

Research Article

VIOLENCE OF THE WORDS: A FRAGMENTARY WRITING OF LE PLEURER-RIRE OF HENRI LOPÈS

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ABSTRACT

Many African novelists choose to denounce colonial abuses and post-independence African regimes. Those who take a more solitary path are often suspected of collusion with former colonial powers. Such is the substance of the dispute that arose following the publication of **L'enfant noir** by Camara Laye. Not fully aligning with Laye's logic nor that of his opponents, Lopès views art as an activity that serves as an outlet, a framework for the artist's growth. It is up to the artist to denounce social injustices, create beauty, and inspire dreams. In this perspective, he employs the technique of fragmentation to decipher violence, fragment evil, and trivialize horror in the manner of a psychopath or a butcher. Centered on the bloody reign of Bwakamabé, **Le pleurer-rire** is a fragmented narrative, marked by a mix of genres. This article analyzes the technique of fragmentation, its functioning within the diegetic universe, in light of Lucien Goldmann's dialectical thought, which advocates for the artist's freedom and considers that a work of art must adapt to all temporalities. It concludes that fragmentation provides a framework that allows for the subversion of an established order and the exercise of the freedom inherent in art.

Keywords: word violence, fragmented writing, dictatorship, political abuse, freedom.

INTRODUCTION

The question of literary creation is in the heart of any literary step. To create a work of art is related to originality, innovation, violation of the preestablished canonical rules, sometimes. An author does not seem to obey an established principle. The genre and any other approach constitute the constraints for some authors. Thus, any literary text is the object of controversy, since it always fits in a new logic, because freedom and the pleasure are related to its nature.

Le pleurer-rire of Henri Lopès appears to be an iconoclast novel by the form. It accumulates the stories, multiplies the characters and the narrators, decreases the narratives authorities, downright reduces the eventful raster. Far from inaugurating poetic dreamy, Lopès writes his text in the logic of renewal of the genre. According to him, art, and consequently the novel, should not be indefinitely subjected to the diktat of constraints, obstacles, preestablished and qualified inviolable rules. Phenomenon of the spirit, literary creation requires the freedom of the novelist.

Work of Lucien Goldmann (*Pour une sociologie du roman*, 1964) and those of Georg Lukács show that the romantic form is the transposition on the literary level of the everyday life in the society. Based on the dialectical thought, Goldmann admits that "*the significance of all human fact depends on its place and its relations inside a unit which embraces the past, the present and the future*" (Goldmann, 1964: 247). And as this unit is dynamic, it is in the future that *the most important explanatory value* concerns. This dialectical thought promotes the defense of the freedom of the author, art and raises the dynamic characters of the human societies and their historical possibility of the transformations.

Lukács, according to Goldmann, perceives in the romantic form "*the search for authentic values in a degraded world*" (Goldmann, 1964:23) by "*problematic heroes*". If the object of any creation is to

testify, to reveal, show and especially to inform, the novel is undoubtedly a new company. For Goldmann and Lukács, any creation supposes innovation, originality, and, therefore, modification of the genre. The act of writing can get to the writer a pleasure of an aesthetic nature able to lead to the delirious of the form, because the writing is the place where the major experiment of freedom is unfolded.

It is in this angle that we can tackle Lopès' novel, which reveals a certain number of originalities, innovations, as well as in the fields of the form and the depth. Avant-gardiste by his formal approach and, all considered dimensions, in its depth, Lopès' text in itself looks like a kaleidoscope. Depending on the mood of the narrator, the narrative authority changes intensity, intrigues and characters. *Le pleurer-rire* plunges in post-independent Africa characterized by corruption, the murdering, the imprisonment of the politicians, poverty, illiteracy... Not respecting rigorously the preestablished formal standards, the novel denounces the political power abuses of the dictator Bwakamabé Ideley Na Sakkadé, a putschist.

Thus, the fight of Lopès appears double: to release the artist of all that obstructs the genius, on the one hand, and, on the other hand, to denounce the abuses of Bwakamabé dictatorial regime. The words violence is the title of our article. Components, the words control the text. They are used as support to the story and are, the necessary materials to unrolled narratives authorities. Knowing that words lead to the depth of the things and the beings, they are not simple starters. They cart the thoughts, the gestures and the acts of the men, the characters. They are used as support to exert the violence, in all its forms.

Then, in what, can we considered the work of Lopès as a kaleidoscope using the technique of fragmentary like a means allowing to stigmatize rapacity with the African political régimes? Can we say that Lopès' company is dared and it meets sufficiently the romantic conditions of creations? Making deeply use of the advantages of the sociology of the novel of Lucien Goldmann, the text of Lopès obeys logical triple: rupture of the narratives authorities

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and/or linearity of the history (1), expression of the personal worship (2) and plea for freedom in art.

1. Esthetics of the fragmentary: operating mode or romantic esthetics

The adjective fragmentary comes from the verb "to split up", i.e. fractionate, break up. It indicates what isn't complete and is translated by imperfect, uniform. In the field of literary creation, fragmentary expresses what is not completed, which pushes to revolt, a rejection of an established order. This is why in «*fragmentary in the African French-speaking novel*» (2004), Gbanou Sélom Komlan mentions that the fragmentary was born from a precised sociopolitical situation. This narrative technique suits with the sociopolitical or literary context marked by instability, the disorder. Considering any literary text is a function of time and space, the fragmentary seems to be better novel that accounts for the chaotic situation encountered by the African States:

The fragmentary is manifested through the writing by a peaceful revolution of destruction which, at the same time scrambles the identity of the texts, makes burst the borders of the genres and, especially in the novel, proceeds to a continuous crumbling of the story and a relentless violence exerted on the form (Mounga, 2017:151).

The fragmentary, as defined, functions like a tool of claim, contestation. It hustles the established order, makes fun of normality, the common speech. While resorting to this technique, Lopès wants to play double. Firstly, his step is literary. It consists of hustling the old rules, not to respect the aesthetic rules, the genre rules. Art is a work of the spirit and implies freedom, independence. Henri Lopès seems to support the idea according to which the Africans do not produce enough in a free way. Many of them are those who imitate the Western style and want to write like a White. Secondly, he uses art like a means of social or political claims. Published during the period of dictatorship and the violations of the human rights, *Le pleurer-rire* condemns all the abuses of Bwakamabé regime, a nonsuch dictator. As a literary technique, how functions the fragmentary text to make echo at the same time, in literature and the policy? Lopès crucially considers the technique of fragmentary in his romantic writing. He splits up the text, multiplies the stories, the narratives authorities, intermingles the voices (1), practises the setting in abyme (2) and resorts to the technique of joining (3), to mark the independence of art and to denounce the dictatorship.

1.1. Intermingling of the stories

The technique of fragmentary promotes freedom on the artistic domain. It requires the freedom of the artist. Based on the form and depth, the writing is susceptible of change, and modification. It is the case of the story which loses its linearity. Such is the observation made by Daouda Mar, related to *Le pleurer-rire* "the human being who likes the well told stories in general, with a beginning, a node and the clear end, is astonished by the chaotic progress of the stories. Sometimes the romantic episodes and adventures appear not to answer neither logic nor with coherence" (Mar, 2003:76). The texts are characterized by generic hybridity. They do not respect any logic, do not obey any coherence.

Considered under this angle, the novel of Henri Lopès consists of various texts. According to Cyriaque Lawson-Hellu, the novel of Lopès is a "subversion of the traditional codes, realism and narrative linearity, with the profit of a text and" a burst "speech" (1998:138). He puts into scene the life of uncle Bwakamabé Idoley Na Sakkadé, a

sanguinary buffoon. Three other qualified texts as satellites are grafted to his story. The first one is presented in the shape of a private diary registering the libidinous phantasms of the dictator and his secret relationship with a senior official in exile, which plays the role of *intradiegetic* criticism. The second, includes eight chapters, abounds in various facts, tells the history of the captain Yabaka, deposed of the Ancient Regime, rehabilitated by the president, who arrested and killed him after accusing to plot against the State. The third story is that of Tiya, a former teacher and anticolonialist militant.

These three satellite texts are presented in various typographical forms and scattered in the central story and functioning like a harmonious whole. Split up from the formal point of view, the life of the dictator is sacred. It does not deserve to be told to everyone. This is why the narrator refuses to say all things and is satisfied to inform the reader, who knows, what occurred "I will not tell the ceremony of service of oath of the supreme magistrate of our Nation" (*Le pleurer*, 44). The narrator wants to be digest, not very eloquent on the history that he tells. He is satisfied to report what the media already relayed, as reveals it the following extract: "many versions at the last time of the Yabaka captain were reported. I will limit myself here to two alternatives, which are one another, the most diffused by Radio-pavement" (*Le pleurer*, 308). The narrator selects the stories to be told.

He is pleased to relay the broadcasted information by the radio-pavement. The channel, which it borrows, is not lawful, since the means of communication is not official. He is satisfied, indeed, to report what is told by the radio-pavement, the man of the street. However, the characteristic of a novel is to tell, to report what occurs.

The extracts above, emanating from the narrator speaker *I* show the independent narratives authorities. It depends on the reader "to choose to jump on them or do not read them without carrying any damage to the various stories" (Mounga, 2017:157). Also, these sequences have different topographic characters and likely to make the task difficult to the reader, to scramble comprehension.

The disorder on the formal level makes echo, as we underlined, with the politico-social violence described in the novel. The novelist uses the writing to conjure the evil. Meanwhile, the traditional aesthetic ways are broken and the text is being carried by the revolutionary current: "fragmentation is not only considered like a handling of the story, but like a search for visual effects to lead the reader to a discontinuous motion of coming and going through the text, based on the graphic resemblances between the various segments" (Gbanou, 2004:87). *Le pleurer-rire* certainly resorts to the mixture of the genres, with the narratives sequences; but, it has the characteristic of insulating them, to make them autonomous. The reader will be able to isolate such story from such another.

The imbrications of the stories is thus a romantic technique wanted by Lopès to express his rejection of some practice taking place under the African political regimes. For this purpose, a fictitious mode of a certain Bwakamabé dictator. Here, the literary accounts for the public life. By fictionalizing the public life, Lopès seizes the occasion to sensitize the African political leaders with the healthy management of the public affair. According to him, the policy must be used to ensure the social wellbeing, to guarantee the safety of the goods and people. It should not be used for marginalizing the people, to martyrize them. The technique of fragmentary is thus a «*strike, sometimes baroque and polyphonic, sometimes surrealist*» writing (Chevrier, 1989:11), because it reflects the socio-political realities of the continent. It thus functions like a setting in abyme, a technique consisting in telling the story by resuming the others actions.

1.2. Setting in abyme

The setting in abyme is an expression which appears for the first time by André Gide, in 1893, in his newspaper (1889-1939). It is a technique consisting in placing, inside the principal narration, a telling which restarts in a more or less faithful way, the topics or the actions of the principal story. It is thus a romantic technique of which the goal is to enchain the tellings, to intermingle them without losing the meaning. According to André Gide: "I like enough that in a work of art one finds thus transposed, on the scale of the characters, even the subject of this work by comparison with this process of the blazon which consists, in the first, to put the second in abyme". Under the feather of certain narratologists, the technique of fragmentary varies. That testifies the originality of the term, its innovation, and its capacity to be adapted to any other literary text.

For this purpose, Lopès' telling does not observe the linearity. This one, often, is broken by another story, which never succeeds in destroying the first one. In a deliberated way, the narrators of *Le pleurer-rire* do not hustle themselves. Each one, as in the tales, can speak, play its partition. Each one knows how to intervene in the story and is also convinced to avoid hustling the other. In fact, all setting in abyme supposes "a relation between similarity and the writing" (Dällenbach, 1977:18). It appears that it is a narrative process characterized by a disorder on the formal level. The novel of the Congolese, actually, is centered on the life of the Master-narrator who reports socio-political realities of his country as well as the vicissitudes of his personal life. Breaking the old traditional diagram where the narrator hardly addresses to the reader, the text of Lopès convenes this last and opens with the other. The Master-narrator subjects even his manuscript to the appreciation of another character, as we mentioned. This is why from the page 254 to 256, he quotes an extract of *Jacques the fatalist and his Master* (1778) to try to explain certain passages of his project of writing. Thus, the text does not cease being folded up on itself in order to voluntarily provide indications on its construction, its production. This text is in fact a heteroclitite text which leads us think of the universe disorder described. In addition to the setting in abyme, the novel of Henri Lopès is also characterized, on the formal level, by the technique of joining.

1.3. The technique of joining

Joining is a technique consisting in introducing into narrative way various composite elements, which make strange the homogeneity of the account, its linearity. Many criticisms comment on this technique of joining. Some regard it as a threat for the linearity of the story. The others estimate that it rather takes part of the freedom of the artist, of the creative genius, which should not be the constraint object, of beforehand established limits. It is the case of Gbanou which thinks that this technique takes part of the change, even if that can be regarded as a distortion with the established order:

Major changes in the literary project are born, which do not assign only the problems to work in the accounts, but propose like a true sclerosis of the form by overall reconfigurations of the romantic kind (Gbanou, 2004:83).

The same author thinks that this innovation disturbs the narratives authorities, breaks its space and discursive configurations. Vis-a-vis this change, joining appears to be a response to the many existential questions and the chaos recorded by the 20th century. This technique, used by Lopès, appears innovating and original. The author thinks that certain sets of themes like Negritude, are completed. *Le pleurer-rire* testifies to the new postcolonial period, not only by its contents but also by its form.

Writing a novel, under the feather of Lopès, is not absolutely to seek for pleasing the reader nor the public. The novelist reacts under the dictation of the facts. He does not seek to obey an established order, as a preliminary. He writes to say things differently, to go at the bottom of essence, to dwell on the vulgar ones, to describe what is unperceived:

The role of the writer is to make like the beautiful one. To help the reader to plunge in us and to look at what surrounds us with another glance. But the writer never causes visible social or historical changes. His work is a river which excavates in-depth (Brézault and Clavreuil, 1989:54).

The assigned mission to the artist is immense and difficult. He is a creator. For this reason, he must continuously, call into question, go beyond visible, of the ordinary, to avoid what is repeated, the unvoiced comment. The obligation of the result is attached to the act of writing. For this reason, the novelist is mu by the desire of disturbing, to mix fiction and reality, to scramble the account:

I leave free course to my imagination, trying "dribble" the reader [...] to unbalance my reader, I believe that it is that the novel. I am always constrained when a novelist or a scenario writer insists for saying that the history which he presents is a "real" history, which corresponds to a precise reality. I think that the role of the novelist is to do in such a way that the reader wonders whether the character existed or not (Lopès).

Such is the logic which underlies the technique of joining: to give the impression that the character exists or does not exist, to disturb the reader, to break the account. Narratologic logics are neglected with the profit of the improvisation, of the setting in abyme, the intermingling of the genres. However, the novelist gives the impression not to invent the told story. He supports that he "did not borrow anything from reality, nor invented either" (*Le pleurer*, 371). The other reason for which the narrator resorts to the technique of joining is to praise the merits of the dictator. Joining consists in muddling, scrambling and marking a pause to pass to another phase, another authority. It is a technique consisting in making use of the words, the ideas. Significant materials of a story, the words say the evils and are genuine production means of the evil.

2. Words or personal difficulties of the dictator

The choice of the title looks disconcerting, because the words cannot rhyme with the difficulties. The first are tools, means of expression of the ideas, feelings. They are the means of spreading the knowledge. The seconds communicate the pain, discomfort. They disturb psychic and physical balance and can lead to death. In Lopès' writing, the words are sad tools. They are in the service of the evil. The dictator is considered, thanks to the words, like an extraterrestrial. He thinks that to have access to the word, to handle it, to use it, in his own way, makes him an extraordinary individual. Deifying himself to his people, he gets all the virtues from the word to last forever in the power. He considers himself as being immortal to have by-towards him, all the legal means of communication. The words seem to be true means of distillation of the evil.

Also, the personalization of the power never occurs without the recourse to the languages. A true head of State as Bwakamabé knows how to allure his people. He addresses, indeed, to them in his mother tongue. Sure of the impact of the national languages on his people, Uncle Bwakamabé resorts to it in a dense way. Thus the

words are not simply made to say the evils, but more especially to allure, to make one be loved.

Lastly, the words are used to denounce the errors of Uncle Bwakamabe regime, to stigmatize his management of the power, to fight the dictatorship founded instated as the codes of conduct. For Lopès, even if the many narrators cannot face the power of harmful effect of the Bwakamabe leader, the words are means to arrive there. This is even the natural mission of a writer. Lopès seems to play this game: to denounce the social injustices, condemn the dictatorship.

2.1. Animalization of the power

Le pleurer-rirer raises the veil on the overall reign of immortality and bestiality. Like African romantic accounts, He portraitize the political leader, Bwakamabe Na Sakkade number. Thus, instead of being concerned with the future of his people, his happiness, his social wellbeing, the dictator devotes himself rather to disproportion, the dictatorship. For Lopès, there are behaviors which a normal man cannot do. According to him, Bwakamabe exaggerates in its manner of acting. By practising the evil, Bwakamabe loses his human feelings. Indeed, he is the witness of atrocious sufferings which he subjects to the prisoners, to the condemned to death, without frowning:

- Open to me his mouth, now, I say to you ...there.....And Bwakamabé to urinate copiously by aiming at the mouth of his victim [...] the reduced bladder, says the marshal while rebuttoning himself:
- Go, remove this dirtiness from me... (*Le pleurer*, 299).

This ubu scene proves with sufficiency that the behavior of Bwakamabe is not different from that of an animal (*Le pleurer*, 110) of a fish. He certainly practises torture, but he resorts to degrading practices: to urinate into the mouth of his victim before physically eliminating him. Without remorse, he scenarizing the sufferings of his victims, trivializes their pains. The people are quite conscious of the madness of his leader, his immoderate taste for the evil. He is neither man, nor animal. Seen like a fish, deprived of any reason, being unaware of all values, he is cruel, according to Alpha Noël Malonga: *All the animals have in common to be driven by the instinct and to be unable of logical thought. The way of giving the names is to be included/understood like a denial of any intelligence for the individual named Bwakamabé Na Sakkadé, and like a stigmatization of human brutality* (Malonga, 2007:80).

Bwakamabe being deprived of reason, logical thought. Such a character is not worthy to govern his people, to lead to his destiny. Not having the human behaviors, he is sometimes compared with a lion, a panther, a wild boar, a pig. He incarnates, according to Malonga, ferocity, massivity and dirtiness: *"Thus, the character of the president is compared like a wild boar* (*Le pleurer*, 134) *and with a panther* (*Le pleurer*, 122); *he is born during " the pig year. If one believes Chinese astrology, August 5, under the sign of the lion "* (Malonga, 2007:80). But, the greatest difference that the critic makes between the man and the savage animal is the act of killing. Everyone does not kill for the same reasons. The Bwakamabé dictator kills people for the pleasure of killing, for the safeguard of his power. The other animals, the lion and the panther, kill by need. Indeed, to live, they have more than ever need to nourish themselves, to kill other animals. Bwakamabe, by this portrait, is regarded as a savage, cruel, proud, stupid, a tyrant, without parallel. Between him and the animals, there is a serious difference: the animals are better than him. He is let by his instincts, passions, desires. The reason is relegated to the second plan, thus the worship of the personality.

2.2. Worship of the personality

The worship of the personality is an attitude consisting in privileging the image of the head, his adulation. This worship is often exploited for the propaganda purpose. It is the characteristic of a great number of dictatorships. For this purpose, Bwakamabe does all his best to be adulated, regarded as a god, a rare personality.

The Congolese novelist criticizes the behavior of certain African politicians, especially the presidents. He estimates that their projects consist of maintaining themselves into the power by the megalomania. For this reason, Uncle Bwakamabe is considered like a Messiah, whose power comes from God and he must account to him. He does not worry about what the men want. He is not elected by them. He only concern is to be kept into the power. This is why he mobilizes all the average materials, by towards him, to be a life president. To ensure himself of the perennality of his power, he assumes all the significant and sensitive political posts:

Who will forget the entry of the marshal Hannibal-Ideloy Bwakamabé Na Sakkadé, president of the Republic, head of the State, chair the Council of Ministers, president of the national Council of national Resurrection, father recreator of the country, holder of several ministerial wallets to quote in the hierarchical order without forgetting any one of them, wire of Ngakoro, wire of Fouléma, wire of Kiréwa (*Le pleurer*, 87).

Holding all the powers, Bwakamabe severely leads the country. He is the who holds the strategic ministerial posts. All converges towards him. He is a god, better, demiurge. The country, like a family, is led by a head of household. He is the most intelligent citizen. He is the father who holds all wisdom, all the powers: *"the country is presented in the form of a vast court under the paternal rule of Bwakamabe, who legislates... without limits "* (Kalonji, 1984:50). In the spirit of Bwakamabe, the people must owe him all: praise, respect, veneration, worship of the personality... For this reason, all that the people hold belongs to him. Because, the country, in entirety, is his property. It is thus not surprising that he qualifies his fellow-citizens of subordinates, inferiors: *"Me, I am the father. You, you are the children "* (*Le pleurer*, 100). This drift is a model for Bwakamabe. According to him, the citizens are subordinates, subjected beings, he handles in his own concern. This disproportion leads inevitably to the excess of the power.

2.3. Excess of the power

From Latin *dictator*, derived from *dictare* (to dictate), the dictatorship is a political regime in which all the powers are held by an individual, an assembly, a party, a class. The president, using an oppressive government, exerts a power without division and cruel. The African literature abounds novels putting in scene the life of the dictators, their modes. For better fighting against the new Masters, the African novelists, suggestive, resort to the fiction. Others, more daring, therefore polemic, are sometimes brought to prefer realism.

The dictatorship in *Le pleurer-rire* is presented in several forms. It concerns, in fact, the available means that the strong man has in order to govern the country. These instruments are the security services, the single party, the media, the armed force, and the legal apparatus. Being understood that he holds all the power, it is not significant that the people take part in the public life. Indeed, him, the father of the nation, all knows in advance. He does not need the support of the people, does not mind from his point of view. The president reigns and develops the country, with his way. Such is the Ubu dimension of the reign of Bwakamabe: *"To give up the*

designation of the guides of the community to an indefinite mass, it was to give up this innate direction of the responsibilities that those have which feel a soul of head" (*Le pleurer-rire*, 100-101). The dictatorship is, according to the terminology of Bwakamabe, the best political regime which can exist. This is why he minimizes the participation of the people in the public life. The democracy, he estimates, risk to open the door to anarchy. This is why it is decried, simply rejected.

To vote, for Bwakamabe is like an useless company, a waste of time. A real head of State cannot require that to his people. It cannot, nowhere, lead to the development of a nation. The democratic system is simply a form of political regime. It is not, a contrario, a project of development. It is necessary, for the good of his people, to resort to the dictatorship, therefore to control them strongly. Meanwhile the means of communication are mobilized to praise the merits of the head, to praise his acts, to sow him like an extraordinary individual. The character of Aziz Sonika incarnates the man of the media ready to deify the dictator, to carry him to the pinnacle. Under the writing of this journalist, there is nobody to replace the head, to control the country. The dictator is magnified and introduced like the single individual able to assume, for the safety of his people, the supreme office.

Lack of reserve, shown by the president Bwakamabe, the intermingling of the voices, the baroque form of the stories, are as many romantic signs of creations.

3. Romantic creations

The question of language of writing worries the African people. It is one of the thorny questions facing the literary activity. The Congolese novelist is conscious and proceeds in his manner. Indeed, to get rid of Western poetic regarded as completed, total and perfect, is one of the tasks to which is interested Henri Lopès. Then, *Le pleurer-rire* hustles the aesthetic guns in vigor. The iconoclast novelist, Lopès fully assumes his literary engagement. Moreover, he pains to make a distinction between literature and policy. By producing his work, he has the impression of explaining on the policy. Policy and literature seem to go hand in hand, so their denominator is common: the Man. However, to proceed, the novelist interpellates the reader, through the narrator, before drawing up a true plea for the independence of the African literature.

3.1. Pact of reading

The pact of reading is an implicit agreement between the author and the reader. It generally functions in the autobiographical literature. In theory, the narrator acts or speaks as if the reader did not exist. But, it happens that he breaks the fictitious or real universe to address himself directly to a reader, that he is unaware of, thus creating an effect of surprise or improvisation. It is a technique which is not specific to Henri Lopès. Certain African writers had recourse to it.

The narrator of *Le pleurer-rire* convenes, on several occasions, the reader. He unrolls his experiments of someone who better knows the dictator. He thinks that the reader, that he directly interpellates several times, knows his past. He drops certain key elements from the history supposed to be known of the reader, like the ceremony of service of oath of the dictator. With this intention, he invites the reader to find that in the columns of "the Cross of the South", a fictitious newspaper: "Aziz Sonika [...] said in detail the event [...] It will be enough to read again the special number of the Cross of the South and to look attentively at the photos" (*Le pleurer*, 51). The narrator always takes care of the reader. He does as if the details were going to importune him, to prevent him from finishing the account. To avoid this rupture of confidence, the narrator always sets him apart from the

development, the stencil. Indeed, bringing back the revolution of the red ties, he avoids annoying the reader:

The Cross of the South, the following day published a special number, with a debauchery of photos of corpses, in various positions [...] I found in the national library this old number of the Cross of the South. I will not reproduce the significant passages of them with fear of tiring my readers (Le pleurer, 187).

The narrator does not delve into the detail. He appears less eloquent, moderate. However, in spite of this modesty, the account is long. Indeed, the novel is made up of 372 pages. The history of the former fighter and his accomplices (they are three) consumes the 2/3. That means that the essence of the account is copied on the life of the dictator and those who resemble to him.

Even if the details are many and thus tedious to be all consigned, the narrator always ends up inviting the reader to read the newspaper "the Cross of the South". By inviting the reader to discover the continuation of the account in a newspaper, the narrator avoids the proximity, immediately, which would sensitize him with the abuses of the dictator. Also the police force is likely to track the narrator because of his subversive activities. With the risk to undergo the censure, the narrator omits deliberately certain scenes:

At this stage of the account, a scene would have come from meeting with My Mireille [...] I actually wrote it, but, by reading it again, I quivered myself, [...] because of the creative richness that My Mireille shows between the fingers of his/her lover. Thus [...] I preferred to avoid an unequal confrontation with the censure (Le pleurer, 205).

The reason for the censure gets back. The Master refers to the eroticism. However, he applies a kind of self-censorship to remove the obscene scene in order to avoid a possible confrontation with the censor of the regime, the guards of the regime. The account relates at the end of the omitted chapters. That is explained by the exhaustion of the narrator, who does not devote himself any more "to recopy the draft of these adventures of burlesque operetta" (*Le pleurer*, 347). The suppression of certain passages translates the difficulties that he encountered during the drafting of his manuscript. He acknowledges that he is obstructed by suspicions of plagiarism and even of the charges, whereas he is innocent: "Not [...] I did not imitate, not. I made, I offer my hand onto the ebullient oil, only to report one of my adventures" (*Le pleurer*, 182).

The project of the narrator is to produce a novel having for essential material the abuses of Bwakamabe regime. But, the narrator acknowledges his incapacity to hold out, to produce the novel of the concern. In order to legitimate his account, he consults more qualified authorities. He quotes several passages of "the Cross of the South". The former principal private secretary, his principal support, moderates and clarifies certain passages. He reproaches the Master for being too severe with the new elite made up of the young people. This last recommends him the need for having a positive hero in the account. The Master puts this council into practice and proposes the character of the Yabaka captain. When descriptions of the private life start to dominate those of the dictatorship, the former principal private secretary worries: "When you [...] shared with me of your project to write these chronicles [...] I had encouraged you [...] But [...] yielding to intimate memories, you mix the genres and ignore the fact that the fundamental objective of any committed writing" (*Le pleurer*, 144).

The objective of any committed writing is to wake up, run up, shock, maltreat. The former principal private secretary does not seem to support the project of drafting of the narrator. According to him, the

code of practice is not respected. Instead of criticizing the Bwakamabe regime, the narrator pours into the formalism, which does not suit to the former collaborator of Bwakamabe. According to him, art is a party. Such is thus not the point of view of Lopes, which is questioned, here: "the role of the writer is to lead to like what is beautiful. To help the reader to plunge into us and to look at what surrounds us with another glance. But the writer never causes social or historical visible changes" (Brézault and Clavreuil, 1989:54). The character merges with the author and the narrator. The author chooses the innovation and the originality in literature. He thinks that the goal of the literature is not inevitably to denounce the social abuses. It can deal with what is beautiful, of the feelings. It is not the society, but part of its parts raises up the dream, of imagination. The writer is not thus compelled with the political struggle. He is a creator, an innovator, a raiser of conscience. In other words, to take position is not the essential mission of the artist. This is to say, *Le pleurer-rire* confuses narrator and writer, to question art, to touch its importance. And, the confusion of the voices, the roles is visible: narrator-writer.

3.2. Narrator-writer

The concepts of narrator and writer in a work of fiction "do not cross, normally" (Compagnon, 2012: 11). They are different characters by their activities, their space and the role that they play in the economy of the text, the diegetic framework and the real life. In fact, the narrator does not live in our world. He is a *being of paper*, an individual, who lives in a fictitious universe. The author, as for him, lives in the real world. He is the one producing the text, works the characters, conceives the account, erects scaffolding the history. He is never known by the fictional world.

However, exceptions can occur. There are authors who let themselves carry by their stories. Sometimes they establish a parallel between them and the characters. With discovered faces or hidden. It is the case of Henri Lopes, who avoids revealing certain details of his work. He supports that a novel cannot say all realities, to mind all that occurs in the society. As a novelist, he refuses to play the role of journalist, historian, witness: "My great concern is not to tell a history which would be a verbal lawsuit of police force or journalistic documentary, but to tell to myself with the pepper which I have in my entrails". Art, here, allows to the writer to escape from the question of enclosing the literary text in a tower of denunciation, of stigmatization of the political abuses.

Referential character, the writer does not separate told history. He endorses certain claims of the characters, beings of fiction. He takes, nevertheless, the care not to announce himself in the text and does not challenge, either, the reader, like the omniscient of *Les soleils des indépendances*. Narrator, author and characters are being confused to enrich the economy of the text, of the story. Such is the essence *Le pleurer-rire*, whose title refers to misfortune and the joy, at the same time. The speech which Henri Lopes utters reveals the concepts of literary stating and nonliterary stating. The literary stating cannot comply with the rules of linguistic logic (Hubier, 2003:18). That can permit to introduce new voices which punctuate the everyday life, held by presumed real individuals. All the literary texts, especially romantic, obey this disturbing logic: sometimes, upset the aesthetic ways, tackles literary genres, to violate the syntactic rules, etc. The nonliterary stating, as concerned, mobilizes the inanimate beings, the abstractions, allusions, the unvoiced comments, the fictitious characters, who can express themselves to the first person. There is, in the text of Lopes, an intermingling of voice, actions and thus of characters, from where "the relationships between author, narrator and character are complex and very different" (Fromilhague, 2004:12-13). Known by the denunciation of the social injustices, on

the one hand and the future of the African literature, on the other hand, *Le pleurer-rire* outlines a debate on the question of independence of the African literary activity.

3.3. Plea for freedom in art

Freedom is the possibility, the authority to act without constraint. It is the opposite of slavery. On the artistic level, freedom consists in producing a work without undergoing an unspecified constraint. Considering art approaches the society under its numerous facets, the concept of freedom suits to the literary activity. Such is the condition of production of a novel, according to Henry Lopes. Long speech on the society, the novel does not claim to tell or paint all the society. It only tacks it in a particular angle by putting in scene acting and speaking individuals, within an often fictitious diegetic framework. The world which the narrator creates does not correspond inevitably to that of the real individuals. Even if the reading of certain novels tends to mix fiction and reality, unfortunately, we note that it is always about an account, of a told history. Such is the richness and the complexity of the literary text: not to let itself read like a chronicle, a history, a newspaper.

The congolese novelist does not paint only the dark painting of post-independent Africa. He chooses to make a plea for freedom, on the literary level. His objective is to get rid of the Western model considered as completed, i.e. better. He wants to cut through path, to create in a free way. For this reason, he unmake the literary speech so that *Le pleurer-rire* escapes from the traditional form of the African novel. Made up of various levels of stating and several momentous accounts, *Le pleurer-rire* consists of autonomous entities, which are read in an unspecified order. Lopes thus gives to the reader the possibility to *zap through*, to go from a text to another, to pass from a fragment to another. Also it draws the favours from the linguistic resources of his country to build his text: lingala, téké, batéké... That enables him to popularize the proverbs, the ironic or humorous styles and other rhetorical figures. Mongrel, Henry Lopes is addicted with the originality, the innovation and the mixture. According to him, art should not be based to say what only exists. It must smell, bring back the originality, avoid monotony, choose a new voice: "I tend to think that the originality for us is not in the originality of the subject, but in a new visual approach, in the use of a new voice". In other words, the novelist is held with the obligation to bring something again, to change style, topic. Art should not thus be directed only towards the denunciative goal. It must take into account all plural dimensions of the society.

CONCLUSION

Our article aimed to analyze the operation of the technique of fragmentary in *Le pleurer-rire* of Henry Lopes. In a precise way, we wanted to know how the author uses this technique to work out his account, to promote freedom in art, to put into scene the dictatorship for better stigmatizing it. *Le pleurer-rire* falls under the tradition of the dialectical thought of Goldmann, with regard to the nature and the range of a novel. The novelist assigns two missions to his work, as well as on the bottom as on the form. On the bottom, he confers to his text a social mission and, following the example of African writers, exorcizes the despotic regime of the crazy marshal Bwakamabe Na Sakkade.

Art is also, according to him, an exercise of freedom. This is why, on the formal level, the narrator scrambles the narratives instances, torpedoed the linearity of the account, multiplies the intrigues, while subverting the established generic order. Art is thus freedom and respect of the former topics, at the same time.

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