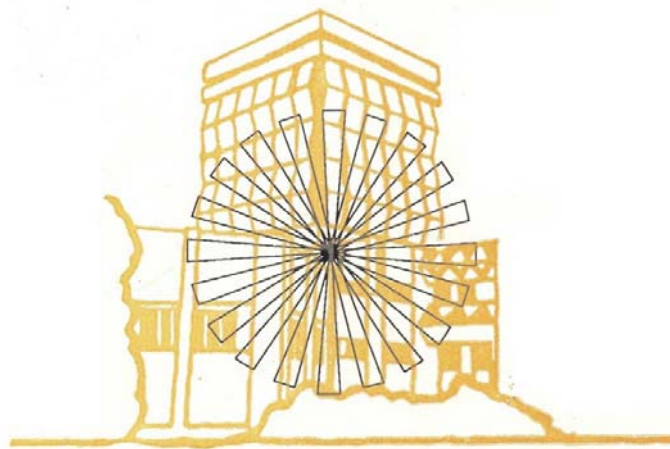


**GROUPE D'ÉTUDES LINGUISTIQUES
ET LITTÉRAIRES
G. E. L. L.**

**UNIVERSITÉ GASTON BERGER
DE SAINT-LOUIS, SÉNÉGAL**



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SOMMAIRE

EDITORIAL	3
Analyse de contenu simplifiée d'un article de presse sur la guerre en Côte D'Ivoire	5
Léa Marie Laurence N'GORAN-POAME	
Quand on refuse on dit non ou les impostures du citoyen Kourouma	23
Djédjé Hilaire BOHUI	
Approche interprétative de quelques unités lexicales en français véhiculaire ivoirien	41
Kouame BEDE	
Morphologie de la réduplication adjectivale en baoulé-n'zikpli	59
Yao Emmanuel KOUAME	
Contre-attaque insoupçonnée : la guerre des méthodes en didactique de français	77
Odette BEMMO	
La douleur et la souffrance mises en récit	91
Boubacar CAMARA	
Poétique d'une anthropologie de l'image du noir dans l'œuvre littéraire de Blaise Cendrars	103
Djah Célestin DADIE	
From Womanhood to Motherhood: A Re-Evaluated Image of the African Woman	129
Mamadou BA	
De l'espace local à l'espace global dans la géopoétique de Léopold Sédar Senghor	145
Mansour NIANG	
Violence textuelle et sexuelle dans l'œuvre de Calixthe Beyala	161
Cécile DOLISANE-EBOSSÉ	
George Eliot and Angele Rawiri: Two Kinswomen of Literature or Literature of Two Kinswomen?	175
Daniel René AKENDENGUE	
Koyaga dans <i>En Attendant le vote des bêtes sauvages</i> de A. Kourouma : trois représentations en une	187
Affoué Virginie KOUASSI	
Especulación en la Otra Mujer: la Inés de Don Juan Tenorio	199
Sophie S. TANHOSSOU-AKIBODE	
Dialogue herméneutique, entente langagière et interculturalité	221
Moctar GAYE	

ÉDITORIAL

La revue *Langues et Littératures* qui a été bâtie avec beaucoup de difficultés liées à l'environnement économique pas du tout favorable en Afrique en général et au Sénégal en particulier, fait son petit bonhomme de chemin. Comme un roseau, elle plie sans rompre : elle a été frappée de plein fouet par le décès prématuré au mois d'août 2005 de son Secrétaire de Rédaction Dr. Hilaire Bouka. Ce numéro dix qui lui est dédié ne pourrait même pas récompenser l'énorme travail qu'il a toujours abattu pour que la revue paraisse à temps. Cloué au lit par la maladie, son absence sur le terrain s'est fait ressentir par le neuvième numéro qui a accusé un retard de parution de sept mois. A ce triste événement, s'ajoute la mort de notre jeune collègue Dr. Mansour Niang, survenue sur la route Dakar/Saint-Louis au mois de décembre 2005. Son article intitulé « *De l'espace local à l'espace global dans la géopoétique de Léopold Sédar Senghor* » que vous trouvez dans ce numéro est à titre posthume. Que la terre de nos ancêtres leur soit légère!

Ce dixième numéro consacre à *Langues et Littératures* une certaine maturité. Comme toujours, il s'y dégage le caractère diversifié des thèmes et des langues (français, anglais, espagnol) qui reflète sa bonne réputation sur le plan national et international. Les études linguistiques sont illustrées par Bede Kouamé et Yao Emmanuel Kouamé qui font des incursions dans la société ivoirienne en procédant à des analyses des langues véhiculaires que sont le français ivoirien et le baoulé-n'zikpli, l'une des langues nationales de la Côte d'Ivoire. Ils sont suivis dans ces études par leurs compatriotes Djédji Hilaire Bohui et Affané Virginie Kouassi qui fondent leurs recherches sur la fiction de Ahmadou Kourouma. Si Bohui expose la position de Kourouma sur la crise socio-politique de la Côte d'Ivoire, Kouassi s'interroge sur sa création romanesque. Ce questionnement sur la société ivoirienne qui est en train de vivre une crise aiguë de croissance sociale, s'accroît avec les réflexions de N'goran-Poame sur la restitution de la guerre civile par la presse. Cette situation tragique de la Côte d'Ivoire est théorisée en d'autres termes par Boubacar Camara qui pose le problème de la *douleur* et de la *souffrance* dans le récit. Mais Célestin Dadié apporte une note d'espoir lorsqu'il constate dans son étude que « *l'écriture sur les civilisations nègres [est] un acte de création littéraire, un acte de foi et un centre d'intérêt capital.* » Ceci est d'autant plus vrai que l'histoire humaine est faite des hauts des bas.

La littérature produite par les femmes occupe une place non négligeable: Akendengue, dans une étude contrastive, met en relief

la création romanesque de la britannique George Eliot et la gabonaise Angèle Rawiri qui, apparemment, n'ont rien de commun. Mais il réussit par une technique bien connue chez Gérard Genette à trouver des similitudes dans la structure, le temps et les personnages. Quant à Mamadou Bâ, dans une étude de quatre romans de la célèbre romancière nigériane Buchi Emecheta, il procède une certaine réévaluation de l'image de la femme africaine à travers la maternité. Mais ce point de vue africain est contredit par la position de Tanhossou-Akibode dans son étude de la société hispanique du XIXe siècle où la femme est considérée comme un « simple objet de désir et d'échange social : le mariage. » Ce qui semble être une position européenne sur le destin de la femme est reprise avec force dans la présentation de l'œuvre de Calixthe Béyala par Cécile Dolisane-Ebossé : la violence textuelle et sexuelle font un démontage systématique de la société phallocratique dans laquelle se trouvent confinées les femmes des sociétés dites modernes.

La question méthodologique de transmission des connaissances dans la langue française est illustrée par Bemmo qui s'appuie sur le cas du Cameroun où le structuralisme a, sans ménagement, supplanté la grammaire narrative. Sans pour autant prôner le retour systématique de la grammaire « traditionnelle », Bemmo milite pour une certaine cohabitation Cette question est d'actualité d'autant plus qu'en France, au niveau de l'enseignement primaire, pour ne citer que ce cas, la méthode syllabique longtemps décriée serait en train d'être réhabilitée. Ce problème de transmission de l'outil du dialogue qu'est la langue est traité du point de vue philosophique par Gaye. Il invite à une promotion de l'interculturalité qui serait favorisée par une mise au service de tous d'un langage approprié. Enfin, Mansour Niang nous laisse son deuxième article (le premier dans la *Revue camerounaise des sciences humaines appliquées* étant sous presses) dans lequel il porte une réflexion profonde sur le poète et homme d'Etat que fut Senghor.

A tous nos fidèles lecteurs et chercheurs, la revue *Langues et Littératures* vous souhaite une bonne et heureuse année de recherche 2006.

Pr. Mosé CHIMOUN
Directeur du Centre de Recherche
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**GEORGE ELIOT AND ANGELE RAWIRI: TWO KINSWOMEN
OF LITERATURE OR LITERATURE OF TWO KINSWOMEN?**

Daniel René AKENDENGUE*

Résumé:

Dans cet article, M. Daniel René Akendengue s'intéresse à la littérature comparée. Il étudie les similarités du point de vue du roman dans son ensemble, entre Angèle Rawiri et George Eliot. Pour étayer et renforcer sa démonstration, l'auteur de l'article emprunte les théories de Gérard Genette sur la narratologie, et utilise les techniques conventionnelles d'analyse des composantes du roman telles que la structure, le temps, l'espace et les personnages. L'auteur se sert énormément des analyses structurale, textuelle et thématique pour tenter de dévoiler la « parenté » littéraire et idéologique de deux romancières appartenant à des siècles, des pays, des cultures et des langues différents.

Mots clés: George Eliot, Angèle Rawiri, parenté, littérature, narration, focalisation, espace, temps, caractérisation, romancières des idées, matérialisme, tragédie, le bien et le mal.

Rationale:

The purpose of this study is to demonstrate that there are many common points between George Eliot and Angèle Rawiri (the Gabonese woman novelist of the 20th c.). By the same token, we would like to show that, according to us, George Eliot and Angèle Rawiri are not only parents of literature, but also two twins through the similarities that we find in their novels in terms of form and content.

To carry out our demonstration, we will first focus on narration and focalisation. Then, we will concentrate on space, time and characterization. Finally, we will analyse George Eliot and Angèle Rawiri as two novelists of ideas.

The scientific interest of this research work lies on its contribution to the knowledge of the techniques used by two women novelists. Through that article, the reader will know how

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Daniel René AKENDENGUE

these two novelists organize the fictitious universe of their novels and what are the ideas that they defend.

I-Narration and Focalisation:

George Eliot and Angèle Rawiri's novels are stories led in zero focalisation. They are non focalised stories in which the narrators know everything about the story and characters. They are extradiegetic narrators, that is, narrators who are out of the diegesis.

For example, in *Furies and Women's Cries*, by Angèle Rawiri, the narrator is extradiegetic. Indeed, he is an instance who is out of the story that he tells. That narrator is situated at the same level as the virtual reader. The narrative instance of Angèle Rawiri's novel tells a story in which he is the main responsible from a narrative point of view. He is a narrator who does not belong to the same universe than the story at the time when he tells it. We will add that this narrator is heterodiegetic in the sense that he tells a story in which he has been absent as a character.

In that novel, the story is, generally speaking, led in zero focalisation. It is a non focalised narrative in which the narrator knows everything about what is the object of the narrative he tells. The narrator knows more than the characters. The holding by the narrator of the totality of the information is visible from the first chapter in which the narrator-focaliser describes the pains which assail Emilienne as well as the young woman's thoughts (P.9).

The narrator of *Furies and Women's Cries* is a narrator focaliser-subject not delegated, that is, a narrative instance who assumes the near totality of the narrative and who does not delegate the narration to characters. That novel being a narrative with a focalisation subject not delegated, the subject-focaliser describes narrative situations and presents characters in zero focalisation, in internal focalisation and in external focalisation.

In *Adam Bede* and *The Mill on the Floss* by George Eliot, the handling of narration and focalisation is broadly speaking the same as in Angèle Rawiri's *Furies and Women's Cries*. Indeed, *Adam Bede* and *The Mill on the Floss* are narratives generally conducted in zero focalisation. In other words, the narrators of these stories know everything about the story and characters. The detention by the narrator of the totality of information is visible since chapter 1 of *Adam Bede* where the narrator describes the scene of the joinery and conveys the characters. He says for instance: «...the next workman is Adam's brother. He is nearly as tall; he has the same type of features... » (P.50). A little further, he adds: « All hands worked on silence for some minutes, until the church clock began to strike six » (P.54).

George Eliot & Angele Rawiri : Two Kinswomen of Literature or Literature of Two Kinswomen?

That mastering of information is also neat in the first chapter of *The Mill on the Floss* where the narrator-focaliser describes the space of the novel and tells us, in the second chapter, the conversation between Mr Tulliver and his wife.

The narrators of *Adam Bede* and *The Mill on the Floss* are narrators-focalisers subjects not delegated. They do not delegate the narration to other instances. Two examples which prove that the narrators-focalisers do not delegate narration, are manifest at the opening of the two novels. Those narrators say explicitly that they take the responsibility of telling us a story. In *Adam Bede*, the narrator-focaliser affirms: « ... I will show you the roomy workshop of Mr Jonathán Burge... » (P.49). In *The Mill on the Floss*, the focalising instance says: « Before I doze off, I was going to tell you what Mr and Mrs Tulliver were talking about » (P.55).

So, in terms of narration and focalisation, Angèle Rawiri and George Eliot « look like ». Let us see if it is the same thing in their handling of space.

II- Space

Speaking of space, Angèle Rawiri and George Eliot mainly use two kinds of spaces: the enclosed spaces and the open ones. Enclosed spaces comprise bedrooms, sitting rooms and offices. Open spaces are places where characters move. They are essentially composed of nature, forests, roads, river banks, parks and woods.

In *Furies and Women's Cries*, the woman writer begins with an enclosed space. Most of the time, Angèle Rawiri starts her scenes in enclosed spaces. Then she goes towards an open space which serves as a transition, and winds up with an enclosed space.

The function of the open spaces is mainly to play the role of transition or passage among the different enclosed spaces of the diegesis.

Enclosed spaces are places of dispute. They are hostile, negative, indeed tragic places for characters. We find the same features and functions in George Eliot's fictitious space. In *Adam* and *The Mill on the Floss*, space has many characteristics. It plays the role of a romantic place for characters. It is in nature that characters declare their love. In *Adam Bede*, it is in chapter 13 entitled « Evening in the Woods », that the first love scene between Hetty and Arthur takes place. In *The Mill on the Floss*, we also witness love scenes in open spaces. So, several love scenes between Maggie and Philip on the one hand, Maggie and Stephen on the other, take place in nature. In chapter 11 (« In the Lane »), Maggie declares her love for Stephen. Let us just specify that in *G'Amerakano (At the Crossroads)* by Angèle Rawiri, several love scenes take place in nature too.

Daniel René AKENDENGUE

In the novels by the two women novelists, the most important scenes do occur in enclosed spaces. In *Furies and Women's Cries* by Angèle Rawiri, we can take for example the quarrels between Emilienne, Eyang and Joseph. We can also mention Eva's death which occurs in an enclosed space.

In *Adam Bede* by George Eliot, it is in their bedrooms that characters learn about very important news. Furthermore, in their bedrooms, dramatis personae often decide on their future lives. For instance, it is in her bedroom that Hetty Sorrel reads the letter in which Arthur Donnithorne informs her that he puts an end to their intercourses. It is also in her bedroom that Hetty Sorrel decides to marry Adam.

In terms of the functions of space, we can say that in the novels by the two novelists, space has a decorative and novelistic function. That function is made manifest through descriptions which allow the reader to imagine space generally speaking.

In *Adam Bede*, George Eliot manifests her desire to better present the reader her novelistic space. For that reason, she describes it. In chapter II, she presents the « Green »:

The Green lay at the extremity of the village, and from it the road branched farther up the hill by the church, and the other winding gently down towards the valleys(P.61).

In addition, in both writers, space has a symbolic function. In the two authoresses's novels, open spaces are hostile, indeed tragic for characters. These spaces symbolise death. They stand for cemeteries.

In *Furies and Women's Cries*, Edzang (Emilienne's husband), finds out the inanimate body of their daughter in nature.

In George Eliot's novels, we find several instances in which space becomes by turns a killer and a cemetery. In *Adam Bede*, the hostility of space is first seen when Adam's father is discovered dead in the forest (P.96). In *The Mill on the Floss*, space is considered to be a killer and a cemetery when Tom and Maggie, the two main characters, perish tragically in the open space represented here by the river Floss. In *Silas Marner* by George Eliot, space is a cemetery, a demoniac place. This is patent through the death of Molly Farren in the snow. In that novel, space is a killer and a cemetery because we will learn that Dunstan Cass's skeleton has been found in a pit in the forest.

In *Scenes of Clerical Life*, space is seen as « a corpse dumping after Mr Tryan's burial »(P.411). On page 212, Captain Wybrow is found dead in the open space.

After all these examples, we can conclude that Angèle Rawiri and George Eliot treat space in the same way. As it was the case for

George Eliot & Angele Rawiri : Two Kinswomen of Literature or Literature of Two Kinswomen?

narration and focalisation, George Eliot and Angèle Rawiri resemble in terms of space handling.

In the third part of our comparative study, we will bend over the treatment of time by the two novelists

III- Time

In the matter of time, let us say that in the two novelists, temporal indications are vague. For example, *Furies and Women's Cries* by Angèle Rawiri has a lot of shortcomings as regards time, because of the vague character of its temporal indications. Temporal elements are blurred and not precise. The writer mentions the time thanks to indications such as « this morning » (P.10); « just two hours »(P.29); « that long time » (P.148). In that novel, we count ten vague temporal elements (PP.10, 13, 29, 47, 107, 143, 148, 149, 167, 170). The narrative temporality is not chronological. *Furies and Women's Cries* is characterized by a profusion of ellipses and a non negligible number of flashbacks. We list twenty ellipses in the diegetic universe of that work of fiction. Those ellipses appear on pages 9 (two ellipses); 12, 14, 20 (two ellipses), 29, 32, 47, 50, 75, 76, 87, 94, 116 (two ellipses), 123, 135, 148 and 155. Flashbacks are also quite a lot. We come across eight of them (pages 14, 19, 20, 35, 59, 70, 76, 77). Most of them are related to Emilienne and Joseph's past.

All in all, the study of temporality in Angèle Rawiri's novels is not interesting because of the absence of a clear temporal chronology.

Like Angèle Rawiri, George Eliot did not pay a particular attention to the narrative temporality in her novels. *Adam Bede* and *The Mill on the Floss*, for example, contain two kinds of analepses: the external analepses and the internal homodiegetic ones. In *Adam Bede*, on the whole, we have six analepses (Ch. XIII, P.180; Ch. XVII, P.221 and P.225; Ch. XXII, P.295; Ch. XXVII, P.338; Ch. XXXV, PP. 494-499). Let us note that two of them are external (Ch.17, P.221 and P.225).

The Mill on the Floss has more analepses. We can state that this novel is an analeptic story. Although analepses complete ellipses and allow the reader to better understand the story, their considerable number in this novel disturbs the reading by fragmenting constantly the text.

We find two kinds of prolepses in George Eliot's *Adam Bede* and *The Mill on the Floss*: internal prolepses and external ones. In *Adam Bede*, there are two clues of anticipation put by the authoress to announce the future death of Thias Bede. It is an internal

Daniel René AKENDENGUE

prolepsis because it is situated at a moment which is posterior to the beginning of the plot. That prolepsis is repetitive.

In *The Mill on the Floss*, the reader counts eight prolepses. Five of them are concentrated in the first Book (Ch. II, P.60; Ch. V, P.90; Ch. VI, P.103; Ch. X, P.166, and Ch. XII, P.182). Another one is found in chapter XIII of Book VI (P.584). The last two are in Book VII (Ch. III, P.629 and Ch.V, P.651). Among those eight prolepses, three are external. Indeed, they belong to a story which is external to the main story.

Concerning ellipses, the reading of *Adam Bede* makes us discover six ellipses (Ch. 4, P.87; Ch. 35, P.408, Ch. 44, P.485; Ch. 47, P.507; Ch. 49, P.517; Epilogue, P.581). *The Mill on the Floss* also counts six ellipses. They are concentrated in Books III, V and VI (Book III, Ch. 7, P.329; Ch. 8, P.346; Book V, Ch. 4, P.432; Ch. 6, P.452; Book VI, Ch. 8, P.539; Conclusion, P.656). Let us specify that *Adam Bede* is characterized by implicit ellipses. The reader counts four of them.

To sum up, George Eliot and Angèle Rawiri's stories contain anachronies. These are narratives in which analepses and ellipses are dominating. The narrative temporality of these stories is not precise. Consequently, in the field of the narrative temporality, the two novelists are alike.

IV- Characterization

In the field of characterization, George Eliot and Angèle Rawiri share many points in common. Firstly, as regards the entrance of characters in the stories, George Eliot and Angèle Rawiri make the main characters enter from the first pages or chapters of their novels.

In Angèle Rawiri's *G'Amérakano* for instance, Toula, the heroine, makes her entrance from the first page of chapter I(P.9). Ekata also appears in chapter I(P.11). It is the same thing for Yaya Okassa(P.10), and Mama Moussiliki(P.12).

In George Eliot's *Adam Bede*, the main characters who make their entrance in the first chapters are Adam (Ch.1), Dinah (Ch.2), Arthur (Ch.5), and Hetty (Ch.6).

In the novels of both writers, we find the typology of round and flat characters. In *G'Amérakano*, Toula, the heroine, is a round character because she changes her behaviour all along the novel. At the beginning of the narrative, Toula is not interested in materialism. High life does not matter for her. Her metamorphosis intervenes when Ekata, her friend, takes her off towards ready-wear shops, and when she pushes the heroine to go out with businessmen.

George Eliot & Angele Rawiri : Two Kinswomen of Literature or Literature of Two Kinswomen?

In *Adam Bede*, the round characters are Arthur and Dinah. Arthur recognises that he harmed Hetty, as well as the Hayslope community. He has changed a lot. He asks Adam to tell the village people that he asks forgiveness. Hetty changes too. At the start of the novel, she is naive and without experience of life. After many sufferings, she acquires experience and maturity.

In *The Mill on the Floss*, the round characters are Maggie the heroine and Stephen Guest. Indeed, Maggie and Stephen acquire experience and they become progressively responsible.

With regard to flat characters, Mboumba (in Angèle Rawiri's *Elonga*) is a flat character. He is seen as a jealous and mean man from the beginning to the end. He is against Igowé (the hero) from the start to the closure of the novel. In *G'Amérakano*, Yaya Okassa is a static character. She does not change all the moments we meet her in the narrative. Yaya Okassa is stuck to tradition and she dwells in that stance. In all her interventions, she defends tradition (P.18). On page 177 for instance, she commands Elengué to attach a rope around the mortar before crushing yams. So, Yaya Okassa is a character who dwells static from the beginning up to the end of the novel.

In *Adam Bede*, Rev. Irwine is a flat character because he does not surprise the reader. In *The Mill on the Floss*, Mr Tulliver does not surprise us enough to be classified as a round character. He is a flat character. The other flat characters are Tom Tulliver and Bob Jakin. Tom remains a correct and honest character from end to end. Bob Jakin dwells modest and humane.

In their novels, both women novelists set up a third typology; that of pathetic and tragic characters. Pathetic characters are those whose existence is punctuated with mishaps and events which arouse the reader's pity and sympathy.

One of the pathetic characters of *G'Amérakano* is Toula. Toula's existence is characterized by sadness and poverty. The heroine's sadness is depicted on pages 24 and 25. On page 24, we read: « *In that instant, both are to be pitied* ». And on the following page, the story-teller says: « *Toula cries on Okassa's shoulder, who wipes patiently her tears... Toula rushes in the tunnels of pain* ». On page 193, the death of her mother plunges Toula in an indescribable sadness: « *Toula moans deafly, then roars with despair. She rolls about on the carpet. She bangs herself against the walls of the dining room* »(P.193).

In *Furies and Women's Cries*, Emilienne, the heroine, is a pathetic character. We pity her through her attempts to get pregnant, and especially when her unique child dies. One of the deeply pitiful scenes of the novel is undoubtedly the appearance of the corpse of Emilienne's daughter on page 43: « *The young woman lets*

Daniel René AKENDENGUE

out a scream of wounded animal when Joseph draws from the back seat a body covered with blood, wrapped in a white sheet ».

In George Eliot's *Adam Bede*, Hetty is a pathetic character. On page 419, we pity her when the narrator says: « *She sat down on the step of a stile and began to sob hysterically* ». In *scenes of Clerical Life*, which is George Eliot's first work of fiction, Amos Barton is a pathetic character. Through pitiful images, the reader feels pity for him. On page 106, Rev. Amos Barton's entrance is pathetic: « *Amos Barton entered, with dry despairing eyes..* ». Further, pity arouses when the narrator says: « *But when he (Rev. Amos Barton) saw Mrs Hackit come towards him with answering sorrow in her face, the punt-up fountain of tears was opened; he threw himself on the sofa, hid his face, and sobbed aloud* » (P.106).

So, from the examples taken from the two novelists' novels, we see clearly that George Eliot and Angèle Rawiri have set up a typology of pathetic and tragic characters.

With regard to the methods of characterization, George Eliot and Angèle Rawiri use direct and indirect characterization. What is also particular in them is the use of heroines. Both writers have more heroines than heroes. On the three novels written by Angèle Rawiri, two of them (*G'Amérakano* and *Furies and Women's Cries*) have heroines. In George Eliot, Maggie Tulliver is the heroine of *The Mill on the Floss*, Romola is the heroine of the novel which bears her name (*Romola*). In *Middlemarch*, Dorothea Brooke is the heroine; whereas in *Adam Bede*, there are three main characters: two women and one man.

So, in the domain of characterization too, the two novelists are two kinswomen of literature in so far as they use the same techniques and conceptions of characterization.

V- Two novelists of ideas

Another important point for which we can assert that George Eliot and Angèle Rawiri are kinswomen of literature concerns their convictions about the function of the novel. For both of them, the main aim of a work of fiction is to vehicle ideas, to launch messages. For them, the novel is not primarily a means of entertainment. Its main role is not to please people. The function of the novel is to vehicle ideas that the novelist wants to share with his or her readers. George Eliot and Angèle Rawiri are not novelists of characters as Charles Dickens was. They are novelists of ideas. To write *Adam Bede* for example, George Eliot took inspiration from a story her aunt told her about a young girl who performed an abortion and killed her baby. That young girl was arrested. She confessed to a Christian woman and later on she was sentenced to death. Inspired by that story depicting good and evil, George Eliot wrote her novel.

Angèle Rawiri has written *Elonga* to criticize witchcraft and to denounce bad African practices. In *G'Amérakano*, she denounces

George Eliot & Angele Rawiri : Two Kinswomen of Literature or Literature of Two Kinswomen?

prostitution. Lastly, in *Furies and Women's Cries*, she criticizes the ill-treatments many women suffer from.

For George Eliot and Angèle Rawiri, characters are there just to embody themes. Both novelists create characters in relation to what they want to show the readers. The ideas that George Eliot and Angèle Rawiri often express in their novels are universal and topical. Among the themes both women novelists develop, we have materialism, sexual debauchery, good and evil, tragedy, ill-treatment, and freedom.

Materialism: We come across this theme in Angèle Rawiri's *G'Amérakano* through the character of Toula. Indeed, Toula likes money and needs it. She likes make-up, nice clothes and luxuries. It is the same thing for Hetty Sorrel in *Adam Bede*. In that novel, Hetty really embodies the theme of materialism. On page 196 for instance, the narrator says while translating Hetty's thoughts: « ... he (Arthur) would like to see her in nice clothes, and thin shoes and white stockings, perhaps with silk clocks to them ».

Sexual debauchery: It is also a theme which springs from the two writers' novels. That theme is above all applied to the main characters. In *Adam Bede*, Hetty goes out with Arthur whereas Victorian moral forbids sexual intercourse before marriage. In *G'Amérakano*, Toula goes out with several men at the same time.

Good and evil: That theme is widely developed in the novels by Angèle Rawiri and George Eliot. However, it is stressed in the latter. In George Eliot's *Silas Marner*, the characters who embody evil are Dunstan Cass and Godfrey his brother. Dunstan is a negative character because he robs Silas' money. Godfrey embodies evil too because he denies Eppie his child. In addition, he refuses to acknowledge Molly Farren as his wife. In Angèle Rawiri's *Elonga*, Mboumba represents evil for he kills Igowo's mother and daughter in witchcraft.

In George Eliot's *Adam Bede*, good is symbolised by Dinah Morris because she assists Hetty, gives her comfort and sympathizes when the latter is in prison. In Angèle Rawiri's *Elonga*, Igowo symbolises good because he financially helps Mboumba and his children.

Tragedy: We meet tragedy in the novels by the two women writers. That theme is highlighted through the death of the characters and the sufferings of the central dramatis personae. In Angèle Rawiri's *Elonga* for example, Igowo can be considered a tragic character for his narrative development is punctuated with misfortunes, and he is reduced to nothing at the closure of the novel. In George Eliot's *Adam Bede*, Hetty is a tragic character for she kills her baby. She is imprisoned and finally deported at the end of the novel. In George Eliot's *Silas Marner*, Dunstan Cass is a tragic character because he tragically dies, drowned into a wells. In *The Mill on the Floss* by the same authoress, Mr Tulliver remains

Daniel René AKENDENGUE

paralysed for many months after his fight against Mr Wakem. He dies in pain and suffering. Furthermore, Maggie and Tom are tragic characters too because they die accidentally in the river Floss. Finally, in Angèle Rawiri's *G'Amérakano*, Toula is a tragic character because she is reduced to poverty whereas she was happy, had money and lovers at the outset of the novel.

Ill-treatments: The two novelists develop that theme in their novels. In *Furies and Women's Cries*, Angèle Rawiri displays that theme in the character of Emilienne. She is ill-treated by her husband and his mother. In George Eliot's *Scenes of Clerical Life*, Janet Dempster is badly treated by her husband. On page 285 for instance, the narrator says: « *He (her husband) laid his hand with a firm grip on her shoulder, turned her around, and pushed her before him along the passage* ». Further down we read: « *The blow falls - another - and another...* »(P.285). Pages 341 and 342 point out all the ill-treatments Janet Dempster is the object of. For example on page 342, Janet's husband says: « *So you think you'll defy me, do you? We'll see how long that will last... He seized her with his heavy grasp by the shoulder, and pushed her before him* ».

Freedom: It is a theme dear to both novelists. In George Eliot's *The Mill on the Floss*, that theme is embodied by Maggie Tulliver. She does not want to get married. Philip Waken and Stephen Guest want to marry her. But she refuses. She says that she wants to keep her freedom. In Angèle Rawiri's *G'Amérakano*, Toula holds the same language. In the first chapter of Part I, the narrator says concerning Toula: « *She cannot rely on her mother because she wants to get her independence...* »(P.32). In chapter III, Ekata asks Toula: « *What are the reasons which prevent you from being free?* »(P.61). In chapter I, Book III, the narrator shows us once again that what characterizes Toula is her desire for liberty: « *She(Toula) has the feeling that people want to tear away from her a freedom to which she holds* »(P.151).

Conclusion

Throughout this study, we have endeavoured to point out, in terms of literature and its poetics, the similarities between George Eliot and Angèle Rawiri (the Gabonese woman novelist born in 1954); two women novelists belonging to two different centuries, countries, continents and languages. We have found out that they look like in many respects. They are two kinswomen of literature because first, they are both novelists. Secondly, they are novelists of ideas and their novels follow the rules of the classical and conventional novel (with a plot, characters, space, time, etc).

In addition, George Eliot and Angèle Rawiri's literature is a literature of two kinswomen in the sense that it is difficult for the

George Eliot & Angele Rawiri : Two Kinswomen of Literature or Literature of Two Kinswomen?

reader to differentiate their literature. We have the impression that it is the literature of the same person, because both of them develop the same themes and share the same ideas and convictions.

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Daniel René AKENDENGUE

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