

GERMIVOIRE



www.germ-ivoire.net

Revue scientifique
de littérature,
des langues et
des sciences sociales

ISSN: 2411-6750



Université Félix Houphouët Boigny



www.germ-ivoire.net

**REVUE SCIENTIFIQUE DE LITTÉRATURE
DES LANGUES ET DES SCIENCES SOCIALES**



17/2022

Directeur de publication:

Paul N'GUESSAN-BÉCHIÉ
Université Félix Houphouët-Boigny Abidjan-Cocody

Éditeur:

Djama Ignace ALLABA
Université Félix Houphouët-Boigny Abidjan-Cocody

Comité de Rédaction:

Brahima DIABY (Université Félix Houphouët-Boigny Abidjan-Cocody)
Ahiba Alphonse BOUA (Université Félix Houphouët-Boigny Abidjan-Cocody)
Djama Ignace ALLABA (Université Félix Houphouët-Boigny Abidjan-Cocody)
Aimé KAHA (Université Félix Houphouët-Boigny Abidjan-Cocody)

www.germ-ivoire.net

Indexation:

Fatcat (<https://fatcat.wiki/container/qq5brdiztnatfkcb3ce5kxaypi>)
ROAD (<https://road.issn.org/>)

Comité scientifique de Germivoire

Prof. Dr. Dr. Dr. h.c. Ernest W.B. HESS-LUETTICH
Stellenbosch University Private Bag X1

Dr Gerd Ulrich BAUER
Universität Bayreuth

Prof. Stephan MÜHR
University of Pretoria

Prof. Dakha DEME
Université Cheikh Anta Diop - Dakar

Prof. Serge GLITHO
Université de Lomé - Togo

Prof. Aimé KOUASSI
Université Félix Houphouët-Boigny (Abidjan)

Prof. Paul N'GUESSAN-BECHIE
Université Félix Houphouët-Boigny (Abidjan)

Prof. Kasimi DJIMAN
Université Félix Houphouët-Boigny (Abidjan)

Prof Kra Raymond YAO
Université Félix Houphouët-Boigny (Abidjan)

Prof Daouda COULIBALY
Université Alassane Ouattara (Bouaké)

TABLE DES MATIÈRES

Editorial	5
------------------------	----------

Allemand

RABE Sylvain Lokpo Das Karnevalslied im "Popo-carnaval" von Bonoua und im Kölner Karneval: Zeit, Raum und Bedeutung	6–21
--	------

Aimé KAHA Amour juvénile chez Goethe et Amadou Koné : quelles leçons de vie ?..	22–39
--	-------

ALLABA Djama Ignace Super Merkel : Du retrait de la vie politique d'une visionnaire	40–49
--	-------

Anglais

Ebony Kpalambo AGBOH Racial Politics And The African American Search For Family Welfare In <i>Sula</i>	50–64
---	-------

Mamadou DIAMOUTENE Deconstructing Black Female Misrepresentation In Maya Angelou's <i>I Know Why The Caged Bird Sings</i>	65–76
--	-------

Mariame WANE LY / Abdoulaye NDIAYE Killing the Black Body, Knitting Paternal Filiation, and Entwining Identity Construction in <i>Between the World and Me</i> (2015) by Ta Nehisi Coates	77–91
--	-------

Nouhr-Dine D. Akondo Construing and deconstructing peace as a result of race-ridden conflicts and stereotypes in William Shakespeare's <i>Othello</i>	92–111
--	--------

BEGEDOU Komi Sacrificial Motherhood and Family Survival in Toni Morrison's <i>Sula</i>	112–127
---	---------

Espagnol

Mamadou COULIBALY Un intento de delimitación de la frontera entre semántica y pragmática	128–145
---	---------

Djidiack Faye La representación de la mujer viciosa en tres novelas de María de Zayas: <i>El desengaño amando y premio de la virtud, El prevenido engañado y Tarde llega el desengaño</i>	146–159
--	---------

Géographie

N'zué Pauline YAO épse SOMA / KOFFI Amenan Ba Inès / Eric Paul KOUAME L'autonomisation de la femme à partir de la production vivrière dans la sous-préfecture de Taabo (sud – Côte d'Ivoire)	160–176
---	---------

Lettres (Littérature / Langue)

PIDABI Gnabana De l'action des personnages à la sensibilité du lecteur dans *Ténèbres à midi* de Théo Ananissoh 177–191

Philosophie

Adjoavi ATOHOUN L'universalité du sentiment du beau et le tort du malheureux .. 192–210

KOFFI KOFFI Alexis Heidegger et Levinas : de la différence à l'indifférence ontologique 211–222

AKPA Gnagne Alphonse / YAO Kouamé Chefferie et pouvoir coutumier : la dynamique d'un modèle de pacification de société 223–236

Sociologie

MAZOU Gnazégbo Hilaire / LEH Bi Zanhan Guy-Marcel / KOUA Aka N'Zi Jean Vincent Le rôle économique des hommes dans le processus d'autonomisation des jeunes filles en Côte d'Ivoire : Une analyse de la situation des jeunes filles du Centre Providence de Bouaké 237–251

TRAORÉ Amadou Zan / TRAORÉ Amadou Les équipes nationales de football et leurs désignations dans quelques pays d'Afrique de l'ouest : Sens et imaginaire 252–266

Abdoulaye Guindo / Issa Diallo / Birama Apho Ly Évaluation des messages sur la planification familiale à Bamako, au Mali : Cas des affiches 267–288

Éditorial

Bien chers toutes et tous,

Nous revoilà ! Á nos retrouvailles semestrielles !! Avec Germivoire, notre Revue vôtre ! OÙ, de vous à nous et de nous à vous, des échanges sont faits. Dans le cadre scientifique !! OÙ sciences humaines ou d'autres sciences entrent en communion et exposent des résultats de certaines de leurs quêtes générales ou particulières. Résultats qui seront vus et appréciés, espérons-le, par d'autres personnes intéressées par les sujets traités. Puisque Germivoire est une Revue en ligne/online.

Dans le labour de ce cadre ou périmètre cultivable á diverses couches, les récoltes semestrielles présentes se sont révélées variables de saveurs. Et la variété des saveurs donnent un bon goût particulier á ce numéro de Germivoire.

Et ce bon goût particulier vient des récoltes mises ensemble des champs aux parcelles différentes que sont l'allemand, l'anglais, l'espagnol, la géographie, les lettres françaises modernes, la philosophie, les sciences du langage et de la communication et la sociologie. Pour s'en faire une idée selon son intérêt á l'instruction, tout esprit curieux pourrait se référer aux différentes étiquettes de ces récoltes dans notre table des matières.

Á vos plaisirs solaires !!

Brahima Diaby

**DECONSTRUCTING BLACK FEMALE MISREPRESENTATION IN MAYA
ANGELOU'S *I KNOW WHY THE CAGED BIRD SINGS***

Mamadou DIAMOUTENE

UNIVERSITE DES LETTRES ET SCIENCES HUMAINES DE BAMAKO

madoukadiam@gmail.com

Abstract:

This article examines the way Maya Angelou deconstructs the misrepresentation of Black women into American society of the 1940s. In fact, victim of social inequalities exacerbated by racial discrimination, African-American women are reduced to childbearing and to seeing to household chores. The reflection shows how African-American females map their identity by redefining the self in Angelou's *I Know Why the Caged Bird Sings*. In this regard, our theoretical framework is feminism. The qualitative method consists in collecting, analyzing and interpreting the textual elements of the work. Finally, the finding has revealed that Maya Angelou is the image of African-American females. Her achievement connotes the celebration of Black women.

Keywords: African-American women, education, inequalities, racial segregation, sexism.

Résumé:

Cette étude examine la façon dont Maya Angelou déconstruit la représentation erronée des Afro-Américaines dans la société des années quarante. En effet, victimes des inégalités sociales exacerbées par la discrimination raciale, les Afro-Américaines sont réduites à la procréation et à faire des corvées dans les ménages. La réflexion démontre comment les Afro-Américaines forment leur identité en se redéfinissant dans *I Know Why the Caged Bird Sings* d'Angelou. A cet égard, notre cadre théorique est le féminisme. La méthode qualitative consiste à recueillir, à analyser et à interpréter les éléments textuels de l'œuvre. Enfin, l'analyse a révélé que Maya Angelou est l'image des Afro-Américaines. Sa prouesse connote la célébration de la femme noire.

Mots Clés: Afro-Américaines, éducation, inégalités, ségrégation raciale, sexisme.

Introduction

African women and African-American females are both victims of discrimination but at different levels of understanding. Women are generally faced with gender issues in their daily bonds with their husbands or social dealings in which they have contacts with men. In general Gender inequalities refer to the bad treatment of members of a specific gender due to perceptions that they are inferior in their roles. Therefore, many voices raise against gender inequalities worldwide and, particularly, in the United States. In fact, the emancipation of African Americans fails to stop prejudices against African-American females. Not only are they perceived as sexual objects, but also they still endure endogenous and exogenous discriminatory practices in American society. J. Viesca and M. Bianco (2016: 4) argue: "Racism [on Black females] is centered on (...) differential treatments and stereotypes (...)." Their reflection sheds light on discrimination against Black female adolescents in American schools. In the same vein, A. J. Thomas, K. Whitterspoon and S. Speight (2008: 307) also analyse: "The relationship of the accumulative effect of gendered racism, the discrimination felt by African-American women and psychological distress." In this context of deep social inequalities, Maya Angelou's work depicts and deconstructs the negative perception regarding African-American females in the society.

Thus, this study seeks to demonstrate the rising image of African-American women despite racism and males' domination. Experiencing gender inequalities along with stereotypes, African-American women's role is reduced to childbearing and centered on household chores. The compartmentalization of the social stratum exacerbates African Americans' dramatic living conditions. In an environment marked by racial injustice, Black women are victims of double oppression in the United States. If on the one hand, they endure White people's racism, and on the other hand, they face Black males' domination. Endogenous and exogenous facts detrimental to Black women's achievements put them at the crossroad of socio-economic challenges. That leads us to raise the following questions, notably: how does Maya Angelou describe African-American women in American society? To what extent does she deconstruct the perception against them? In the prism of feminist theory, the qualitative method enables us to collect, analyze and interpret the data. In this connection, the paper is divided into three salient parts. The first part deals with sexual assaults undergone by Black females. The second part examines the role of Education in African-American women's upliftment, and the third one explores the new emerging image of Black women in American society.

1. Black Female as a Sexual Object in a Family Context

Patriarchy in its general understanding underscores and promotes the misrepresentation of the female sex. In its articulation, patriarchy grants men so many privileges that they foster a superiority complex that drives them into viewing women as sexual objects. This is a reason that explains why many black females are victim of man-perpetrated acts of violence such as sexual assaults. In the USA, many black women are victims of sexual brutality. In the narrative of *I Know Why the Caged Bird Sings*, this shameful oppression against black female is blatantly exposed. Angelou relates : “Turning the radio up loud, too loud, he said, ‘if you scream, I’m gonna kill you. And if you tell, I’m gonna kill Bailey’ (...) The child gives, because the body can, and the mind of the violator cannot” (*Caged Bird Sings* : 78). As illustrated in the extract, like Angelou, many African-American females are under threat after being harassed in their families. Therefore, by fearing retaliatory actions, they keep it secret. These unspeakable realities are anchored in the American social life. According to P. Wadsworth and K. Records (2013 : 250) : “Women and adolescents from every ethnic and racial group experience sexual assault (...).”

Victim of Mr. Freeman’s reprehensible lust, the eight-year-old protagonist’s story sheds light on the incestuous act many females experience in the African-American community. One can read: “Mr. Freeman pulled me to him, and put his hand between my legs (...) He threw back the blankets and his thing stood up like a brown ear of corn. He took my hand and said, ‘Fee it’.” (*Caged Bird Sings*: 73). Taking the case of Angelou, Black women’s status as sexual object traces back to bondage era in the United States of America. They are described as the insignificant “Mammy” figure. Worse, the Black girl is pitied as she is approaching puberty. She is inevitably harassed, degraded and forced to sleep with her owner. So, it is indubitable that in American society:

Denying Black women status as fully human subjects by treating [them] as objectified Other (...) demonstrates the power that binary thinking, oppositional difference, and objectification wield within intersecting oppressions (...) While the mammy typifies the Black mother figure in White homes, the matriarch symbolizes the mother figure in Black homes. (C. Gilkes 1983 : 71-75)

The foregoing lines are corroborative of the double oppression African-American women endure. They are trapped between two antagonistic communities—Whites and Blacks. The stereotypical “mammy” characterizes them within the White community whereas the Black community treats them as childbearers. In the same vein, B. Fredrickson and T. Roberts (1997 :175) argue : "Sexual objectification occurs whenever a woman’s body, body parts, or sexual functions are separated out from her person, reduced to the status of mere instruments

(...)” In fact, Mr. Freeman’s attitude connotes odious scenes Black women undergo in a pervasive society. Sexual assaults against Colored women are quasi-permanent within African-American community. It may be argued that the abuse of Angelou’s fragile body is descriptive of one of the pure forms of woman subordination. In this regard, by portraying how African-American females are perceived into American society, B. Fredrickson and T. Roberts (1997 : 69) assert : "Stereotypical mammies, matriarchs (...) help justified U.S Black women’s oppression. Challenging these controlling images has long been a core theme in Black feminist thought.” The foregoing quote asserts the hegemony of men and their perception against women.

In this vein, Mr. Freeman’s behavior demonstrates that male’s hegemony remains a social force undermining the African-American women’s social conditions. By narrating the pains she feels, Angelou also expresses the social burdens her Black sisters endure silently in their daily life. Most of them feel oppressed because their dignity as human beings and identity are derided. In this respect, B. Fredrickson and T. Roberts (1997: 174) underscore: “Sexual objectification is (...) one form of gender oppression (...).” So, Angelou’s experience is the epitome of the sentiment of offense Black females undergo. In a social context marked by men’s domination in the United States, black females do not feel protected.

In fact, by abusing Angeļou, Mrø Freeman’s action reflects a social uneasiness throughoutowoman’s body. Indeed, instead of enjoying her sexual experience with Mr. Freeman, the protagonist feels struck down. In otheo

abuse against Black women are endogenous. It occurs in their relations with men from their own racial community. Thus, in the context of women's subjugation, it follows that African-American females face both racial issue and sexual abuse. Both issues intersect and constitute a handicap to multiracial females' socioeconomic achievements. That is why, fighting ignorance through education can help African-American women free themselves and emerge.

2. Black Females' Empowerment through Education

In their desire to subvert the patronizing discourse of phallogocentric America that has long kept them down, the black American women adopt education as a strategy that facilitates their awareness. In this perspective, both mother-wit and formative educations are emphasized. For them, the acquisition of knowledge is a means to get upliftment and empowerment. Once they reach such heights, black women become proud of themselves and they grow more confident. In Maya Angelou's novel, this is the case of Mrs. Bertha who not only advocates mother-wit education, but also schooling.

As an adolescent Angelou's encounter with Mrs. Bertha gives meaning to her life. Mrs. Bertha's tutoring helps Angelou to combat ignorance. Mrs. Bertha's move can be inscribed in the framework of African tradition. That is, young people always need the elderly to benefit from education. It is in the close collaboration with her mentor that Maya Angelou uncovers some of the main societal values. Among these values is the mutual respect and acceptance of other, regardless of the social status. Most importantly, the unforgettable lesson of life engraved in the protagonist's mind is pride for oneself. Being oneself is part of the fundamentals of human race.

As a matter of fact, Mrs. Bertha incarnates the image of the modern African-American woman. Not only does she espouse American ways of life, but she also identifies as a typical colored person. In other words, Mrs. Bertha is not assimilated. Rather, she is the perfect confluent of two cultures which intersect harmoniously in her:

[Mrs. Bertha Flowers] appealed to me because she was like people I had never met personally. Like women in English novels who walked the moors (whatever they were) with their loyal dogs racing at a respectful distance. Like the women who sat in front of roaring fireplaces, drinking tea incessantly from silver trays full of scones and crumpets....It would be safe to say that she made me proud to be Negro, just by being herself. (*Caged Bird Sings*: 95)

As described in the abovementioned lines, Mrs. Bertha is an inspiring African-American woman. Indubitably, she is a very learned woman. The affectionate old woman's behavior towards Angelou shows how education is of paramount importance in African-American

females' achievements. In this connection, in addition to education at home, Black females' schooling can help change their social conditions:

As I ate she began the first of what we later called "my lessons in living. She said that I must always be intolerant of ignorance but understanding of illiteracy. That some people, unable to go to school, were more educated and even more intelligent than college professors. She encouraged me to listen to carefully what country people called mother wit. That in those homely sayings was couched the collective wisdom of generations (...) (*Caged Bird Sings*: 99)

The foregoing passage shows that education is not always knowledge acquired at school. Those who attend schools are not the only educated people. In this regard, for Mrs. Bertha, another alternative to fight ignorance is to promote mother-wit education. This is all the more relevant since in the phallogentric and discriminatory American society, most African-American females do not have access to school education.

Thanks to Mrs. Bertha, Angelou gets invaluable knowledge in her life. In this vein, Angelou's experience is descriptive of African American's social conditions in general. Incarnating the image of the oral tradition, she encourages proximity learning among African-American females. However, mother-wit and school educations are complementary. So, Black females' schooling can also help enhance their capacities in American society. Angelou relates: "[Mrs. Bertha] said (...), 'I hear you're doing very good school work, Marguerite (...). The teachers report that they have trouble getting you talk in class.' She said she was going to give me some books (...)" (*Caged Bird Sings*: 97).

Visibly, Mrs. Bertha emphasizes the significance of school education, too. Implicitly, Angelou wants to reframe Black females' image by questioning males' domination. Arguably, Angelou's education and intellectual ascendance is connotative. Her ascendance puts into question the stereotypical perception of males towards females as most of them think that women are not able to excel in other activities like men. As evidence, Angelou writes: "We were maids (...) and washerwomen and anything higher that we aspired to was farcical and presumptuous" (*Caged Bird Sings*: 180). This is why, education helps into Black women's awareness-raising. According to C. Gilkes (1983: 71): "(...) restricting Black women's literacy, then claiming that [they] lack facts for sound judgment, relegates [them] to the inferior side (...)." Mrs. Bertha Flowers' attitude is inscribed in the straight line of a redefinition of gender issue among African-American community. Her principles advocate education for all regardless of gender and skin complexion. Besides, Angelou's transfer from Lafayette Training School to George Washington High School shows the beginning of a new era for black females. In spite of adversities fueled by interracial tensions, the protagonist

keeps on doing well at school. In this edifying extract, Angelou narrates: “For the first semester, I was one of three black students in [George Washington High School]” (*Caged Bird Sings*: 215). Therefore, her school performance is

from male domination (...)"'. Being a proponent of Black women's empowerment, Angelou sets the example. She shows how educated African-American women are also able to compete with men because: "Women had replaced men on the Streetcars as conductors and motormen (...). I would go to work on the streetcars and wear a blue serge suit (...). I was hired as the first Negro on the San Francisco streetcars" (*Caged Bird Sings*: 266-270).

By narrating her working experience as a street car conductor as indicated in the excerpt, Angelou crystallizes a symbolic socioeconomic milestone. Maya Angelou heralds the empowerment of her Black female peers through her personal ambitions. That positive image of colored women marks the triumph of their long struggle against social and economic subordinations. It is an achievement, which is all the more significant because: "The fact that the adult American Negro female emerges a formidable character is often met with amazement, distaste and even belligerence. It is seldom accepted as an inevitable outcome of the struggle won by survivors and deserves respect if not enthusiastic acceptance" (*Caged Bird Sings*: 273). The foregoing quote evidences that there is a conflicting situation between males and females. The former always considers the latter as "the subaltern subjects", points out G. Spivak (1988: 284).

Angelou goes against men's prejudices towards African-American women deemed unable to excel like them. In this respect, A. J. Thomas (2008: 307) upholds: "Gendered racism suggests that women are subject to unique forms of oppression due to their simultaneous 'Blackness' and 'femaleness (...)"'. In a hostile environment marked by deep social gaps, African-American women's upliftment is met with contempt because: "Black male activists (...) demanded that Black women assume a subservient position. African-American women were told that they should take care of household needs and breed warriors for the revolution" (B. Hooks 2002: 18-19). Angelou's life story embodies the idea of rethinking issues regarding Black females. In this dynamic, she rejects stereotypes and stigmatizations against her peers. She writes: "I WOULD HAVE THE JOB. I WOULD BE A CONDUCTORETTE AND SLING A FULL MONEY CHANGER FROM MY BELT. I WOULD" (*Caged Bird Sings*: 269). The conspicuous capitalized passage appears as a declaration engraved on a board in a public place. It connotes that Black women are now more visible among the elite because: "The subaltern as female [was] (...) more deeply in shadow," argues G. Spivak (1988: 287). It can be assumed that in writing so, she intends to draw the audience's attention to the capability of women to take up challenges. This also

expresses the determination of a Black female

