

# Prosody and N'zassa Writing Style in Jean-Marie Adiaffi's Novels

Dr. Bosson Bra

Félix Houphouët Boigny University, Cocody-Abidjan, Côte d'Ivoire

This paper investigates the pragmatic function of prosody in two novels *Silence, on développe* and *Les naufragés de l'intelligence* by Jean-Marie Adiaffi. The study is based on poetic excerpts from the novels. On the basis of a pragmatic analysis of concrete examples, we show that the meaning in discourse can also be built up out of prosody which is essentially composed of rhythm, sounds, tones, and intonations. Our basic assumption is that the N'zassa aesthetics, conceived of as the mix of genres or as "a genre without genre" and to which Adiaffi's writing identifies, proceeds from meaning, on the basis of a prosodic apparatus that the author sets up. Indeed, N'zassa meaning in Anyi<sup>1</sup> language a fabric resulting from the arrangement of several pieces of loincloths of various patterns and colors, it therefore appears as "a fragmented writing style" that makes use of a virulent language where valuable and trivial words mingle with sounds, rhythms, colors, tones, and intonations to denounce moral degradation, violence, and African doubtful independences. In short terms, prosody appears to constitute a powerful lever for the Ivorian writer's both poetic and political commitment.

*Keywords:* prosody, pragmatics, N'zassa, discourse prosody patterns

Dans cette étude, nous nous proposons de faire une analyse de la fonction pragmatique de la prosodie dans les œuvres romanesques *Silence, on développe* et *Les Naufragés de l'intelligence* de Jean-Marie Adiaffi. L'étude portera sur quelques extraits de textes poétiques incorporés dans ces romans. A partir d'une analyse pragmatique d'exemples concrets, nous montrons que le sens du discours peut se construire aussi à partir de la prosodie constituée essentiellement du rythme, des sonorités, des tonalités et des intonations. Notre hypothèse de base est que l'esthétique N'zassa, définie comme le mélange des genres ou encore comme le "genre sans genre", à laquelle Adiaffi identifie son écriture, procède de la signification, à partir du dispositif prosodique que l'auteur met en place. Le N'zassa étant en effet, en langue agni,<sup>2</sup> cette étoffe qui résulte de l'agencement de plusieurs morceaux de pagnes de motifs et de couleurs divers, c'est donc une "écriture éclatée" qui use d'un langage virulent où les mots précieux et triviaux se mêlent aux sonorités, aux rythmes, aux tons, aux tonalités et aux intonations pour dénoncer la dégradation des mœurs, les violences et les indépendances africaines problématiques. En un mot, la prosodie semble constituer un levier puissant du double engagement poétique et politique de l'écrivain ivoirien.

*Mots clés:* prosodie, pragmatique, N'zassa, dispositif discursif prosodique

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Dr. Bosson Bra, assistant professor, doctor, Department of Modern Languages, Faculty of Arts, Languages and Civilizations, Félix Houphouët Boigny University.

<sup>1</sup> Language of the kwa branch spoken by people living in the eastern and south-eastern part of Côte d'Ivoire, in West Africa.

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## Introduction

Prosody is a term that generally refers to a complex (metric, tonal, rhythmic, and temporal) system related to other language systems. It is a key element in the construction of any utterance, written or oral. Thus, the meaning of an utterance is also dependent on prosodic elements which are integrated in the construction of this utterance. Therefore, having a clearer understanding of what a discourse is worth (explicit and implicit meaning) implies taking into account some meaning details which include prosodic features. Through the theme “Prosody and N'zassa writing style”, we would like to highlight the prosodic units which contribute to the significance of the N'zassa writing style, the latter being, according to the writer himself, “the genre without genre that parts without regret from standard, artificial classification of genres: novel, short story, epic drama, essay, poetry”. Our approach in the study consists in identifying the prosodic elements as well as the processes by which the structure of the texts of novels is shaped.

It appears to us that N'zassa style is generated by this dynamic construction. It is the pragmatic analysis of the prosodic elements that determines the dynamic construction that generates N'zassa writing style; because “la Pragmatique étudie la relation des messages à leurs contextes sociaux et culturels d'émission et de réception; elle a pour objet la relation que les locuteurs maintiennent entre eux et aux messages qu'ils échangent”.<sup>3</sup>

Thus, it would be interesting to devise first the discourse typology of the novels pointing out the different aspects or typological signs highlighted in the typography of the texts. Then we turn to the analysis of phrasal figures, since they appeal to the elements that provide the prosodic and poetic rhythm within the text (these elements are repetitions and anaphora). Finally, from a descriptive approach, we examine some linguistic markers of how the Adiaffian discourse is modalized, focussing on the tone and intonation of utterances.

## Theoretical Framework

The term “prosody” in ancient Greek and Latin refers to “stress, temporal and pitch variation in pronunciation”. This term was mainly applied to poetry, metrics, and melody. Formerly considered as marginal at a time by language Linguistics, prosodic phenomena appear now to be a worthwhile field of study. In enunciation linguistics, “ce terme est utilisé dans une perspective descriptive pour qualifier des phénomènes dits prosodiques, tantôt pour désigner le système complexe (métrique, tonal et temporel) relié aux autres systèmes de la langue, tantôt pour l'étude même de ce système”.<sup>4</sup>

Louis Hjelmslev defines prosody as “l'ensemble des sons inarticulés qui composent la courbe intonative ou mélodique qui toujours entre dans la construction du plan de l'expression orale de nos énoncés”.<sup>5</sup> As Henri Meschonnic puts it, in literature, prosody is not of accessory importance but contributes to the construction of

<sup>3</sup> Binet Michel Gustave Joseph. *Ethno-pragmatique et prosodie*. See run.unl.pt/bitstream/10362/7919/1/RFCSH13\_363\_376.pdf. The quotation can be translated as follows: “Pragmatics is the study of messages in relation to their social and cultural contexts of transmission and reception; its object is the relationship that speakers maintain between them and the messages they exchange”.

<sup>4</sup> Charaudeau Patrick, & Maingueneau Dominique. (2002). *Dictionnaire d'analyse du discours* (Dictionary of discourse analysis) (pp. 472-473). Paris: Seuil Editions. The quotation can be translated as follows: “This term is used in a descriptive perspective to refer to so-called prosodic phenomena, sometimes to denote the complex (metric, tonal, and temporal) system related to other language systems, sometimes to denote the study of this system”.

<sup>5</sup> Greimas, A. J., & Courtés, J. (1979). *Sémio-tique, dictionnaire raisonné de la théorie du langage* (p. 299). First quotation can be translated as follows: “the set of non-articulated sounds that constitute the intonation or melodic curve that is always involved for the construction of the oral expression tier of our utterances”; second quotation can be translated as: “consonant-vowel organization of language”.

meaning, since melody which is part of prosody is an inherent component of discourse. Prosody is “organisation consonantique-vocalique du langage”, which with the rhythm, appears as a component of significance. Sound and meaning are thus inseparable.

Regarding all these definitions, it appears that prosody is a key element in the construction and the significance of any utterance. This study of the prosody and writing style N'zassa aims at showing that the meaning of Adiaffian discourse is dependent on prosodic components. These are integrated into the construction of sentences under different forms in the N'zassa writing. Thus, the lines that follow will be devoted to showing that N'zassa effect identifiable in Adiaffi's novel writing results from the pragmatic function of prosody. We are not studying prosody in the sense of an analysis of the metric, demarcative, tonal system as carried out in many studies on prosody. We believe that the N'zassa effect is performed, on the one hand in prosody, through rhythmic patterns such as repetitions and anaphora, and on the other hand in the modalization of sentences. Therefore, the study of the pragmatic function of prosody will address these para-verbal features which, along with verbal articulation, provide a meaning to the message.

### **Detailed Description of the Typology of Discourse Prosody**

Greimas and Courtes define typology as “un ensemble de procédures permettant de reconnaître et d'établir des corrélations entre deux ou plusieurs objets sémiotiques ou leur résultat”.<sup>6</sup> As for discourse typology, it is defined as follows: “l'étude des types linguistiques définis par leur structure générale”.<sup>7</sup> These definitions set forth the distinctive features of typology. In discourse analysis, this concept relates to the classification of discourses in the society. This classification is based on various criteria, which gives rise to multiple types. Thus, besides common typologies (detective stories, love stories, and historical novels), there are speciality-based typologies (in journalism, for example). In addition, typology refers to two types of discourse. One “oppose ‘type de discours’ et ‘genre de discours’ comme un secteur de production verbale d'une société à un dispositif de communication particulier impliquant des rôles, un canal, des thèmes; et l'autre fait des ‘types de discours’ des modes fondamentaux de structuration qui se combinent dans les textes effectifs” (Charaudeau & Maingueneau, 2002, p. 592). In other words, there is a difference between discourse type and discourse genre since an interactive discourse type differs a bit from an account. So, a political speech can cover multiple genres (TV debate, tract, keynote speech, etc.).

In the light of the foregoing, Jean Marie Adiaffi's work showed up to be consistent with different discourse types of N'zassa typology including: prose, epic, essay, and poetry. This blend of genres in Adiaffi's novels is visually noticeable. Indeed, the typography of the texts lets show up the various genres that build up N'zassa. Thus, the supra-system consistent with units of higher level such as rhythm, intonation of the sentences, is determined by how sentences are structured. The description of the graphic organization of the novels helps

<sup>6</sup> Greimas, A. J., & Courtes, J. (1979). *Sémiotique, dictionnaire raisonné de la théorie du langage* (p. 403). The quotation can be translated as: “a set of procedures for identifying and establishing correlations between two or more semiotic objects or their result”.

<sup>7</sup> Emile Benveniste. (1974). *Problèmes de linguistique générale*, 2 (p. 103). The quotation can be translated as: “the study of linguistic types determined by their global structure”.

Charaudeau and Maingueneau's quotation can be translated as: “contrasts ‘discourse type’ to ‘discourse genre’ as a domain of speech production of a community does to a specific communication system involving roles, a channel, themes; and the other makes ‘discourse types’ fundamental structuring modes that combine within actual texts”.

demonstrate how the N'zassa writing style is above all visually captured.

As previously mentioned, the N'zassa-styled novel of Jean-Marie Adiaffi presents various discourse genres. Thus, the typography of texts matches the discourses typology, the N'zassa effect resulting from it being first visual. In the expression of a phantasmagorical vision, the writer visually presents the names of the great figures of Africa. The mention coincides with a layout and a written form in block capitals. Therefore, the rhythm and the N'zassa effect of his discourse show up through this arrangement. Even the poem-like text, with long and short verses, also shows the rhythmic organization of discourse. Through this presentation, prosodic effect emerges. The speed of rhythm, pause and emphasis markings appear through the layout of verses as seen on page 138 of the novel *Les naufragés de l'intelligence*:<sup>8</sup>

SOUNDJATA KEITA, CHAKA ZULU, BEHANZIN, GEZO,  
 ANNE ZINGHA, OSSEI TUTU, SARRAOUNIA,  
 MOGHO NABA WOBGHO, QUEEN ABLAH POLOU.

But also:

WILLIAMS E. BURGHARDT DUBOIS  
 PRICE-MARS, MARCUS GARVEY, FRANTZ FANON,  
 KWAME N'KRUMAH,  
 AMILCAR CABRAL, PATRICE LUMUMBA, RUBEN UM NYOBE,  
 THOMAS SANKARA....

The N'zassa effect is also revealed in narrative passages in normal character with a 1.5 line spacing. These sections correspond to the canonical novelistic genre which provides the mere account of the facts; these are numerous:

*Demain sera en apparence un jour comme les autres et pourtant demain ne sera pas un jour comme les autres.*

*Demain se vêtira de la pourpre, de l'éclat divin du soleil Ré. Demain aura les couleurs de la splendeur du rêve d'un pharaon. Demain Anaya, jour sacré, sera un jour que n'égalera nul autre soleil de nul autre jour. Demain, jour de gloire, jour de magnificence, de réjouissance dans l'Olympe. Oui, demain verra l'intronisation de N'Da Té. (p. 9)*

*Et maintenant tourné le dos à ce désastre, à ce temps où rien ne commence plus et ne s'achève plus, où tout a déjà été commencé et s'est déjà achevé. [...]*

*Ici, commence la véritable histoire, le roman, le conte, l'épopée, la fable, le théâtre, la vie d'un peuple libéré du gangstérisme et de la corruption, des corrompus et des corrupteurs. Sans doute que dans cette histoire, l'homme pourra enfîn devenir un homme pour l'homme...*

*Ici commence l'interminable histoire des utopies réalisées. (p. 325)*

In these sections, it is the narrator who speaks. It is an *intra-diegetic*, omnipresent narrator. He gives an account of the characters' evolution. He depicts a society of all kinds of trafficking, prostitution, and crime. It reveals a consumer society that mutilates the real nature of human kind: its longing for ethics, intelligence, and freedom. It also describes a century of wreckage that carries with it everything right into suicide. This literary genre calls up sections of dialogue. It is the narrative genre proper that involves within it philosophical essay, italicized and with a one line spacing. These fragments are the third speaker's discourse. This relates to thoughts on Africa and its future. The writer proceeds by voices superimposing, the double or the polyphonic voice of the speaker to share his thoughts with the reader.

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<sup>8</sup> Translation of this novel's title is: *The Castaways of Intelligence*.

*C'est donc un griot écrivain, lecteur public qui lit au lieu de réciter. Il a une kora sans corde. Magique est la musique qui sort de ses doigts d'or et de son mystérieux instrument.*

*Autour du feu, comme jadis, des acteurs-spectateurs écoutent, la tête dodelinant dans leurs paumes, les contes d'autrefois, l'épopée de nos farouches guerriers intractables indomptables défendant la dignité, la fierté africaine.*

*En ce temps là, oui en ce temps là, l'Afrique était africaine et les Africains africains... (p. 137)*

By varying the melodies produced by his magic strings, Fasséké evokes each in turn the greatest figures of african history and speaks through their voices.

*Voici d'abord CHEICK ANTA DIOP. Sa voix est fraternelle. C'est la voix familière de l'espérance africaine:*

*Aujourd'hui, mes frères, seule une véritable connaissance du passé peut nous donner la conscience, le sentiment d'une continuité historique, indispensable à la consolidation de nos peuples. Un peuple doit se livrer à une telle investigation, à une pareille reconnaissance de soi car, ce faisant, il identifie et valorise ce qui est solide, fondateur dans ses propres structures culturelles et sociales... (p. 137)*

*Après CHEIKH ANTA DIOP, par la voix du griot, tour à tour ils parlent, une sagesse orale, une parole collective, anonyme, une parole de sang martyr, mémoire d'un peuple, une parole, conscience du combat qu'il faut mener:*

*-Vous qui vivez aujourd'hui, héritiers de la grande foi africaine, qu'avez-vous fait de notre épopée, l'épopée de la dignité, de la liberté africaines? Qu'avez-vous fait de la fière conscience souveraine d'une Afrique fière et souveraine? Qu'avez-vous fait du grand feu africain qu'ensemble nous avions allumé?*

*[...]*

*Dites, votre sang ne s'est-il pas mêlé au sang lustral de ses martyrs?*

*Vos funérailles seront-elles celles de la vierge espérance?*

*Sang! Sang!*

*Ô Sang noir de mes frères*

*Vous tâchez l'innocence de mes draps*

*Vous êtes la sueur où baigne mon angoisse*

*Vous êtes la souffrance qui enrue ma voix*

*Voy! [...]. (Les naufragés de l'intelligence, p. 138)*

Finally, epic and poetic genres are arranged in verses, in stanzas, and in bold letters. They are included into a polyphonic discourse through different voices: the voice of the griot, that of the poetic writer but also those of mythic characters. All these poetic and lyrical voices are brought out in the form of a modulation of rhythms and melodies through anaphora.

*Sortons d'ici et remplissons la tâche qui nous est imposée.*

*Quelle Afrique voulons-nous demain?*

*Quelle Afrique voulons-nous pour nos enfants?*

*Quelle Afrique relèvera le défi du troisième Millénaire?*

*Quel Africain pour une Afrique souveraine*

*Une "Afrique des lumières"? [...]*

*Quand l'Afrique s'éveillera...*

*Quand l'Afrique s'éveillera...*

*Quand l'Afrique s'éveillera... (pp. 142-144)*

*Masques, Ô Masques*

*Masque Noir, Masque rouge*

*Vous masques blanc et noir*

*Masques aux quatre points*

*D'où souffle l'esprit*

*Je vous salue dans le silence*

*Nous vous saluons puissants masques*

*Nous vous prions*

*Adieu la vie, Adieu le soleil.*

*Nous voici compagnons sombres,*

*Fantômes éclatants de la mort... (p. 145)*

*Akoua Mando Sounan, c'est ton Dieu, le Dieu de tes ancêtres d'Afrique qui te parle: instaure donc à nouveau l'ordre osirien, une civilisation faite de bonheur, de vérité, de justice, une nouvelle sagesse. (...)*

*Ecoute, prête une oreille attentive  
 A Dieu éternel de la terre éternelle de l'immortelle Afrique  
 Le Dieu des origines de l'origine de l'homme, de la femme libératrice  
 Le Dieu de l'origine des origines  
 Le Dieu des racines fécondes  
 Le Dieu des racines de la liberté  
 Le Dieu de toutes les sources qui désaltèrent l'homme  
 Le Dieu de toutes les échelles qui l'élèvent  
 Le Dieu de l'appétit et de toutes les nourritures qui le comblient  
 C'est ton Dieu unique de la terre maternelle qui t'aime  
 Et qui veut ta résurrection, ta rédemption.* (p. 118)

*Enfant de l'effort,  
 GRIMPE! GRIMPE!  
 MONTE! MONTE!  
 GALOPE! GALOPE!  
 Sois tolérant, éduque et rends libre  
 L'enfant, la femme, l'homme.  
 Multiplie la vie  
 Multiplie la prospérité pour la postérité  
 Travaille, multiplie les champs fertiles  
 Multiplie la science et sa lumière sur la terre... (Les naufragés de l'intelligence, p. 205)*

In *Silence, on développe*,<sup>9</sup> the story starts with a poem made out of a mixture of graphic characters in italics and closes by a poem in normal graphic style. Between the two texts, we have epic, narrative, and essay fragments.

*KOKWA DE LA LIBERTE RECONQUISE  
 N'GONI DE L'INDEPENDANCE RETROUVEE  
 SANZA DE LA RESURRECTION  
 ARC MUSICAL DE LA RENAISSANCE  
 Cadence ma liberté retrouvée  
 Cadence donc mon poème  
 Le poème des ténèbres  
 Cadence le théâtre tragique  
 De mon sang d'abîme  
 Cadence le roman de sang  
 Le roman de mon sang des précipites  
 Cadence l'épopée de la nuit  
 La geste du Fléau de la liberté  
 PAIX  
 PAIX A MA BOUCHE INAPAISEE  
 PAIX A MA BOUCHE DECHIREE DE VERITE  
 CADENCE CADENCE CADENCE.* (p. 21)

*Silence, silence, silence  
 On libère, on libère, on libère  
 Silence  
 On a libéré  
 Silence  
 On a libéré  
 La liberté créatrice  
 Étouffée, opprimée  
 Des peuples  
 Créateurs.* (p. 521)

This mix of genres leads the writer himself to call this novel: poem novel. This N'zassa text addresses the

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<sup>9</sup> This novel's title is translated as: *Keep Silent, We Are Developing*.

multifarious problems of Africa. Indeed, the staging of life and the struggles of a fresh African republic, victim of betrayal by a twin, serve the writer to denounce the confiscations of freedoms and identities. It addresses the spiny problem of the citizen facing his fate, his responsibility, his freedom, his story, and history at the time of independences and democracy through voices superimposing, polyphony brought to stage in the poetic discourse.

In sum, a close observation lets us reach the conclusion that Adiaffian discourse is enriched with different genres among which the essay, the narration, the poetry, the epic. And the prosodic structuration is achieved through sequences of poetic and epic texts. Pragmatically, this prosody contributes to the organization and the emergence of N'zassa writing style. The Adiaffian novelistic discourse typology therefore contributes substantially to the creation of N'zassa style. From the rhythm and harmony that follow from it, one can conclude that it is at the service of N'zassa style.

### **The Effects of Meaning of the Discourse Prosodic Elements in the N'zassa Writing**

Any discourse has a meaning effect and significance. A discourse significance does not only pertain to words or phrases actually used, but also to the rhythm and the intonation. Indeed, “*La signification est liée à «un travail de la langue» qui suppose un mouvement vers le pulsionnel, en amont de la langue organisée, jusqu'à la faculté même de produire du sens*”<sup>10</sup> Therefore, the meaning production network in a text is partly related to the text structuration. The discourse meaning remains at all language levels, intonation, phonology, morphology, syntax (word order), etc. In speech, everything means whole, according to Benveniste. That is why we say that the meaning of the N'zassa novel by Adiaffi is constructed out of prosodic elements such as rhythm, sounds, intonation, and tone. The pragmatic function of prosody is thus devoted to the N'zassa writing style for in novels by Adiaffi, everything is not said only by words. For example, when a given situation raises a very strong feeling in the speaker, the writer lets it show through supra-linguistic elements of prosodic, rhythmic orders. He elaborates the discourse in constructions that reflect all the emotion. These constructions include repetitions, the anaphora, but also the tone of the texts.

#### **Repetitions and Anaphora, Prosodic Elements of the N'zassa**

**Repetitions.** Repetition is the reuse of a word or words group in a sentence: This can take place within a word, a sentence, a paragraph, or a text. Therefore, when it operates within the sentence, it is the comma that separates the multiple occurrences of the word and keeps the grammatical function of the word in its different uses unchanged. These repetitions help emphasize, but above all ensure the rhythm that brings along the speakers' affect, as excerpts from the novel *Les naufragés de l'intelligence* show. Indeed, gangsters have just exterminated a whole wedding convoy. The investigating Chief police officer just arrived at the crime scene sees how horrible it is!

*comme pour laver la terre et la rivière sacrée de la souillure de tout ce sang, le ciel foudroie la nature du rugissement guerrier de ses éclairs: le ciel est ulcéré[....] Avec la violence et la soudaineté de la colère, la pluie, une pluie épouvantable, une pluie acérée, vengeresse, un véritable déluge de flèches est envoyé sur la terre. Affolé, le commissaire jette un dernier coup d'œil sur ce spectacle apocalyptique: la pluie, la pluie, la pluie, le ruissellement, la furie des eaux. Il a un dernier regard, une dernière pensée, en professionnel, pour les empreintes digitales, tous les petits*

<sup>10</sup> Lucie Bourassa, & Henri Meschonnic. (1997). *Pour une poétique du rythme* (p. 56). The quotation can be translated as: “The significance is related to ‘a work of language’ which presupposes a movement towards the instinctual, upstream of the organized language, down to the very faculty of meaning production”.

*indices, quelquefois si importants pour une enquête, qui vont être ainsi balayés, enterrés.* (p. 45)

In this section, the speaker describes a scene of desolation. In describing this scene, the writer uses repetition and punctuation (commas), two rhythmic elements, to express and communicate the intensity of what the speaker feels like panic and anguish. Furthermore, these rhythmic elements are the expression of a great sadness and powerlessness before this apocalyptic scene. Because, rhythm being steeped in discourse reflects desolation, but especially the tragedy of the situation.

Thus, the prosodic effects of the fragment show that nature is an accomplice of human kind. Even it rebels against these gangsters, who committed the slaughter and carnage: “*un convoi entier de noces exterminé: jeunes, enfants, vieux!*” This rebellion of nature is materialized by flood. And the repetition of the phrase “*la pluie, la pluie, la pluie*” provides the discourse a quick and breathless rhythm that communicates the inner tragedy experienced by the speaker through the repetition of the lexeme “*pluie*” in addition to use of commas.

Sometimes, the punctuation that accompanies enumeration alone can convey the tragedy of the situation:

*Quand, chargé de l'enquête, le commissaire Guégan arrive sur le lieu du carnage, il a, pour exprimer son émotion, les mêmes mots que ceux utilisés dans leur message par «LES JUSTICIERS DE L'ENFER»: Horreur! Horreur à l'état pur! Horrible, atroce, insupportable, inhumain, bestial, cruel, effrayant, satanique est en effet, le spectacle.* (p. 44)

Here exclamation marks are evidences of the great indignation of the speaker and commas emphasize it: This feeling of indignation, rebellion, and anguish of the speaker is justified also through various qualifiers he uses. And repetitions and reuses provide the discourse rhythm. Through the non-verbal prosodic elements, the speaker communicates the expression of desolation to the addressee who is then filled up with anxiety and rebellion. In sum, the discourse rhythm which involves punctuation provides the gist of the message. It is thus an element of significance of this discourse.

**Anaphora.** An anaphora is a rhetorical figure which consists in repeating the same word or same expression at the beginning of a verse, sentence, or clause. It helps create a rhythmic and semantic amplification.

*En rhétorique, l'anaphore est la répétition d'un mot ou d'un groupe de mots au début d'énoncés successifs, ce procédé visant à emphatiser le terme ainsi répété. En grammaire, l'anaphore est un processus syntaxique consistant à reprendre par un segment, un pronom en particulier, un autre segment du discours.<sup>11</sup>*

Anaphora, according to Bacy, is “une figure qui, au lieu d'affecter comme la répétition simple un membre de la phrase, répète un élément identique dans des membres de phrases qui suivent immédiatement”<sup>12</sup>. Sections which are structured or given rhythm by anaphoric anaphoric figures are presented in a poetic form in Adiaffi's novels. Indeed, from the early pages of the novel *Silence, on développe*, the speaker announces his joy to retrieve freedom, independence through a music given rhythm with the anaphoric use of the word “cadence”.

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<sup>11</sup> Jean Dubois, Mathée Giacomo, Louis Guespin, Christiane Marcellesi, Marcellesi J. B., & Jean-Pierre Mével. (1973). *Dictionnaire de linguistique* (p. 33). The quotation can be translated as : “In rhetorics, the anaphora is the repetition of a word or group of words at the beginning of successive sentences, this technique aiming at emphasizing the term which is thus repeated. In grammar, the anaphora is a syntactic process which consists in reusing a segment, a pronoun in particular, another segment of the discourse”.

<sup>12</sup> Patrick Bacy. (1992). *The Figures of style* (Collection Sujets, p.165). The quotation can be translated as: “a rhetorical figure which, instead of affecting, like the simple repetition, an item of the sentence, repeats an identical item in sentences fragments that follow immediately”.

*Cadence ma liberté retrouvée  
 Cadence donc mon poème  
 Le poème des ténèbres  
 Cadence le théâtre tragique  
 De mon sang d'abîme  
 Cadence le roman de sang  
 Le roman de mon sang des précipites  
 Cadence l'épopée de la nuit  
 La geste du Fléau de la liberté*

**PAIX**  
**PAIX A MA BOUCHE INAPAISEE**  
**PAIX A MA BOUCHE DECHIREE DE VERITE**  
**CADENCE CADENCE CADENCE.** (p. 21)

In this excerpt, the writer opens the story with this poem that sets forth the emotion of the speaker. Indeed, the speaker through this music that he brings on stage invites the addressee to be attentive to the words of the poet, playwright, storyteller, and novelist. The anaphora of “cadence” gives rhythm to the poem and evokes N’zassa style which is this freedom found in the fiction writing. Now, the novelist can make this collection of genres to express and put into practice what he regards as the expression of his freedom. Indeed, “Cadence ma liberté” is the same as:

Cadence mon poème  
 Cadence le théâtre  
 Cadence le roman  
 Cadence l'épopée. (p. 45)

Regarding the graphic layout of the text and its content, it is much a matter of the evocation of the N’zassa style from which the writer cannot separate. It is a writing style of freedom, writing that reveals the tragic by its theatrical, epic forms and the truth of its contents. But it remains harmonious because it is poetic. It is a writing style which sets one free, which restores one. It is the music of the regained freedom, the song of the renaissance. The N’zassa writing style therefore pertains to the prosodic function of the adiaffian discourse, through its rhythm and melody, and the use of anaphora and repetitions.

In *Les naufragés de l'intelligence*, the writer exploits this rhetoric figure to give rhythm to his text and to let show the deep feeling inside the speaker.

**Rue Princesse!** Corridor de toutes les tentations, rue de l'unité de tous les contraires et des contraires de l'unité de la création, des créateurs et des créatures.

**Rue Princesse,** rue de la vertu et du vice, du rêve et du cauchemar, rue de l'esclavage et de la liberté modernes.

**Rue Princesse,** royaume des esclaves du sexe roi, de la drogue, de l'argent, de la liberté sexuelle, de la tyrannie de l'alcool. Dans cette cité tout est permis pour les esclaves solidement enchaînés avec l'or de leurs fantasmes.

**Rue Princesse,** rue de la richesse facilement acquise, aussitôt dilapidée.

**Rue Princesse,** rue de la fortune et de l'infortune au quotidien.

**Rue Princesse,** rue de la grande aventure humaine masculine, féminine, rue de la mésaventure.

**Rue Princesse,** rue du soleil de minuit où la lumière en crue déborde en torrents, en cascades tumultueuses d'une magie ensorcelante. (p. 65)

The repetition of the phrase “Rue Princesse” at the beginning of the sentence first helps give rhythm to the

text. Then it offers the speaker to opportunity to make a full description of this street: a street of vice in which are experienced all feelings: joy, fear, anxiety, etc.

Owing to the foregoing and with regard to the abundant incursions of anaphora in Adiaffi's novels, we can say that the exploitation of the anaphora first meets the concern to give his discourse a strong expressiveness. Then, the rhythm permeated with this figure of construction always expresses the speaker's emotions. These figures of construction are therefore elements of significance which by their functioning, participates in the elaboration of the N'zassa writing style.

### The N'zassa Prosodic Tone

The tone of a text pertains to the mood it generates: laughter, sadness, anxiety, terror, etc. Several tones can co-exist in a text: tragic, pathetic, lyric, epic, comic, ironic, fantastic, etc. Remember that prosody is concerned with inflection, pitch, tone, intonation, stress, and modulation in language, in oral or written discourse, based on our emotions and those that we want to convey to our addressees or to readers. The concepts of prosody and tone are thus related. We have previously shown that the elaboration of the N'zassa novel pertains on the one hand to the prosodic function of the rhythm of the text through the use of syntagmatic construction figures which are the repetitions and anaphora. On the other hand, the N'zassa novel is also dependent on the prosodic function of the tone of the text. Indeed, the narrator's tone and literary register change as the discourse type or genre changes. And literary register is,

*la caractérisation dominante du style d'une œuvre. Le registre littéraire indique le «code» selon lequel il faut déchiffrer l'œuvre, et sa tonalité principale, c'est-à-dire sa dominante affective, liée à une attitude fondamentale face à l'expérience: il traduit la vision que l'auteur a du monde (pessimiste, nostalgique, enthousiaste...), il indique l'émotion qu'il cherche à susciter chez le lecteur: rire ou sourire, exaltation, indignation, tristesse, pitié, peur... [...]. Le registre nous révèle donc l'émotion, la subjectivité de l'auteur, mais il indique également l'effet que celui-ci souhaite produire sur le lecteur.<sup>13</sup>*

So, we note that the N'zassa novel comprises several tones which pertain to different genres and discourse types, depending on the emotion that the writer wishes to express. These tones include tragedy, pathos, dramatic, lyric, the epic, the comic, the ironic, and the fantastic. For example, in *Silence, On développe*, when the writer gives a phantasmagoric account of the story of N'da Bettié Sounan seeking the independence of his country, he calls for the epic genre resorting to fabulous, supernatural to arouse feelings of fear, anguish in the reader. Such is the case of Chapter 3 of the novel in which the story of N'da Bettie Sunan's triumphant battle against the forces of nature is recounted with a fantastic and epic tone.

*Il fut traversé par une trépidation étrange. Une transe. Alors tout bouscula à l'intérieur de lui et le monde avec [...] Un silence silencieux à force de silence qui se tait, ne dit mot. Ne souffle mot. Un silence muet. Mais c'était comme une lutte. Une lutte contre des adversaires invisibles mais doués d'une force herculéenne. Il était entre leurs cruelles mains... Il fut couvert de bosses sur tout le corps... Il crut sa fin proche. [...] Ce fut ensuite un long assoupiissement secoué de longs hoquets. Lorsqu'après son combat titanesque contre le silence guerrier, il émergea victorieux, il se leva*

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<sup>13</sup> See <http://www.etudes-litteraires.com/registres.php>. The quotation can be translated as: the outstanding characterization of the style of a work. The literary register directs one to the "code" according to which one must interpret the work, and its main tone, i.e., its emotional feature, linked to a fundamental attitude towards experience: it conveys the auther's vision of the world (pessimistic, nostalgic, enthusiastic...), it underlines the emotion he seeks to create in the reader: laughter or smile, excitement, outrage, sadness, pity, fear... [...]. The register therefore shows the emotion, the subjectivity of the author, but it also shows the effect that he wishes to produce on the reader.

péniblement. Il avait les yeux rougis. Hébété, hagard, il regarda autour de lui... (p. 38)

Furthermore, the mythical evocation of the character Akoua Mando Sounan in *Les naufragés de l'intelligence* allows the writer to develop a different discourse genre with an exhilarating tone.

*Akoua Mando Sounan, c'est ton Dieu, le Dieu de tes ancêtres d'Afrique qui te parle: instaure donc à nouveau l'ordre osirien, une civilisation faite de bonheur, de vérité, de justice, une nouvelle sagesse. (...)*

*Ecoute, prête une oreille attentive  
 A Dieu éternel de la terre éternelle de l'immortelle Afrique  
 Le Dieu des origines de l'origine de l'homme, de la femme libératrice  
 Le Dieu de l'origine des origines  
 Le Dieu des racines féconde  
 Le Dieu des racines de la liberté  
 Le Dieu de toutes les sources qui désaltèrent l'homme  
 Le Dieu de toutes les échelles qui l'élèvent  
 Le Dieu de l'appétit et de toutes les nourritures qui le comblient  
 C'est ton Dieu unique de la terre maternelle qui t'aime  
 Et qui veut ta résurrection, ta rédemption  
 A présent, c'est encore un Dieu de douleur  
 Un Dieu de souffrance  
 Un Dieu abandonné  
 Un Dieu oublié qui t'appelle pour réparer tous les oublis  
 Toutes les plaies, toutes les mémoires malades, mutilées, torturées  
 C'est ton Dieu, le Dieu qui brise les chaînes de l'esclavage  
 C'est le Dieu rédempteur du génocide de la terre d'Afrique. (p. 118)*

*De mes enfants  
 De ma mémoire  
 De mon œuvre pervertie, gangrenée  
 Jetée dans les poubelles de la putréfaction du monde  
 Un Dieu d'amour, mais aussi de colère  
 Un Dieu rebelle,  
 Un Dieu d'amour et de révolte. (p. 119)*

*Enfant de l'effort,  
 GRIMPE! GRIMPE!  
 MONTE! MONTE!  
 GALOPE! GALOPE!  
 Sois tolérant, éduque et rends libre  
 L'enfant, la femme, l'homme.  
 Multiplie la vie  
 Multiplie la prospérité pour la postérité  
 Travaille, multiplie les champs fertiles  
 Multiplie la science et sa lumière sur la terre... (p. 205)*

This injunctive discourse is a poem which is accompanied by prosodic forms: It is all about a discourse without break, i.e., with a tonal continuum. The length of verses and the anaphora make the important elements of the message salient. Beyond epic and poetic genres, other genres show up other tones devoted to building up N'zassa writing style. In few words, what makes this writing style noticeable is also manifested through different

tones found in different types and genres used in the novels of the writer.

### Conclusion

The pragmatic function of prosodic elements, which pertains to rhythm and tone, allowed for the implementation of Jean-Marie Adiaffi's N'zassa writing style. Indeed, with regard to the foregoing, prosodic elements in *Silence, on développe* and *Les naufragés de l'intelligence* mostly shed light on the linguistic and emotional expressiveness of the novelist. Therefore, these prosodic components are stamped with the significance as well as the meaning of the discourse. Marie Adiaffi takes hold of the pragmatic function of these prosodic elements of discourse for the full expression of his emotions and his resentments. By bringing all together into playing different discourse genres and types, he enriches the fictional text to reach better his aesthetics of N'zassa. Only the writing expresses it.

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