lomé.

Comité de lecture

Professeur Koutchoukalo TCHASSIM, Université de Lomé (Togo), Professeur Gbati NAPO, Université de Lomé (Togo), Professeur Didier AMELA, Université de Lomé (Togo), Professeur Komi KOUVON, Université de Lomé (Togo), Dr Komi BEGEDOU, Université de Lomé (Togo), Dr Koffi Dodzi NOUVLO, Dr Kpatimbi TYR, Université de Lomé (Togo), Dr Madis KROUMA, Université de Lomé, Professeur Arthur MUKENGE, Université de Rhodes (Afrique du Sud), Professeur Xolali MOUMOUNI-AGBOKE, Université de Lomé (Togo), Dr Anoumou AMEKUDJI, Université de Lomé (Togo), Professeur Raphaël YEBOU, Université d'Abomey-Calavi (Bénin), Professeur PERE-KEZIMA, Université de Lomé, Professeur HETCHELI Follygan, Université de Lomé, Dr BASSANE Ernest (MC), Université Norbert Zongo de Koudougou (Burkina Faso), Professeur AVEGNON Komi Xolali, Ecole Normale Supérieur d'Atakpamé (Togo), Dr YEKE Ulrich-Ariel,

Université Omar Bongo (Gabon), Dr AWOKOU Kokou (MC), Université de Lomé, Dr PIDABI Ghabana (MC), Ecole Normale Supérieure d'Atakpamé (Togo), Dr TONYEME Bilakani (MC), Dr LONGA Banabia, Université de Lomé, Dr NPAKOU Bantchin (MC), Université de Lomé, Kouawo Candide Achille Ayayi (MC) Université de Lomé, Dr GNAGNON Kossi Wonouvo, Université de Lomé, Dr KPASSAGOU Lodegaena Bassantea, Université de Lomé, Dr ANDOU Weinpanga A. (MC), Université de Lomé, Dr GNANE Napo (MC), Université de Lomé

Comité de rédaction

Professeur Koutchoukalo TCHASSIM, Docteur Wonouvo GNAGNON (Assistant), Docteur DOUHADJI Kossi, Université de Lomé.

Secrétariat : HOGNON Komi Mosé

Contact : revuedamaninao@gmail.com

Site Internet de la Revue Dama Ninao : <https://revuedamaninao.net/>

LIGNE EDITORIALE DE LA REVUE DAMA NINAO

Dama Ninao est une revue scientifique internationale. Dans cette perspective, les textes que nous acceptons en français ou anglais sont sélectionnés par le comité scientifique et de lecture en raison de leur originalité, des intérêts qu'ils présentent aux plans africain et international et de leur rigueur scientifique. Les articles que notre revue publie doivent respecter les normes éditoriales suivantes :

La taille des articles

Volume : 10 à 15 pages ; interligne 1.5, police 12 pour le corps du texte et les courtes citations ; police 11 pour les longues citations, Times New Roman, les références des citations doivent être incorporées dans le texte. Exemple : Guy Rocher (1968, p. 29), pas de référence en foot-notes à l'exception de quelques commentaires.

Ordre logique du texte

- Un **TITRE** en caractère d'imprimerie et en gras. Le titre ne doit pas être trop long ;
- **Nom et prénom(s)** du contributeur ou des contributeurs, **nom de l'institution** d'appartenance, **adresse mail**
- Un **Résumé (Abstract)** de 8 lignes en français et anglais, en interligne simple, suivi de 6 **Mots clés (Key words)**
- Une **Introduction** : elle doit avoir une problématique, une méthode et une structure.
- Un **Développement** : les articulations du développement du texte doivent-être titrées comme suit :

1-Pour le **Titre** de la première section

1-1-Pour le **Titre** de la première sous-section

1-2- Pour le **Titre** de la deuxième sous-section

2- Pour le **Titre** de la deuxième section

2-1-Pour le **Titre** de la première sous-section

2-2- Pour le **Titre** de la deuxième sous-section

3- Pour le **Titre** de la troisième section (si l'auteur de l'article le souhaite)

-Une **Conclusion** : elle doit être courte, précise et concise en mettant en relief l'authenticité des résultats de la recherche.

-**Références bibliographiques** (Mentionner uniquement les auteurs cités)

Les divers éléments d'une référence bibliographique sont présentés comme suit : NOM et Prénom (s) de l'auteur, Année de publication, Zone titre, Lieu de publication, Zone Editeur. Exemples :

- AMIN Samir, 1996, *Les défis de la mondialisation*, Paris, L'Harmattan.
- BERGER Gaston, 1967, *L'homme moderne et son éducation*, Paris, PUF.
- DIAGNE Souleymane Bachir, 2003, « Islam et philosophie. Leçons d'une rencontre », *Diogène*, 202, p. 145-151. (Pour les articles).

Typographie française

- La Revue Dama Ninao s'interdit tout soulignement et toute mise de quelque caractère que ce soit en gras.
- Les auteurs doivent respecter la typographie française concernant la ponctuation, l'écriture des noms, les abréviations...

Tableaux, schémas et illustrations

En cas d'utilisation des tableaux, ceux-ci doivent être numérotés en chiffre romains selon l'ordre de leur apparition dans le texte. Ils doivent comporter un titre précis et une source. Les schémas et illustrations doivent être numérotés en chiffres arabes selon l'ordre de leur apparition dans le texte.

Soumission des manuscrits

Cette revue facture les frais de publication à **50 000F** détaillés comme suit :

- les frais d'instruction de l'article sont de **20000f** payables immédiatement au moment de l'envoi de l'article ;
- à l'instruction, si l'article est retenu, l'auteur paie les frais d'insertion qui s'élèvent à **30.000f**.

Le paiement des frais se fera via les opérateurs téléphoniques.

- Envoi par **Western Union, Ria, Money Gram** (Bref, les canaux internationaux pour les auteurs devant envoyer les frais hors du Togo) à **TCHASSIM Koutchoukalo** (mail : mtchassim@gmail.com)
- ou par **Tmoney** (au numéro **00228 90 22 89 93**) pour les nationaux.

Le paiement des frais d'insertion donne droit à un tiré à part. Si un auteur achète un exemplaire, les frais d'envoi sont à sa charge. Les frais de gravure des clichés, des

schémas et l'expédition des tirés à part (pour ceux qui voudraient les avoir par la poste) sont à la charge des auteurs.

Tous les manuscrits doivent être soumis uniquement par voie électronique à l'adresse suivante : revuedamaninao@gmail.com/infos@revuedamaninao.net. Tous les échanges entre le secrétariat de la revue et l'auteur se feront uniquement par internet, il importe donc de fournir un mail actif que l'auteur consulte très régulièrement et d'envoyer toutes les informations relatives au processus de publication des articles uniquement par mail. La Revue Dama Ninao paraît trimestriellement. Toute soumission doit parvenir au secrétariat de la rédaction un mois voire deux semaines (délai de rigueur) avant la publication du numéro dans lequel l'article pourra être inséré. Pour toute information, envoyez un mail à : revuedamaninao@gmail.com/infos@revuedamaninao.net, visitez le site de la revue : www.revuedamaninao.net ou nous contacter : Tel : 00228 90 22 89 93.

Evaluation par les pairs

Les instructeurs à qui la revue affecte les articles de leur spécialité, doivent les lire avec rigueur, rejeter tout article dont le contenu est en inadéquation avec le titre et/ou dont le raisonnement n'offre pas une qualité scientifique, faire des propositions pour l'amélioration dudit article, renvoyer l'auteur de l'article à la ligne éditoriale de la revue au cas où elle n'est pas respectée. Ils se doivent notamment de vérifier, par le biais d'internet, si le même article n'est pas déjà publié dans une revue en ligne.

Objectifs et portée

La revue Dama Ninao, de par son nom qui signifie « entente », a pour objectifs :

- de matérialiser le monde universitaire qui est un creuset où « le fer aiguise le fer », les échanges se croisent, puis s'entremêlent pour aboutir à une reconstruction des connaissances scientifiques individuelles dans la collectivité ;
- de promouvoir la recherche scientifique et universitaire en impulsant le dialogue interdisciplinaire, le dialogue entre divers champs disciplinaires et divers contributeurs du monde universitaire.

La revue Dama Ninao a une portée scientifique et sociale. A cet effet, elle publie tous les articles relevant des Lettres, Arts et Sciences Humaines et s'intéresse aux études et théories littéraires, linguistiques, sociologiques, philosophiques, anthropologiques et historico-géographiques sur appel à contribution thématique (colloque) ou varia. Elle est un espace de rencontre, de construction et de reconstruction des réseaux relationnels et scientifiques.

Professeur Koutchoukalo TCHASSIM

Université de Lomé

SOMMAIRE

1. **LES PROVERBES DANS LA TRADITION EDUCATIVE KISSI DE KISSIDOUGOU, EN GUINEE-CONAKRY ----- 17**
Dr CAMARA Abdoul Karim, Université Yambo Ouologuem de Bamako (Mali)
Dr BONGONO Yomba, Université Julius NYERERE de Kankan (Guinée-Conakry)
2. **DEVELOPPEMENT RURAL CONTRAIRE : BOKO HARAM ET LES MUTATIONS DE LA PRODUCTION AGRICOLE AU LAC (TCHAD) ----- 32**
ADOUM Forteye Amadou, Département de Géographie, Université de N'Djamena (Tchad)
DJANGRANG Man-na, Centre National de Recherche pour le Développement (CNRD) (Tchad)
ZOUA BLAO Martin, Département de Géographie, Université de N'Djamena (Tchad)
3. **« CORRESPONDANCES » DE BAUDELAIRE : FONDATION ÉPISTÉMOLOGIQUE D'UNE POÉTIQUE SYMBOLISTE ----- 52**
N'GONIAN Kouassi Anicet, Université Peleforo GON COULIBALY, Korhogo, (Côte d'Ivoire)
4. **LA MÉDECINE PERSONNALISÉE ET LA MÉTAPHORE DU RÉDUCTIONNISME GÉNÉTIQUE: ENJEUX PHILOSOPHIQUES CONTEMPORAINS ? ----- 68**
OUÉDRAOGO Arounan, Université de Tours (France)
5. **AUTOBIOGRAPHIES FUNÉRAIRES DES HAUTS DIGNITAIRES : APPORTS A L'HISTOIRE PHARAONIQUE (2500-1300 AV. J.-C.) ----- 90**
TRAORE Assa Dramane, Université des Sciences Sociales et de Gestion de Bamako (Mali)
6. **LA CONVENTION 32 TCHADO-FRANÇAISE----- 108**
DOMARDEEL Ali, Université de N'djaména (Tchad)
NDIGUYANA Mahnkoiri, Université de Sarh (Tchad)

7. LA PHILOSOPHIE DE LA MÉDECINE DE GEORGES CANGUILHEM --128
OUÉDRAOGO Arounan, Université de Tours (France)
8. LE COMMERCE DES PRODUITS ARTISANAUX DU CAMEROUN
SEPTENTRIONAL : LA PRÉCARITÉ DANS L'AUTO-EMPLOI. -----145
BATOUL Bouba, Université de Ngaoundéré (Cameroun)
9. FUNCTIONS OF HOMICIDE IN SHAKESPEARE'S TRAGEDIES : A
READING OF *HAMLET AND MACBETH* -----160
KLOUTSE Biava Kodjo, Université de Kara (Togo)
10. MODELÉ GRANITIQUE ET DÉGRADATION DE LA ROUTE NATIONALE
A3 EN ZONE TROPICALE HUMIDE DANS UN CONTEXTE DE
CHANGEMENT CLIMATIQUE (CENTRE DE LA COTE D'IVOIRE) -----178
LOUKOU Bolley Josué Aristide, Université Alassane Ouattara (Côte d'Ivoire)
DJE Bi Doutin Serge, Université Alassane Ouattara (Côte d'Ivoire)
YAO Brou Raymond, Université Alassane Ouattara (Côte d'Ivoire)
11. VERBES COGNITIFS, MARQUEURS DE SUBJECTIVITÉ ET
D'ACQUISITION DE LA CONNAISSANCE DANS *LE MONDE
S'EFFONDRE* DE CHINUA ACHEBE -----196
CAMARA Mohamed, Université Alassane Ouattara(Côte d'Ivoire)
12. DU ROMAN INITIATIQUE AU ROMAN HISTORIQUE DANS *VOYAGE
INITIATIQUE* DE NOËL-AIMÉ NGWA NGUÉMA -----211
MOUPOUMBOU Clément, Université Omar BONGO de Libreville (Gabon)
13. LA PROPRIÉTÉ PRIVÉE : DERIVES ET PERSPECTIVES -----229
FOFANA Daniel Chifolo, Université Alassane Ouattara (Côte d'Ivoire)
14. « LUTTE POLITIQUE AU CAMEROUN POSTCOLONIAL : ENTRE
ELIMINATION DES ADVERSAIRES POLITIQUES ET CONSERVATION
DU POUVOIR (1958-1971) » -----246
DEUGA CHIEUDJUI Joseph Magloire, Université de Dschang (Cameroun)
15. DÉTERMINANTS SOCIOÉCONOMIQUES DE L'ADOPTION DE LA
MÉCANISATION AGRICOLE DANS UN CONTEXTE DE FORTES
POTENTIALITÉS AGROÉCONOMIQUES : LE CAS DE LA PLAINE DE
MÔ AU TOGO -----264
DJALNA Kouyadéga, Université de Kara (Togo)

- 16. DISTRIBUTION SPATIALE DES ACTIVITÉS ÉCONOMIQUES DANS LA COMMUNE DU 9^{ÈME} ARRONDISSEMENT DE LA VILLE DE N'DJAMENA (TCHAD)-----285**
DJIMLASSEM NDOUBA Kisito, Université de Pala (Tchad)
- 17. ESSAI DE PROFILAGE DE L'AUTORITÉ TRADITIONNELLE EN CÔTE D'IVOIRE : L'EXEMPLE DES CHEFS BÉTÉ DE GAGNOA-----305**
DJOKOURI Loroux Serge Pacome Junior, Université Alassane Ouattara (Côte d'Ivoire)
- 18. INTEGRATION SOCIOECONOMIQUE DES REFUGIES CENTRAFRICAINS DE LA NYA-PENDE (TCHAD) -----322**
DOUMDE Marambaye, Université de Doba (Tchad)
MOREMBA YE Bruno, Université de Doba (Tchad)
DJIMADOUM Deba Emmanuel, Université de Dschang (Cameroun)
- 19. ANALYSE DES STRATÉGIES DE PROMOTION DES VALEURS ÉTHIQUES À TRAVERS LES CONTES DANS LES SOCIÉTÉS AGNI-----339**
SENY Ehouman Dibié Besmez, Institut National Supérieur des Arts et de l'Action Culturelle (Côte d'Ivoire)
KOUADIO Mafiani N'Da, Université Félix Houphouët-Boigny (Côte d'Ivoire)
- 20. ANALYSE ETHNOLINGUISTIQUE ET VISION DU MONDE DES ETHNOTEXTES FUNERAIRES NZIMA : L'EXEMPLE DES PLEURS RITUELS CONSACRES AU CLAN AZANWOULE -----356**
EKRA Gnankon Christophe-Richard, Université Félix Houphouët-Boigny, ABIDJAN (Côte d'Ivoire)
KOUADIO Mafiani N'Da, Université Félix Houphouët-Boigny, ABIDJAN (Côte d'Ivoire)
- 21. UN ENFANT DU TCHAD DE JOSEPH BRAHIM SEID : DE L'ÉNONCIATION FICTIVE AU PACTE RÉFÉRENTIEL RÉEL, ENJEUX D'UNE AUTOBIOGRAPHIE ROMANCÉE -----376**
KALPET Emmanuel, École Normale Supérieure de Bongor (Tchad)
MAMADI Robert, Université de N'Djaména (Tchad)

22. LITTÉRATURE ET ENJEUX ENVIRONNEMENTAUX : UNE ANALYSE GÉOCRITIQUE DU ROMAN *PUSSIONS-NOUS VIVRE LONGTEMPS* DE IMBOLO MBUÉ -----400
Eulalie Patricia ESSOMBA, École normale supérieure de Yaoundé 1 (Cameroun)
23. L'INTERDICTION DU PHÉNOMÈNE DE LA CAPTIVITÉ (ESCLAVAGE) AU SOUDAN FRANÇAIS (XIXe-XXe SIÈCLE) : ENTRE DÉFI ET ENJEUX ÉCONOMIQUES ET SOCIAUX -----420
FOFANA Yacouba, Université Jean Lorougnon Guédé-Daloa (Côte d'Ivoire)
DIABATÉ Pori, Université Alassane Ouattara-Bouaké (Côte d'Ivoire)
24. ENQUÊTER LES GROUPES MARGINALISÉS AU TOGO : PARTICULARITÉS MÉTHODOLOGIQUES À PARTIR DU CAS DES ENFANTS DE LA RUE À TSEVIE -----442
GOGOLI Ablavi Esseyram, PPNDL, Université de Lomé (Togo),
AWESSO Atiyihwè, PPNDL, Université de Lomé (Togo),
N'DJAMBARA Mahamondou, URAAF, Université de Lomé (Togo),
MOUMOUNI Innoussa, PPNDL, Université de Lomé (Togo)
25. L'ORGANISATION DU DEUIL CHEZ LES TABWA DE TANGANYIKA (DES ORIGINES À LA VEILLE DE LA COLONISATION)-----462
KASEBA Hervé Katolo, Uclouvain-Saint-Louis Bruxelles (Belgique)
26. MAMY WATA ET LA DECOLONISATION SPIRITUELLE DE L'IMAGINAIRE POSTCOLONIALE DANS *LA CAGE* DE ROBERT DARENE -----479
MALONDA MATINA Intime-Chancia , Université Omar Bongo (Gabon)
27. RECOURS AUX CENTRES DE SANTÉ PUBLICS DANS LA SOUS-PREFECTURE DE LANGUIBONOU (CENTRE DE LA CÔTE D'IVOIRE) -----498
KRAMO Yao Valère, Université Alassane Ouattara (Côte d'Ivoire)
ISSA Bonaventure Kouadio, Université Alassane Ouattara (Côte d'Ivoire)
OUATTARA Rockyatou, Université Alassane Ouattara (Côte d'Ivoire)
ASSI-KAUDJHIS Narcisse, Université Alassane Ouattara (Côte d'Ivoire)

28. **ÉTAT DE DROIT ET DEFIS SECURITAIRES EN AFRIQUE-----518**
YAMEOGO Issaka, Université Norbert Zongo, Koudougou, (Burkina Faso)
29. **EMOTIONS ET ACTION PEDAGOGIQUE DES ENSEIGNANTES DE
L'ECOLE NORMALE SUPERIEURE DE L'UNIVERSITE DE BERTOUA -539**
EPOTO IBON NDOME Jeanne, Université de Bertoua (Cameroun)
BIOLO Joseph Thierry Dimitri, Université de Bertoua (Cameroun)
MAPOUKOU Jeannine, Université de Bertoua (Cameroun)
30. **CRITIQUE DU SOCIAL ET ÉMERGENCE D'UN ESPACE POLITIQUE
AUTHENTIQUE DANS LA SOCIÉTÉ DE MASSE CHEZ HANNAH
ARENDT-----552**
KARABOILY Mah Hortense, Institut National Supérieur des Arts et de
l'Action Culturelle (Côte d'Ivoire)
31. **L'ÉPUISEMENT PROFESSIONNEL ET LA RÉSILIENCE CHEZ LES
ENSEIGNANTS DU PRIMAIRE DU TOGO-----567**
KAZIMNA Pazambadi, Université de Lomé (Togo)
32. **ART AS A THERAPY: A READING OF ALICE WALKER AND ZORA
NEALE HURSTON -----582**
KAN-OUAR Eguibowé Viviane, Université Joseph Ki-Zerbo (Burkina-Faso)
AFAGLA Kodjo , Université de Lomé (Togo)
33. **IMPACT DE LA PRATIQUE AGRICOLE SUR LA DYNAMIQUE
PAYSAGÈRE DANS LE DÉPARTEMENT DE KORO (NORD-OUEST DE LA
CÔTE D'IVOIRE)-----595**
KONE KARNON, Université Alassane Ouattara-Bouaké (Côte d'Ivoire)
KONÉ KIYOFULO HYACINTHE, Université Alassane Ouattara (Côte
d'Ivoire)
TRAORE ZIE DOKLO, Université Alassane Ouattara-Bouaké (Côte d'Ivoire)
34. **DÉCRYPTAGE STYLISTIQUE ET RHÉTORIQUE DU MÉTALANGAGE
DANS LE DISCOURS NÉGRO-AFRICAIN : CAS DE *L'ÉTAT Z'HÉROS OU
LA GUERRE DES GAOUS* DE MAURICE BANDAMAN ET *ALLAH N'EST
PAS OBLIGÉ* D'AHMADOU KOUROUMA-----611**
KPAN Roger Gueu, Université Alassane Ouattara (Côte d'Ivoire)
ASSI Fabrice Christian Ehouan, Université Alassane Ouattara (Côte d'Ivoire)

35. **THE COMMONWEALTH DEVELOPMENT AND BENIN: A POSTCOLONIAL COMPARATIVE ANALYSIS**-----626
ABADAMÈ Marcellin, Université d'Abomey-Calavi (Bénin)
36. **PLURALISME ETHNIQUE ET DEMOCRATIE EN AFRIQUE : PROSPECTIVE POUR UNE MEILLEURE GOUVERNANCE** -----642
MBIA MALLAH Syngam, Université de Lomé (Togo)
37. **LE PERSONNAGE MARGINAL DANS *BLACK MANOO* DE GAUZ : MODE, CADRE DE VIE ET IDEOLOGIE**-----658
MENEDA Danielle Laurence, Université Alassane Ouattara (Côte d'Ivoire)
38. **DES HOMMES DANS DES PROFESSIONS TRADITIONNELLEMENT FEMININES DANS UNE SOCIETE FORTEMENT STEREOTYPEE (OUAGADOUGOU)**-----673
MILOUNGOU/BAMOGO Touwindé, Université Thomas SANKARA (Burkina-Faso)
39. **ALLIANCES INTER-ETHNIQUES ET LA SYMBOLIQUE DE L'EAU ET DES ÉLÉMENTS CULTURELS DANS LA STABILITÉ ET LA COHÉSION SOCIALE EN CÔTE D'IVOIRE** -----695
MOULARET Renaud-Guy Ahioua, Institut National Supérieur des Arts et de l'Action Culturelle (Côte d'Ivoire)
ALIMAN Fabrice, Institut National Supérieur des Arts et de l'Action Culturelle (Côte d'Ivoire)
40. **HEIDEGGER ET L'EPOQUE MODERNE: VERS UN RAPPORT ESTHETIQUE DE L'ETANT**-----713
DIALLO Mounirou, Université Cheikh Anta Diop de Dakar (Sénégal)
NDIAYE Moïse Babacar, Université Cheikh Anta Diop de Dakar (Sénégal)
41. **DYNAMIQUE DES INFRASTRUCTURES DE MOBILITÉ ET CONGESTION LIÉE À LA DESSERTÉ DE LA VILLE DE BINGERVILLE (CÔTE D'IVOIRE)**-----728
YAO N'guessan Fabrice, Université Alassane Ouattara (Bouaké, Côte d'Ivoire)
N'DRI Kouamé Sylvain, Institut Pédagogique National de l'Enseignement Technique et Professionnel (Côte d'Ivoire)

- 42. DE LA TRANSTEXTUALITE ET DE LA TRANSGENERICITE EN ART :
UNE PROMOTION DU CONTE ORAL PAR LA CINEMATOGRAPHIE --748**
N'GUESSAN Konan Germain, Institut National Supérieur des Arts et de
l'Action Culturelle (Côte d'Ivoire)
EHILE Kadja Olivier, Institut National Supérieur des Arts et de l'Action
Culturelle (Côte d'Ivoire)
- 43. PEUPEMENT ANCIEN DU ZARMAGANDA DES ORIGINES AU XVE
SIÈCLE : CAS DES CII ET DES LAFAR (NIGER) -----763**
HAMA Nouhou, Département d'histoire à l'université Abdou Moumouni de
Niamey (Niger)
- 44. LA NOTION DE SOLIDARITE AU GABON : QUELLE EVOLUTION DE LA
FIN DU XIX^E SIECLE A 2024 ? -----779**
NYAMA Abraham Zéphirin, Université Omar Bongo de Libreville (Gabon)
- 45. INTEGRATION DES TIC DANS LA FORMATION PROFESSIONNELLE
ET TECHNIQUE EN GUINEE : ENTRE INSUFFISANCE
INFRASTRUCTURELLE ET DEFICIT DE COMPETENCES NUMERIQUES
-----793**
OUATTARA Bapindié, Université Thomas Sankara (Burkina-Faso)
DIALLO Mamadou Koudiougou, École Normale d'Instituteurs de Boké (Guinée)
- 46. AFRO ET FRANCO FÉMINISMES DANS *CELLES QUI ATTENDENT DE
FATOU DIOME*-----809**
MAÏGA Aboubacar Abdoulwahidou, Université Yambo Ouologuem de Bamako
(Mali)
DEMBÉLÉ Sambou, École Doctorale-Droit, Économie, Sciences sociales,
Lettres et Arts du Mali (Mali)
- 47. TRADITION ET MENDICITE AU BURKINA FASO : UNE ILLUSTRATION
A PARTIR DES PARENTS AYANT DES ENFANTS JUMEAUX DANS LA
VILLE DE OUAHIGOUYA -----821**
SAOUADOGO Sidibéouéndin, Université Joseph –KI ZERBO (Burkina Faso)
TRAORE Masseniva, Université Joseph –KI ZERBO (Burkina Faso)

48. MICROCREDIT ET BIEN-ETRE MONETAIRE DES MENAGES RURAUX
AU CAMEROUN -----832
TCHUENGA Doris, Université de Maroua (Cameroun)
NLOM Jean Hugues, Université de Douala (Cameroun)
49. STRUCTURE POETIQUE DU FEMINISME DANS *GRAIN DE SABLE* DE
TANELLA BONI ET *CALLIGRAMMES* DE GUILLAUME APOLLINAIRE
-----854
TRAORE Bakary, Université Félix Houphouët- BOIGNY, Abidjan, (Côte
d'Ivoire)
50. VARIABILITÉ CLIMATIQUE ET RÉSILIENCE DES PRODUCTEURS DE
RIZ PLUVIAL DANS LA SOUS-PREFECTURE DE BODOKRO (CENTRE
DE LA COTE D'IVOIRE) -----869
KOUASSI Yao Dieudonné, , Université Alassane Ouattara (Bouaké, Côte
d'Ivoire)
KOUADIO N'dri Yann Cedric, , Université Alassane Ouattara (Bouaké, Côte
d'Ivoire)
KOFFI Kouadio Alain, Université Alassane Ouattara (Bouaké, Côte d'Ivoire)
51. TYPOLOGIE ET FONCTIONNALITÉS DES CÉRAMIQUES À BROBO
(CENTRE DE LA CÔTE D'IVOIRE) : SAVOIR-FAIRE ET USAGE-----887
YAPI Apo Sandrine, Université Felix Houphouët Boigny d'Abidjan (Côte
d'Ivoire)
YEO Mitanhantcha, Université Alassane Ouattara de Bouaké (Côte d'Ivoire)
52. ÉDUCATION À LA CITOYENNETÉ ET MOUVEMENTS DE « VEILLE
CITOYENNE » AU BURKINA FASO : ÉMERGENCE D'UNE
CITOYENNETÉ ACTIVE OU DYNAMIQUE SOCIALE À TONALITÉ
POPULISTE ? -----901
YOGO Evariste Magloire, Université Joseph KI-ZERBO (Burkina-Faso)
53. DU NAZINON AU MOUHOUN : DYNAMIQUE DE L'OCCUPATION
HUMAINE PREHISTORIQUE ET PROTOHISTORIQUE-----914
BATIENO Désiré, Université Yembila Abdoulaye TOGUYENI (Burkina Faso)
54. DU FONDEMENT DE L'UNIVERSALISME DES DROITS DE
L'HOMME À PARTIR DE LA MORALE DE KANT -----930
HONBA Théodore, Université de Douala (Cameroun)

- 55. ALTERITE ET REHABILITATION D'UNE IDENTITE FEMININE
DANS LA NUIT SACREE DE TAHAR BEN JELLOUN -----947**
LYAMANGOYE Bob Emarculin, Université Omar Bongo (Gabon)
- 56. ÉVALUATION DE L'EFFICACITÉ DES PROGRAMMES DE
FORMATION INITIALE ET CONTINUE EN LIEN AVEC LE
NUMÉRIQUE ÉDUCATIF ET DÉVELOPPEMENT
PROFESSIONNEL DES ENSEIGNANTS DU SUPÉRIEUR AU
CAMEROUN -----962**
BEYALA OWONO Marguerite, Université de Yaoundé 1 (Cameroun)
- 57. DEPICTING SLAVERY AND SOCIAL DIFFERENCES IN TONI
MORRISON'S A MERCY -----976**
ADOUPO ACHO Patrice, Université Peleforo Gon Coulibaly (Côte d'Ivoire)
- 58. ANALYSE CRITIQUE DE LA PLACE DE L'ORIENTATION-
CONSEIL DANS LES LOIS SCOLAIRE, UNIVERSITAIRE ET
PROFESSIONNELLE AU CAMEROUN -----991**
MEZO'O Gaston-Lebeau, Université de Yaoundé I (Cameroun)

ART AS A THERAPY: A READING OF ALICE WALKER AND ZORA NEALE

HURSTON

KAN-OUAR Eguibowé Viviane
Université Joseph KI-ZERBO
kanouarviviane@gmail.com

&

AFAGLA Kodjo
Université de Lomé
akruben@yahoo.com

Abstract : Black American women's fight for survival in a highly racist and patriarchal American society permeates black American female novels in a way that deserves special critical attention. Focused on Alice Walker's *The Color Purple* (1982) and *Possessing the Secret of Joy* (1992) as well as Zora Neale Hurston's *Their Eyes Were Watching God* (1937), this essay assesses black American women's appeal to cultural strategies to overcome racial and patriarchal oppressions. Relying on Walker's womanist theory, the study reveals that African American heroines successfully implement blues-singing, quilting, weaving and mask-wearing to mitigate the impacts of oppression on their daily lives.

Key words: black American women, oppression, resilience, womanism.

Résumé : La lutte des Noires Américaines pour survivre dans une société américaine hautement raciste et patriarcale demeure un thème prépondérant dans leurs romans, un fait qui mérite une attention particulière des critiques. Axé sur *The Color Purple* (1982) et *Possessing the Secret of Joy* (1992) d'Alice Walker ainsi que *Their Eyes Were Watching God* (1937) de Zora Neale Hurston, cet essai dévoile le recours des Noires Américaines aux stratégies culturelles pour dompter les oppressions raciales et patriarcales. Se servant de la théorie womaniste de Walker, l'étude révèle que les héroïnes africaines américaines réussissent à mettre en œuvre les chants blues, le matelassage, le tissage et le port du masque dans le but d'atténuer les impacts de l'oppression sur leurs vies quotidiennes.

Mots-clés: noires américaines, oppression, résilience, womanism.

Introduction

Black American women's fight against racial and patriarchal oppressions have been a topical issue in female black American novels. Zora Neale Hurston's *Their Eyes Were Watching God* (1937), Alice Walker's *The Color Purple* (1982) and *Possessing the Secret of Joy* (1992) have been particularly discussed by critics in order to assess the true role of these women in anti-racist and anti-patriarchal struggles. In this respect, Elena Tapia, Trudier Harris, Micere Githae Mugo and Darwin Turner, to name but some critics, contend that Hurston and Walker

have failed to show the true role of black American women due to their relative lack of any cultural values.

Tapia (2003, p. 29-30) lambasts *The Color Purple* as a “bad novel, a chaotic and disjointed novel,” reasoning that “although the novel is about family and relationships, Walker represents few conventionally,” while Harris (1984, p. 155) criticizes the novel as lacking logic and reality of African American lives, regretting that she “couldn’t imagine a Celie existing in any black community [she] knew”. Moreover, Mugo (1997, p. 470) laments that Walker has failed in her feminist writing, while Turner (in Smith, 1978, p. 29) castigates Hurston’s *Their Eyes Were Watching God*, because of what he considers as black women’s lack of human values, viewing, for instance, Janie’s attitude toward her dying husband in the novel as “one of the crudest scenes”.

While critics of Walker and Hurston hold that black American women in the said novels lack any human values to address racial and patriarchal issues, this study upholds that they do embody black cultural values, strategies and practices which enable them to handle racial and patriarchal oppressions. Thus, this essay scrutinizes the three novels under study and unravels the ways these women deploy cultural resources – such as blues-singing, quilting, weaving, and mask-wearing – as resilient strategies against oppression.

To achieve its aim, this study rests its analysis upon Walker’s womanist theory. This theory carries the general principle that as African American women feel double oppression – racist and gender-based – they need to do away from traditional feminism in order to combat both white racism and black male oppression by means of culture.

This essay is structured around three points. While the first one analyzes black women’s blues-singing as an artistic strategy to vent their oppression-related stress, the second one highlights the way quilting and weaving contribute to their personal or family stability in an oppressive context. The last point examines how mask-wearing serves as a cultural strategy in handling oppression.

1. Singing Blues as a Survival Strategy

Singing blues as a survival strategy dates back to the days of slavery. In fact, African American slaves used it in the South to cope with their oppressions and subsequent emotional strains. As Donnelly (2010, p. 59) states, “[The blues] developed primarily in the South, in the

communities of former slaves”. This cultural resource was of vital importance for the survival of enslaved Africans, who were deprived of any human rights. As Sebastian (1976, p. 41) informs us, “Under the majority of circumstances a slave had no legal power to defend himself against an assault by a white man,” a fact White (2021, p. 33) corroborates, asserting that “free men and women could be arrested and enslaved without any right to defend themselves in court”. When a court rarely does justice to oppressed Blacks, it simply purports to soothe their hearts or calm them down to prevent social unrest. However, because such a justice was unable to soothe their spirits, Blacks embraced singing blues, “a tradition fashioned by the realities of slavery” (Reagon, 2001, p. 114). Clearly put, singing was a cultural survival strategy for slaves, a non-violent attitude which enabled them to mitigate the psychological effects of oppression. Douglass (1845, p. 12) provides the best account of these sorrow songs in the following excerpt:

I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least, such is my experience. I have often sung to drown my sorrow, but seldom to express my happiness. Crying for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery.

Just as Douglass did, Mary Agnes (Squeak), in *The Color Purple*, sings a lot to drown her grief after being raped in jail by her cousin, Bubber Hodges, the prison warden. According to Berlant (1988, p. 843), “the warden is conventionally known as her ‘cousin,’ since he is the ‘illegitimate’ father of three of Squeak’s siblings”. As a black woman and, therefore, an inferior being, Hodges does not view Squeak’s rape as an offence, because such an act is neither criminalized nor brought to justice. Rather, he sees it as “just little fornication”⁹². Hodges’ claim suggests that raping a black woman is business as usual. So, although her soul is all bruised after her traumatic event, Squeak can neither rely on the American justice nor on society to soothe her moral and psychological sufferings. As a result, “like [her] enslaved ancestors, [she draws] upon a musical culture of resistance and struggle for survival” (Honey, 2013, p. 12). To be sure, she sings to relieve her pain, a reality Celie’s letter to God fleshes out:

Dear God, six months after Mary Agnes went to git Sofia out of prison, she begin to sing. First she sing Shug’s songs, then she begin to make up songs her own self. She got

⁹² Alice Walker, *The Color Purple*, 1982, p. 98. Thereafter shortened as CP in intratext notes.

the kind of voice you never think of trying to sing a song. It little, it high, it sort of meowing. But Mary Agnes don't care. [...]. Harpo don't know what to make of it. It seem funny to me, he say to me and Mr. —. So sudden. It put me in the mind of a gramophone. Sit in the corner a year silent as the grave. Then you put a record on, it come to life. (CP: 100-101)

As already stated, black American women indulge in songs following oppressive experience, because they have no power before the institutions of justice and patriarchy. Even though black men are sometimes tempted to fight back oppression, women, such as Squeak, still have enough lucidity to understand that the balance of power is rigged. For instance, unlike his wife Squeak, Harpo ignores the black song tradition when facing his two wives' maltreatment by the white man. In fact, when Sofia and Squeak are respectively beaten and raped by white men, instead of singing to ease his suffering, Harpo decides to vent his frustration through violence. As he vindictively contends, "My wife beat up, my woman rape [...]. I ought to go back out there with guns, maybe set fire to the place, burn the crackers up" (CP: 97). This revengeful speech is suddenly interrupted by Squeak, who orders him: "Shut up, Harpo!" (CP: 97). Patriarchy could equate such an order with Squeak's insubordination to her husband. Yet pragmatism dictates so.

In fact, both Harpo and Squeak were living in the twentieth-century Jim Crow Georgia. Though slavery was abolished, Blacks were still considered as second-class citizens. So, they were sometimes lynched without any judicial prosecution. This reality is projected in *The Color Purple* when Celie's biological father and his brothers were hanged for competing with Whites: "Well, [the man's] store did so well that he talked two of his brothers into helping him run it, and ... they were doing better and better. Then the white merchants began to get together and complain [...]. And so, one night, [he] and his two brothers ... [were] hanged" (CP: 175).

Such events where Blacks are deprived of their basic judiciary and economic rights permeate African American writings. Such is the case in Richard Wright's *Black Boy* (1945, p. 63), where the protagonist "learned afterwards that [his] Uncle Hoskins had been killed by whites who had long coveted his flourishing business". As a well-informed character, Squeak is aware that her husband, Harpo, would undergo the same fate if he dared to fight the white man. It is, therefore, to protect her husband from lynching that she rebukes him: his revengeful attitude against white oppression will lead to his demise. Squeak's attitude grounds Shelby's (2012, p. 514) assertion that "in an effort to find some measure of satisfaction in life under unjust conditions, the oppressed may try to express themselves through art". To Squeak,

expressing oneself in blues songs to survive from oppression is better than openly confronting the white oppressor, since it can bring about further suffering or death.

The Liberians, in *The Color Purple*, equally deploy singing as a survival strategy. As a matter of fact, these oppressed people are dispossessed of their own cacao fields on their own native land, the very expression of their colonization. As it were, these natives fully meet the criteria used in the identification of oppressed persons worldwide. In his *Frantz Fanon and the Psychology of Oppression*, Bulhan (1985, p. 124) theorizes that anyone who finds his/her physical and psychological spaces unacknowledged, intruded into, and curtailed is an oppressed person. In the same vein, he notes that “the energy of the oppressed is often depleted, expropriated, and harnessed to advance the oppressor’s interest”. Likewise, his/her movement is controlled and curbed. In sum, “All situations of oppression violate one’s space, time, energy, mobility, bonding, and identity.” Although the Hollanders have colonized these native Liberians by any standard, they sing on their way back home from the fields. Nettie bears witness to this event: “We watched the weary families come home from work, still carrying their cacao seed buckets in their hands and sometimes their children on their backs. As tired as they are, they sing! Celie. Just like we do at home” (CP: 142). To trust Corrine, a black female character in the novel, these people sing because they are “too tired to do anything else” (CP: 142). Here too, singing becomes a remedy for their weariness; it gives them more strength for hard work the next day. One can, therefore, agree with McWhirter (2009, p. 21) that “songs could become [...] medical tools”.

While singing can be interpreted as a remedy for black women’s sufferings, Agnes’s songs following her rape discards any standardized form. If they did, she would try hard to arrange her voice when being laughed at by Harpo, who compares her to “a gramophone” (CP: 100). Such a comparison reveals that Squeak sings very badly, which is reminiscent of African American slaves who disregarded time and tune when singing: “[Slaves] would compose and sing as they went along, consulting neither time nor tune” (Douglass, 1845, p. 11). Just like Squeak, then, they discarded orthodoxy. Squeak’s perseverance in singing shows, on the one hand, that she is fond of music and, therefore, acts as a womanist from a Walkerian perspective: “[a womanist] loves music” (Walker, 2005, p. xii). On the other hand, her insistence on singing despite the mockeries of her raven voice entails her prizing the therapeutic effects of the songs. Put differently, she is convinced that art is meant for healing, a standpoint Walker (in Gates and

Appiah, 1993, p. 322) reiterates: “I think we were given art to heal ourselves, and by extension, to help other people heal themselves. Otherwise, what is it for? If it’s just to hang on the wall or to be a decoration, it’s useless. It’s an object that has no function. Though I don’t underestimate the power of decoration, either.”

Just like Walker, Angelou (2015, p. 182) perceives the usefulness of art in terms of its healing effects, as she exclaims: “Oh, Black known and unknown poets who will compute the lonely nights made less lonely by your songs. It may be enough to have it said that we survive in exact relationship to the dedication of our poets”. Simply put, blues songs strengthen black women: singing these songs helps them transcend their (moral) sufferings and Sofia does uphold this rule. Indeed, she feels empowered and morally relieved in jail after singing her blues while looking and laughing at herself (CP: 90). Though some critics claim that singing “does not solve problems [...], it *does* boost the spirit sufficiently to continue to deal with the problems” (Harris, 2002, p. 14; italics in original). When singing fails to sufficiently boost spirits, quilting and weaving are used as contributors to personal and family stability.

2. Quilting and Weaving as Contributors to Personal and Family Stability

Black female ancestors were quilt-makers, as Walker (2005, p. 239) holds:

In the Smithsonian Institution in Washington, D.C., there hangs a quilt unlike any other in the world.... It is considered rare, beyond price. Below this quilt I saw a note that says it was made by “an anonymous Black woman in Alabama, a hundred years ago”... If we could locate this “anonymous” black woman from Alabama she would turn out to be one of our grandmothers—an artist who left her mark in the only materials she could afford, and in the only medium her position in society allowed her to use.

Though this artistic talent (quilting) was passed down from generations of black American women, quilts were not only made to meet material needs but to respond to moral ones as well: to transcend moral sufferings caused by marital problems and children’s misconduct. In a word, quilt is a whole powerful symbol of black women’s life, as an Ohio black woman asserts:

It took me more than twenty years, nearly twenty-five, I reckon, in the evenings after supper when the children were all put to bed. My whole life is in that quilt. It scares me sometimes when I look at it. All my joys and all my sorrows are stitched into those little pieces. When I was proud of the boys and when I was downright provoked and angry with them. When the girls annoyed me or when they gave me a warm feeling around my heart. And John too. He was stitched into that quilt and all the thirty years we were married. Sometimes I loved him and sometimes I sat there hating him as I pieced the patches together. So they are all in that quilt, my hopes and fears, my joys and sorrows,

my loves and hates. I tremble sometimes when I remember what that quilt knows about me. (in Tavormina, 1986, p. 223)

This excerpt clarifies that African American women have used quilting as a therapy to their marital sufferings. Indeed, sewing “bits and pieces of worthless rags” (Walker, 2005, p. 239) together with a needle helped them come to terms with their daily sadness and sorrow likened to their households. Her awareness of the mitigating impact of quilting on the fight against female marital problems decided Shug to prompt Celie into using a needle, a quilting tool, to defend herself against her oppressive husband, Albert. The reader is made to discover this event in the marital strife scene: “Fore I know anything I’m standing hind his chair with his razor open. Then I hear Shug laugh [...]. Shug got her hand on the razor now. [...]. She take and sling it back in the shaving box” (CP: 122). The female protagonist goes further saying: “We have to git our hands on somebody’s army uniform, say Shug. For practice. That good strong material and free. [...]. Okay, she say. And everyday we going to read Nettie’s letters and sew. A needle and not a razor in my hand, I think” (CP: 147). This scene mandates buying into Cutter’s (2000, p. 173) assertion that “in Walker’s telling of the myth, then, brutal retaliation is actually replaced by creativity and by sewing itself”. Simply put, black women resort to cultural tools to take up patriarchal oppression.

That sewing has really become a panacea for Celie’s sufferings and cruel treatments is an undeniable reality. By giving Celie a needle and inviting her to sew during the most difficult moment of her marital life, Shug intends to make Celie drown her pain or hatred for her husband into sewing rather than killing him. Indeed, sewing keeps her from committing a regrettable act, as she herself openly admits: “But I really started sewing pants right here in your house to keep from killing you. [...]. Shug help me make the first pair I ever did” (CP: 258). Such an admission credits that sewing – as a female cultural pattern – is a powerful buffer against violence, hate and despair, an idea which goes in line with Tavormina’s (1986, p. 224) statement: “Sewing helps Celie get through the hate and despair she feels [...]; its creative and unitive dimension is the only possible cure for one whose world has come apart”. This female cultural activity – which subsequently becomes Celie’s passion and preferential work – has morphed the latter into a real womanist in the Walkerian definition of the concept: “[A womanist] appreciates and prefers women’s culture” (Walker, 2005, p. xi). Sewing is not the only women’s culture in black tradition. Weaving is another one which helps black women bear their sufferings.

Actually, in Native American culture, women engage in basket-weaving to heal themselves physically or psychologically when they are profoundly hurt. The sign of their recovery lies in their ability to weave the most beautiful basket they have ever made, to trust Walker's comment:

In Native American culture, when someone is hurt very deeply, either physically or spiritually, the way you tell they are recovering is this: if it's a woman and she makes baskets, she will start making a basket even more beautiful, more intricate than before, because out of her suffering, she has managed to instill more into it. By the time she finishes the basket, she is well. (in Gates and Appiah, 1993, pp. 322-323)

This excerpt implies that Native American women weave their most beautiful baskets during their sufferings and this activity, beyond mitigating physical pain, is a real soul-healer. The same situation occurs in *Possessing the Secret of Joy*, where Nafa weaves the most beautiful basket of Olinka to handle her suffering following her daughter Dura's death, to believe Tashi's account: "Still, the basket itself is lovely and well made, with a red and ochre 'sisters elbow' design that no one weaves more neatly than she"⁹³. Although Walker's narrative is mute on the impact of weaving on Nafa's mental recovery, it can be inferred that, just like Native American women, Nafa's ability to weave the most beautiful basket during her trying moments attests to her recovery from her moral pain. Therefore, Nafa has drowned her grief into her basket-weaving, instead of displacing it onto innocent people. In this respect, she sets a good example for readers who learn the importance of art during dire circumstances. While some black female characters use artistic talent to address societal issues, others indulge in mask-wearing.

3. Wearing the Mask: A Cultural Strategy for Handling Oppression

Denotatively speaking, wearing the mask is all about covering one's face to prevent people from identifying one. Theatre masks, carnival masks and African traditional masks are examples of denotative masks which people wear. The denotative meaning of mask-wearing is, however, different from the connotative or figurative one. Figuratively speaking, wearing the mask is displaying attitudes which are the opposite of one's true personality or which do not reflect one's inner feeling. It is somewhat giving a false impression to people through one's attitude, as Janie does in *Their Eyes Were Watching God* when her husband, Joe, dies. In fact, Janie wears the mask in the wake of Joe's death – by showing a sad face and concealing her

⁹³ Alice Walker, *Possessing the Secret of Joy*, 1992, p. 18. Thereafter shortened as PSJ in intratext notes.

happiness of being freed forever from his oppression. The following scene uncovers Janie's mask:

She tore off her kerchief from her head and let down her plentiful hair. [...]. She took careful stock of herself, then combed her hair and tied it back up again. Then she starched and ironed her face, forming it into just what people wanted to see, and opened up the window and cried, 'Come heah people! Jody is dead. Mah husband is gone from me'.⁹⁴

Contrary to Janie's public grief, her attitude communicates her delight in her husband's passing. Her behavior herein has nothing to do with a grieving wife. Her attitude reminisces of Mrs. Brently Mallard's, the protagonist of Kate Chopin's "Story of an Hour" (1894), who publicly mourns her husband's death while exulting in her heart, because his death will leave her a free woman. Beyond enjoying her oppressive husband's death, Janie's attitude is a critique of the whole institution of marriage, the cornerstone of patriarchy.

Besides Janie's attitude, other human behaviors can be equated with mask-wearing. Indeed, smiling at people becomes a mask one wears when, in actual fact, one's heart bleeds. Also, displaying satisfaction under ill-treatment amounts to wearing the mask: in reality, one suffers inwardly as a result of these maltreatments. Likewise, openly appreciating someone is a mask we wear when we depreciate them in our heart. African American women have worn these various figurative masks during slavery and post-slavery periods to escape their oppressors. Wearing the mask, then, is a part and parcel of black American women culture. It consisted in playing the clown or the fool before their oppressors. They concealed their true personalities from Whites by lying to them via their attitudes and speeches. So, in Whites' presence, (enslaved) black women laughed and appreciated Whites' ill-treatments while inwardly suffering from these. Laurence Dunbar's following poem provides a comprehensive meaning of mask-wearing:

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

⁹⁴Zora Neale Hurston, *Their Eyes Were Watching God*, 2020, p. 99. Thereafter shortened as TE in intratext notes.

Why should the world be over- wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask... (in Stanford, 1999, p. 560)

Dunbar's third verse of the second stanza, "Nay, let them only see us, while we wear the mask", implies that black women have no other choice but to wear the mask that lies, to make it in an oppressive environment.

The fear of further mistreatments prompted many black women to lie when asked about their living conditions. Further, they passed this habit down to their offspring, a reality grounding Sebastian's (1976, p. 51-52) following report at length:

Reverend C.C. Jones found this to be true of all Blacks, "they are one thing before the whites, and another before their own color. Deception toward the former is characteristic of them, whether bond or free, throughout the whole United States. It is habit – a long established custom which descends from generation to generation". One planter went further and called the Blacks hypocrites. He found that the Negroes made dupes of the master and overseer by feigning stupidity, "the most general defect in the character of the Negro is hypocrisy; and this hypocrisy frequently makes him pretend to more ignorance than he possesses; and if his master treats him as a fool, he will be sure to act the fool's part".

In *Their Eyes Were Watching God*, Tea Cake, a slave descent, inherits this hypocritical attitude from his ancestors, a strategy which enables him to survive in a hostile environment. Actually, to alleviate Mrs. Turner's cruelty, Tea Cake resorts to wearing "the mask that grins and lies". In other words, he pretends to be happy with Mrs. Turner before her while secretly working against her (TE: 171-172).

Just like Tea Cake, the circumciser, M'Lissa, wears the mask in *Possessing the Secret of Joy*, hiding her inner sadness as a circumciser, a reality perceptible through Tashi's testimony: "In the photograph M'Lissa smiled broadly, new teeth glistening [...]. Though her mouth was smiling, as were her sunken cheeks and her long nose, her wrinkled forehead and her scrawny neck, her beady eyes were not. Looking into them [...] I realized they never had" (PSJ: 142). M'Lissa's fake personality thrusts the Olinkans into believing that she is proud of being a circumciser and a keeper of their ancient tradition, which earns her stardom, rewards, and honor from the Olinkan administration. As Evelyn comments, "Waverly, [M'Lissa] was not only alive but a national monument. She had been honored by the Olinka government [...]"

for her unfailing adherence to the ancient customs and traditions of the Olinka state” (PSJ: 141). Yet, deep in her heart, M’Lissa is against the Olinkan excision tradition and angry at all the Olinkan women who honor this harmful tradition to women. For her, the women who ask her for excision are fool and coward. She abhors its practice, in light of her conversation with Tashi:

M’Lissa, I say, behind that face you show to those who come asking about tradition, you are bitter. Even the sweetest mango in my mouth is bitter to me, she says. But *women*, she sneers, women are too cowardly to look behind a smiling face. A man smiles and tells them they will look beautiful weeping, and they send for the knife. (PSJ: 228; italics in original)

This excerpt reveals M’Lissa’s reluctance in excising women, though she publicly displays a happy face to be a circumciser. Indeed, she simply follows the Olinka Leader’s order intimating that all Olinkan women and girls be excised. In a patriarchal society, where women are denied their basic rights, M’Lissa cannot dare to challenge a man’s order, let alone that of a chief: anyone who disobeys has to pay a heavy price; as is the case of Torabe. Torabe is chased out of Olinka by the chief, because he “lost control of his wife, a very evil thing to do in that society because it threatened the fabric of the web of life” (PSJ: 130). It does not take a rocket scientist to fathom that M’Lissa could be expelled from Olinka or even killed if she refused to excise women or advised her peers against excision. Consequently, to save her skin, M’Lissa has no choice but to “wear the mask that grins and lies” to make the Olinkans believe she approves of excision.

Conclusion

This analysis of Walker’s and Hurston’s works has shown that culture plays a significant role in black American women’s fight against racism and patriarchy. Singing proves to be a powerful cultural tool allowing these women to non-violently counter the psychological effects of oppression, while quilting and weaving not only enhance their economic status but equally enable them to transcend men-induced moral suffering. Meanwhile, when frontal opposition to oppression can bring about further suffering, black American women will wear the mask, a cultural strategy inherited from their ascendants, to fake submission to oppression while psychologically resisting it. Despite criticisms that black American women carry no significant values in these novels, this study has demonstrated that they do deploy powerful cultural arsenals to come to terms with both racial and patriarchal oppressions. African American

women's blues-singing, quilting, weaving and mask-wearing are instrumental in their oppression handling.

Bibliography

- ANGELOU Maya (2015), *I Know Why the Caged Bird Sings*, New York, Random House.
- BERLANT Laurent (1988), "Race, Gender, and Nation in 'The Color Purple'", *Critical Inquiry*, Vol. 14, N° 4, pp. 831-859.
- BULHAN Hussein Abdilahi (1985), *Frantz Fanon and the Psychology of Oppression*, New York, Plenum Press.
- CHOPIN Kate (1894), "The Story of an Hour", *Vogue Magazine*, available at <https://www.wlww.k12.or.us>. (accessed date: April 25, 2023).
- CUTTER Martha J. (2000), "Philomena Speaks: Alice Walker's Revisioning of Rape Archetypes in *The Color Purple*", *MELUS*, Vol. 25, N° ¾, pp. 161-180.
- DONNELLY Mary (2010), *Alice Walker: The Color Purple and other Works*, New York, Michelle Bisson.
- DOUGLASS Frederick (1845), *Narrative of the Life of Frederick Douglass, an American Slave*, New York, Penguin Books..
- DUNBAR Paul Laurence. "We Wear the Mask", p. 560. In STANFORD Judith A. (ed.) (1999), *Responding to Literature*, California, Mayfield Publishing Company.
- GATES Henry Louis Jr. & APPIAH K.A. (eds) (1993), *Alice Walker: Critical Perspectives Past and Present*, New York, Amistad Press, Inc.
- HARRIS Trudier (1984), "On *The Color Purple*, Stereotypes and Silence", *Black American Literature Forum*, Vol. 18, N° 4, pp. 155-161.
- _____ (2002), *South of Tradition: Essays on African American Literature*, Athens, Georgia, The University of Georgia Press.
- HONEY Michael K. (2013), *Sharecropper's Troubadour: John L. Handcox, the Southern Tenant Farmers' Union, and the African American Song Tradition*, New York, Palgrave Macmillan.
- HURSTON Zora Neale (2020), *Their Eyes Were Watching God*, New York, Virago Press.
- McWHIRTER Christian (2009), '*Liberty's Great Auxiliary*': *Music and the American Civil War*, University of Alabama Doctoral Dissertation

- MUGO Micere Githae (1997), “Elitis Anti-Circumcision Discourse as Mutilating and Anti-Feminist”, *Case Western Reserve Law Review*, Vol. 47, N° 2, pp. 461-479.
- REAGON Bernice Johnson (2001), *If you don't Go, don't Hinder Me: The African American Sacred Song Tradition*, Lincoln, The University of Nebraska Press.
- SEBASTIAN Jeannie Chaney (1976), *Symbolism in Afro-American Slave Songs in the Pre-Civil War South*, North Texas State University Master Thesis.
- SHELBY Tommie (2012), “The Ethics of Uncle Tom’s Children”, *Critical Inquiry*, Vol. 38, N° 3, pp. 513-532.
- SMITH Barbara (1978), “Sexual Politics and the Fiction of Zora Neale Hurston”, *The Radical Teacher*, N° 8, pp. 26-30.
- TAPIA Elena (2003), “Symmetry as Conceptual Metaphor in Walker’s *The Color Purple*”, *International Journal of English Studies*, Vol. 3, N° 1, pp. 29-44.
- TAVORMINA Teresa M. (1986), “Dressing the Spirit: Clothworking and Language in *The Color Purple*”, *The Journal of Narrative Technique*, Vol. 16, N° 3, pp. 220-230.
- WALKER Alice (1982), *The Color Purple*, New York, Harcourt Brace Jovanovich.
- _____ (2005), *In Search of Our Mothers’ Gardens: Womanist Prose*, London, Phoenix.
- _____ (1992), *Possessing the Secret of Joy*, London, Jonathan Cape Ltd.
- WHITE Jonathan W. (ed.) (2021), *To Address you as My Friend: African Americans’ Letters to Abraham Lincoln*, Chapel Hill, The University of North Carolina Press.
- WRIGHT Richard (1945), *Black Boy*, New York, Longman.