



Sameness and Ipseity Play in African Tales: Case of the Kéra in Cameroon

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Abstract: This article aims at making it easier to understand the functioning of tradi-orality in African civilizations through the study of the relationship between « Sameness » and « Ipseity » as perceived within the Kéra community of Cameroon, in the light of a sample of 56 tales. We seek to analyse, beyond the ethnic and cultural diversity that characterizes this country, the perception of the world according to the Kéra and the axiological strategic choices of which this corpus avails itself in their design of construction of the policies of living together. Only, are the stakes of such an interaction, between identity and alterity, able to draw, effectively, the contours of salutary actions in terms of living together, a guarantee of sustainable development of people? The epistemological approach is carried out alternately through the prism of historical, formalist then symbological or even axiological-ideological determinations, and engages in a metatheoretical corridor comprising mainly, as a tool of literary analyses, the oral literary aesthetics of Samuel-Martin ENO-BELINGA. The work is subdivided into three parts: “General presentation of the Kéra cultural domain”; “Textualization of the identity and otherness play”; “Symbological, axiological and ideological assessments”.

Keywords: Tale (kéra), sameness, ipseity, living together, sustainable development.

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INTRODUCTION

In some of their sociocultural mannerisms, the Kéra in Cameroon can characterize, by metonymy, many people of ancient Black-Africa, notably those who remain, to date, jealous of their cultural identity. After a deciphering of Kéra tales, one has though the impression that it plays a daily role in this cultural sphere, that of identity and alterity, thus this food for thought: “Sameness and ipseity play in tales: case of the Kéra in Cameroon. Referring to relationships woven between cultural identity and cultural alterity within the Kéra, one can effectively apply the concept of play, here presented either only as a mental or physical activity thought for entertainment, to give pleasure, but as

an important cultural and intellectual practice, displaying tutorial corridors of life and other paths of socialization.

But deciding to freely enter in this play, the outcome seems doubtful. Indeed, except the fluffy definitional terms “play”, “sameness” and “ipseity”, the fundamental problem underlying our reflection is that of the orientation of stakes of the relationship between identity and alterity. All which lay the issue of the efficiency or not of such a relation in view of building better social relations. Hence, the questioning: based on such stakes of the play of Self and Others in Kéra tales, is it really possible to outline other contours of political decision taking in

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terms of living-together, in pragmatism, and to end up building a more deserving full-blown humanity?

Alternately with a concern on materialists and formalist determinants of those echoic plays and on mirrors which give an insight of these relations between Sameness and Ipseity, the theoretic wing of oral aesthetics (from Eno Belinga) under which we mainly reckon for shelter may be nothing other than a semiotics worthy of interest: given this contribution, springs up an innovating conception of the world of which the humanity would make profit. Same and Ipse in pacific cohabitation, transporting philosophies and typical ideals but innovative, potentially participating in building a new hopeful departure for humanity.

In fact, this contribution intends giving rise to all kinds of knowledge, to open up new fields of knowledge that can inspire humanity in the quest of realization in its fullness; thus exhuming salient aspects of savoir-faire, know-how and living-together of the oral Kéra art on the move and well perceptible in the cultural domain of this people, the experience of the Same and Ipse play is capable of spreading in the elaboration of strategies to implement policies of development well appropriate in these era of globalisation.

This work is subdivided into three major parts. The first gives a general presentation of the Kéra cultural domain. The second focuses on Textualization of the identity and alterity play. The third underlines symbolological, axiological and ideological assessments.

I. General Presentation of the Kéra Cultural Domain

Let us begin with a substantive brainstorming focusing on the context of the corpus, especially the historic, political and/or sociocultural context in which these works are grounded.

I.1. Historical Sources and Fundamental Cultural Elements

If today there still exist philosophies of acculturation or ideologies of assimilation linking the Kéra people to their neighbours who are the Toupouri and the Massa, etc., this is due to historical impact of cosmopolitanism of these people. This sociocultural heritage, although having a patrimonial and historical positioned cultural identity, has often been undertaken in contact with the other.

But some cultural assets continue to devote some faithfulness to the Kéra primordial tradition, in the example of popular songs and traditional dances. Through those two cultural universals, the Kéra gather a set of messages received from the ancestors

which they transmit from generation to generation. They put the Kéra society under the close dependence of nature, to which the Kéra show their gratitude and allegiance through all kinds of rituals. This notion (nature) has a “supernatural” component, and according to a Lévi-Strauss’ [1] terminology, it is the rightful place where man, here the Kéra, can hope to get in contact with the ancestors, spirits and gods. Those fundamental cultural elements have as common cultural bedrock the practice of blood sacrificial rites, done by sacrificing all kinds of domestic animals (pet).

A first series of reasons are unveiled by the expression of these two oral arts: identity socialization and assertion, group rites apprenticeship, sex social relations, quest of identity in ancestrality, genealogy and didactic initiation, consecrated and desecrated cohabitation, transmission ancient knowledge, model of integration, enchantment of womanhood and denunciation of male ruse.

Thereafter, at the community organization level, mixed dances are instituted, women and men, for adults, youth or strictly reserved for ladies. Messages springing up from this artistic expression already give way to issues of peaceful cohabitation or conflict between identity and alterity. Nowadays, the Kéra must fight, daily, to preserve their language and many other cultural achievements. Thus, there is not only the fear of westernisation of African cultures. Excepting attempts of globalisation, risks of alienation or acculturation are sometimes closer than one could imagine.

I.2. A Cultural Heritage at the Core of the Tale

But other constitutive elements of the cultural heritage embody in the tale. The immaterial aspect of heritage manifests on the one hand, an imported portion in traditions and oral expressions, etc. Here, beliefs in ancestrality are a strong distinguishing reason to know: in almost all human activities, getting back to ancestrality or to deities show up as a golden rule to fulfil if one would not give way to deviance, and thus, banishment. We hold forth to their stakes. There are of several orders : territorial, by the protection of a certain physical space, mental nay even spiritual either between small gods and the living, or between mystics and laymen without forgetting the others types of distance holders (physical or verbal) between men and women, old and young, etc.; influence, by constraining to adhere, in a situation of communication, to points of view conventionally admitted by tradition via ancestrality; relational,

¹ Claude LÉVI-STRAUSS, *Le Regard éloigné*, Paris, Plon, 1983, p. 39

giving respect to different codes of conduct during blood sacrificial rites, pledge of prayer granting by ancestors; identity, pledging the image of self and defending one's statute or place to better position oneself with respect to the other.

All this has a common denominator that of giving rise to a continuity of good relationships with ancestors and deities, praising them, paying them homage, presenting them claims. Those invocations are either individual, or (particularly) collective. An identity and alterity play can already be seen here, for from within the same community, besides the Other set as primordially central, namely the ancestor or the small god, there is equally all forms of dichotomy; in the example of the symbolic cultural dualism on the move in the operating system of the society: men/women, adults/children, initiated/non-initiated, rich/poor, etc. And not only these groups, for the knowledge of cultural otherness in the Kéra already manifests itself between several sub groups not having the same understanding (cultural?) of the world, in the example of the opposition in between social castes, when openly settled.

Other types of oral literature equally play a prominent role in the culture of the Kéra people. It is the case of legends, proverbs and tales, giving the possibility of experiencing pioneer forms of education on the identity of that the young Kéra receives, from his early childhood.

But there is the other side, the cultural material heritage which equally is to be respected, safeguard and promoted: it is also the cradle of cultural diversity and warrantor of a certain sustainable growth. "Material" heritage here constitutes art work, tools, instruments, traditional machines, etc. Patrimonialisation of material goods is born of a conscientious collective hold (under the guardians' impulse of tradition) of the necessity to preserve testimonies of the past, essentially material, expression of the public interest of the community and power. There exist un set of objects which are culturally familiar to the Kéra; these are historic tools, of the defence of traditions, of the protection nay even blossoming of lifestyle. This Kéra design of patrimonial conception take hold in: 1° the attic, which is the principal rural reservoir where one stores all necessary items for daily livelihood; 2° the mussel or stone to mould, which is used by women to grind millet with their hands in view of preparing daily meal; 3° objects or weaving material (fibres, bamboo, etc.), serving for fishing as well as in daily use; 4° and lastly weapons (traditional), principally from the iron work of blacksmiths.

Among the Kéra, the attic contributes in the distribution of some social roles, especially between husband(s) and women within the same household, metaphorically, between Self and Otherness. The mussel, by its importance to the woman, is soon a justification of assertion of a certain feminine identity (or personality). Weaving objects participate in the formulation of the social texture, since they permit the strengthening of the social texture. Traditional weapons appear as elements at times identity defence, at times alterity quest.

All these elements and many others then undergo some perversion in representation when oral literature takes hold. Indeed, the Kéra tale safeguards in its own way all this cultural heritage of the tradi-orality. Places where this operation of fictionalisation carried out are multiple. Titles of tales already set the tone. Then comes "formulae", initials as well as finals going through the intermediates; these are as many prolegomena to the proverbiality as shall be seen as the text proceeds. One does not forget proceedings of rehearsal, with pick-up of images associated to the performance of feasts, songs and dances. Let us add the support of the popular song in song conception. Giving a few operations of survival of orality in writings.

I.3. Apperceptions of the Identity and Alterity Play

Facial description and typology of cultural identity on the move in the Kéra interest us as well. Four types of identity can be distinguished: individual, collective, rhizome, atavistic. The performance of individual identity in number of times predominates over collective identity. Atavistic identity is feebly perceived, whereas the rhizome is almost non-existent.

From these relative characters of identity in situation of otherness, it easily results that the consideration of the other, different from me, begin by an auto-self-knowledge and of what defers me from him, that is assets in him that can contribute to my blooming. Only, the majority of tales studied rather mention the egoistic character of the other, and repercussions remain baneful for all. These data are not fortuitous because they make a strong appeal for a spirit of discernment in the relationship with the other, a selective spirit aiming at positive assets in relations, of course given that no human being is perfect.

Although poorly represented and thus of low rate, the collective component of the identity can thereafter permit to better pinpoint the behaviour of the Other from distinctive elements of the group to which he belongs. As for the types of

identity, rhizome and atavistic, Kéra tales do not upgrade them conspicuously, paradoxically; even when in reality, the atavistic identity is greatly perceptible. Though, this is the one that fasten better to the cultural heritage of the Kéra people, from the moment when it is perceived as the major avatar, coming directly from, the cultural heritage left by the ancestors. Sometimes while the study horizon of the functioning of otherness in the corpus, could help us to explain or justify such a paradox.

In phenomenology, Otherness is, among other things, the relative, a member of my family in the African sense of the term, that is, it is who is of the same caste as me. He is also my neighbour in the Judeo-Christian sense of the term, the one with whom I have the same ancestor. He is also the one who shares the same culture with me. Finally, he is the different being, he is the woman, he is the child, the barbarian, the primitive, the savage, the black, the white, the bourgeois, the proletarian, the third-worlders, the untouchable, the madman, etc. the Other appeals to both “the ego and the alter ego”, the Other evokes the distant, but also the next. In psychology, we can typologize otherness into “historical otherness”, which makes it possible to measure the international classification of a people, and into “sociological otherness”, which relates to the modification of the status of the intellectual in society. Literary otherness as far as it is concerned cannot be seen and cannot be felt, as its name suggests, the alter ego is the image of the ego. But the ego only (re) finds itself when it is marked by the alterian difference.

Finally, the other is what is miscellaneous, different and foreign in relation to me. It can be located on two fronts: 1° on the vertical front, the other is what is not me and which is beyond me. He is my environment, he is my nature, he is absolute; 2° on the horizontal front, the other is what is like me without truly being Me. They are my fellows; it is above all others. The other in this case refers to a difference, to a distinction between things. It is therefore what is not me, to what does not absolutely belong to me. It can indicate exclusivity. This latter approach is more suited to our field of study.

It is revealed that the horizontal front of otherness predominates greatly on the vertical type. That is, the other is as me without truly being me 47 times on 56. As to the verticality, it is under-represented. In other words, the other is that which is beyond the me, beyond his understanding 10 times only. This front type resorts to nature and its strengths.

With these observations, we already begin to understand why the atavistic identity is invisible in the corpus. This is because Kéra tales, on the one hand, lay emphasis on the other and why then? The formalist critique could help answer this question.

II. Textualization of the Identity and Alterity Play

After contextualising the same and Ipse play, it is logical to think of textualization. Firstly, this one focuses on the examination of the aesthetic reach of identity and otherness of the tale on stage.

II.1- Aesthetics of Identity and Alterity in the Tale on Stage

To “textualize” here is to research how oral language is involved as a mode and place of specific inscription of the identity and otherness play, and above all how this whole state of things soon becomes, outside the shots of sought- after beauty, a work of writing and formatting of these concepts.

An out-textual study of the play, as if one was in the Real, targeting elements such as the setting, the night, the narrator and the auditorium, unveil a certain holistic speech. But the latter is leavened of ambivalence, since the aesthetic underlines and celebrates here at times the euphoric, at times the dysphoric. Now this dualism of aesthetic action leads already ontological relations that combine figuratively the cultural identity and the cultural otherness studied. An explanation off springs in the equivocal situation of preference to celebrate the other to the detriment of self: one has to do with to a situation of uncertain identity.

Indeed, in their relationship to spirituality or ancestrality, the Kéra give to outlined elements in addition to representing the paradoxical. On the one hand, these symbolize spiritual awakening, light, hope for renewal, rebirth. At the same time, on the other hand, the symbolism of these elements can be set as negative; given for example that the night is in its nature dark, dark may even dangerous, deceptive and distressing: certain categories of participants, the youngest doze. The phenomenon is therefore paradoxical, like, metaphorically, identity which would alternate with otherness (identity being defined in relation to otherness like night to the sun). If therefore among the Kéra, elements of nature emerge from the night (moon, stars, spirits, etc.) generally symbolizing the consciousness of deity, ancestrality, among other members of the people, although in the minority, the night evokes something else, good or bad, something else anyway.

Then, three stylistic proceedings are to be analysed: the direct style, the proverbial speech and anthropomorphisation. In the selected tales, the

direct style is marked by everyday speech. To become aware of one's own existence, the narrator feels the need to put the character to the test, who nevertheless can be "him" (they share the same heritage); either he rejects it, or he makes it similar to himself to eliminate this difference. He chooses *in fine* to put him in front of his responsibilities, thus, the opening of quotation marks when the floor is given to him; even if we are well aware that during the oral performance, he is responsible for interpreting his words in place of the other.

As far as anthropomorphisation is concerned, it involves more of the mystical component in this language of the paradoxical. The practice of anthropomorphisation among the Kéra takes place at times with linguistic elements (onomastics of characters, their qualifiers, the verbs which designate them, etc.), at times in pictorial form (contribution of other stylistic figures and types of representation). These elements can appear or disappear, be associated or dissociated, according to the stories and according to different modalities (proximity, causality, opposition, similarity, etc.). With otherness, we therefore suspect that the lines are moving; for example, the characters can change morally, mentally, socially, spiritually even physiologically. And anthropomorphisation soon becomes this process, from a technical and tactical point of view, which accounts for all this aesthetics, in the relationship of self with the other.

Focusing next on the analysis of the structure of the tales, each type of tale is identified according to well-known theoretical methods in the field. Let us assign, to each class of tales, an artistically discursive strategy: negation, coexistence or reframing. This operation allows us to ultimately identify the nature of the paradox from an aesthetic point of view that links identity and alterity to each other, the postulate being that the nature of the paradox is defined according to three modes of action of the paradox: continuity/change, uniqueness/multiplicity and singularity/isomorphism.

Examination of the structure and typological classification of tales in the Kéra cultural milieu reveals that there are five types: ascending, descending, cyclical, divergent and hourglass. The ascending type uses the strategy of reframing, and plays on the paradoxical continuity/change axis. This is the most represented type in the corpus. Each story in its own way stages networks of ambivalence between identity and alterity, and this, based on the same schematization (Lack – Improvement – Lack filled). The most conspicuous discursive strategy is that of reframing, consisting in proposing a new look after modifying the meaning that the

phenomena in the situation had at the onset of the action. The discursive play done on the redefinition of the situation has as purpose of eliminating the continuity/change paradox that sets in here, consisting in substituting the central elements (misery and any other kind of lack) of an initial situation for lead to new perspectives (the vision of the triumphant hero) through forbidden links (the characters must brave trials for this, and appeal to the sacrificial is a facilitating element, an effective mediator).

This is how the descending type adapts better to the strategy of negation, where the paradox singularity/isomorphism emerges (here a denial of the paradox of singularity arises, but not its aesthetic representation). The cyclical type takes the path of the strategy of coexistence and the paradoxical axis uniqueness/multiplicity. The hourglass type shows a particularism of substitution of "Same" to "Ipse". The divergent type exhibits an aesthetic of either self or other.

II.2. Narrative Art in the Light of Description Levels: Structural Analysis

The same and Ipse aesthetics is also expressed through the absurd feeling. The absurd art regarding the identity issue related to alterity is demonstrated here both at "actions" and "functions" level, the third description level, namely the "narration" will be deciphered *sine die*.

From a syntagmatic point of view, the story is considered as a comprehensive statement, produced/communicated by a narrative subject, which can be decomposed into a series of concatenated narrative statements; each statement is a relation between actants that constitute it. Two types of statement are distinguished: the first one connects a function with either a subject or an object; the second connects a function with either a recipient or an addressee. From a paradigmatic point of view, the next step is to identify the actants' relationship network as presented in the narrative statements. The positive subject/object, addressee/recipient will have a negative equivalent, e.g. hero/traitor, good/evil, cunning/naive. By interpreting the plot data and the subsequent functional and actantial schemes, this "moralising investment", from an axiological point of view, makes it possible to note that with every investigation in a particular theoretical field the feeling of absurdity is reinforced.

When you observe, between self and other or even between self and self, the atmosphere is peaceful and friendly as soon as the plots begin. The absurdity comes from the feeling of strangeness that is well nurtured by the risk taken by a character

when challenging himself or herself, organising duels between friends, sometimes by breaking all known rules and norms; all this is exacerbated by a systematic use of trick, developed either by Me or by Other. The lack or denial of dialogue, obviously, can only destroy the efforts made in the past to build the now frayed friendship. There is therefore a deconstruction of living-together ideal. What suddenly becomes the worst enemy of this paradigm is that lack of understanding, that elementary side of the tolerant spirit that protagonists refuse to incorporate into their various personalities.

Such an aesthetics' absurd reasoning provides it with some charm. Indeed, between the actants' "performance" and "competence" data and those of the real people, there is a gap: this production of nonsense effect is to be considered as a tactic attraction of the Other towards Self.

II.3. The Charm of a Narrative Communication in the Narrative System

Bearing in mind that the three levels of description (functions, actions and narrative) are linked to each other according to a gradual integration mode, one must now show that a function has meaning only insofar as it takes place in an actant's general action; and that this action itself receives its ultimate meaning because it is narrated and entrusted to a speech that has a code.

Here, the only moment of reflection is to describe the code through which communication marks (as of the narrator - the I - and the listener or reader - the he -) are meant through the story; it is a way of seeing if the Kéra narrator is the giver of the story and how he goes about it. With the installation of narrativity signs, on the one hand, the personal instance (the personal) and on the other hand, the a-personal instance (the a-personal), reintegrating functions and actions in the narrative communication can then be set in motion. In the Kéra tale, the narrator is generally external to the characters, he appears both impersonal and omniscient; and when he finds these characters, he does not always identify with one more than the other, preferring if he deems it necessary to give them the floor through direct style procedures.

However, at certain stages of the analysis, one believes that the story is determined at its referential level. But the immanence of the approach used imposes us to consider that the material author, anonymous or not, is outside the story. No matter whether he appears, hides or disappears, his signs can still be deduced from a semiological analysis. Since these fascinating signs of the work, immanent to the story are accessible to analysis, we can assume that between the collective author (the

Kéra people) and its language (through the tale), a signalling relationship can make the Kéra culture a full subject and story, instrumental expression of this "fullness".

From the aforementioned, and assuming that the plot of each tale studied is a kind of basic story "rewriting", the discovery is that the corpus most often remains in the person's system, although written in the third person (*he*). In general, the Kéra tale, though written in this instance (third person) is in fact spoken by all these people. And when, as in some cases, the narrator's code (the story) presents the personal and the a-personal in more or less disguised forms, these narrativity signs, for us, will soon become signs of symbolic aestheticity: the personal instance could well embody the identity instance, while the a-personal would metaphorise alterity.

The aesthetics of the identity and otherness sometimes expressed through contrariety relations, and thus conflict between ranges of characters, and sometimes through complementarity relations. Conflictualisation leads to a situation where either the Self becomes Otherness or the Other himself becomes Same: The Other is sometimes today as the Self was yesterday, the Other concerned who can perhaps no longer be today what he was yesterday, but who is now condemned to live as Me today.

III. Symbological, Axiological and Ideological Assessments

This last part of the study intends to deal in turn with the symbological, the axiological and then the ideological, the ideological that the whole reflection subsumes.

III.1. Symbological, Axiological and Ideological Assessments

The concept of symbology and symbols is very vast and complex. Let us simply focus on some of the most common symbols in the Kéra tale. Within the perspective of the identity and alterity play, symbology to represent realities, sometimes the most abstract ones, performed at several levels or relationships.

Within conflictual relationships, the symbol-attached system of the Kéra culture suggests as an alternative, the installation of introspection or self-suggestion, an attitude to be adopted not only by fictitious people, but also by real people. This is the way to the initial state, which in principle is naturally made up of a spirit of harmony and friendliness between me and otherness. These conflictual relationships arise through certain comparative symbolic marks found in tales: stereotypes (as symbol of both rejection and

acceptance); egocentrism (as a symbolism of the paradoxical in the attachment to the Other), the superiority complex (as a representation of the duality of overestimation of the Self/under-specification of the Other), the inferiority complex (as a symbol of the dysphoric/euphoric dichotomy).

Within complementary relationships, the most obvious symbolic is that of progress; symbols associated with this type of relationship are embodied, in the shape of stereotyped formulas, in living-together ideals, and this less in a situation of conflictual rather than peaceful coexistence. It is the ideal of a common world with a human face, a guarantee of fulfilment for each and every one, where Sameness and Ipseity, notwithstanding the differences, would form a whole, one and indivisible. These determinants of the living-together symbolism, through which these relationships are linked, are presented at the same time as elements of comparatism: inclusion (barometer in social control); socialisation and/or sociality (as elements of measurement of the communion spirit extent - brotherly or friendly); achievement (as a tool of checking the operationalisation level of projects); balance (as a completeness symbolic between Sameness and Ipseity).

Regarding inductive symbolisation relationships between the fictional and real world, it is the mimetic symbolism that is recommended. In the Kéra tales, the paper beings, symbols in themselves, actually speak to human beings in one symbolic way or another. It is to him, the Man (especially the African), that goes the historical responsibility of deciphering the meaning of these symbols, striving to grasp the quintessence (the message) of these marvellous or fantastic creatures in order to set out another world order and to better locate the Kéra culture in the concert of Nations. The use of a professional ("wise") reading of the Kéra tale effectively presents it as a satirical oral art with a realistic intention, whose symbolic resources of anthropomorphisation, just to take this case as an example, could well turn the making of paper beings into the making of human beings.

III.2. - Evaluative Judgement of a Thematic and Axiological Nature

With the evaluative speech of a thematic nature, a value judgement is expressed on the main ideas, which predispose the Kéra to act in a determined identity or alterity manner. Considering themes that are part of collective representations, it appears that there is a set of operations through which we can now express some value judgement of the type good/bad, cunning/naive, etc. Sometimes the orientation towards certain preferences, ideals (values) would predispose the readers' society to act

in the sense of living-together. The corpus is indeed capable of stimulating the development of this type of values, which can be related to scales of norms useful to the whole world.

Some twenty themes with an axiological scope have been identified. Thus, without pretending to be exhaustive : the breaking of laws poses the problem of the moral or amoral meaning to be given to the development process; the pantagruelian quest for legacy is considered as a source of rampant immorality within the family or group; the search for happiness may well be carried out in the Elsewhere, where it is possible to achieve total fulfilment; cunning is an enigmatic pattern since, although it is presented as unethical, it is used by many triumphant heroes; rejection and/or self-esteem refer respectively to the refusal to be self-critical and to the win/win partnership with the Other; humility implies some renunciation to the Self, considered as egocentric, for an attitude of respect towards Otherness; work, beyond the efforts to be made naturally, becomes in a situation of euphoric interactivity (of peaceful cohabitation) a fundamental lever of positive sanction on the part of the Other; sacrifice and its relation to the extra-sensorial raise real concerns for modern rationality, and consequently for the peaceful cohabitation between cultural identity and axiological otherness.

All these values are then used for different evaluative discourses of axiological nature. We have divided them into different order types: moral, aesthetic, social, economic, religious, etiological, among others. The axiological logic of the tales is less on the aesthetic than on the ethical level. As far as the moral significance is concerned, the tales studied convey a life lesson, based on a universal ethic, where educability belongs to all members of the community and especially to the young. The social significance is based on the relationships between people in society, by promoting corrective practices of morals. Axiology from a religious point of view emphasises on the importance of religious values, such as charity, love of neighbour, among other; and a friendly way, some confessional tolerance is advocated through the trying to be of a dialogue of religions. As far as aetiology is concerned, there is an attempt to explain the origin of nature, of certain species (animal, vegetable, etc.) and their reason d'être.

III.3. Ideological Stakes

Certain ideological stakes are revealed depending on the categories of paper beings, since they are symbols of many positive or negative values. But there is also the need to understand the ideological assessment as a pretext for using elements of the production context. In this respect,

we are *in fine* interested, that's less in the intentionality of the narrator than in the social determinants of the production of the artwork.

The production instances can indiscriminately or simultaneously play the following roles: control, regulation, censorship, consecration. But all this is not rationalised enough, since it is necessary to call on divine manna when taking important decisions. Ancestral authority (under the guise of traditional authority) is ultimately presented as an instrument of control used for ideological systems. Regarding the instruments of ideological control of publications or performances, pre-performance control by means of censorship is more or less required. Here, for instance, a selection is made according to a certain list of prohibitions on who will perform on which occasion, taking into account criteria of age, gender, social category, ancestry, among others.

But we can also move from a preventive to a repressive regime, since by postulating the freedom to perform, such freedom is soon accompanied by more or less important (moral) restrictions, whose infringement leads to sanctions. Public morality and morals are here expressions of the dominant ideology. Finally, there is the bonus and reward system for the most dedicated artists who do not succumb to heresy. Traditional social control also directs cultural production, giving the story a pedagogical mission.

The second level of ideological interpretation deals with the relationship between the artwork and the worldview of the author and the value system that refers to it. At the individual level, the worldview that the Kéra narrator entails in his work, sometimes without his knowledge, is the result of his habitus. It is therefore necessary to distinguish simple explicit political stances from ideology, in other words, from the perception and assessment schemes that literary productions convey, and relate the artworks to the "social speech", not only in the internal analysis of the work, but also in its relation to other works, especially social mediations. A commitment assessment in the Kéra tale, the case of defending a socio-ethical cause, shows that we are dealing sometimes with a dysphoric view of the world, sometimes with a euphoric perception. Commitment here has an ethical and social nay even environmental meaning. The Kéra tale, by denouncing (sometimes by exalting evil, or good) the defects (wickedness, meanness, swindling, corruption, and more) of the society, focuses among other on pacifism, humanism, and tolerance values. But some assessment schemes refer to hierarchical values and ranking systems of high/low, worthy/unworthy, noble/worthy,

cunning/naive, among others. This is why a truly relational approach is required, both in the internal analysis of the work (the theme, for instance) and in its relationship with social mediations.

Finally, the third level of ideological assessment relates to its reception. A patent characteristic that can be observed when analysing our entire corpus, it is generally the responsibility of the reader to make up his or her own mind about the morality that emerges from the story told. Such a lesson should be taken into account in any literary process in a Kéra uchronic environment.

When it comes to the degree of politicization and autonomy of judgments made about the text, our discursive approach tends to decry the dominant viewpoints' conformism. Like the cunning which is here set up as a norm: you are cunning, whatever unethical acts or actions you do, as long as you do well, it is good. But we focus less on the moral- based judgment than on the socio-political-based judgment. Considered exclusively in its socio-political dimension, the Kéra tale symbolically paints a picture of an acephalous society, with no real standards. Individuals behave as if they were governed by the law of retaliation, which consists in the reciprocity of crime and sentence (a law symbolised by the expression "an eye for an eye, a tooth for a tooth"); as if they had no fixed identity. Thus, the law of the jungle seems to prevail. Truth is confused with lies, cunning and force. Such an unequal society and, moreover, one of conflicting coexistence, is in the image of today's world society.

In fact, the current condition of the world, of which we can become aware, reveals the extent to which the hope of a world that moves cautiously towards the planetary dissemination of a good governance system of cities may well remain illusory. In our opinion, it is precisely the dissemination of this type of civilisation, which is now leading to rejection and conflict that the Kéra tale seems to denounce, by exposing the defects of a single-minded and egocentric world order with no future. It is therefore this causal force of evil that a world of reason and progress should highlight in order to create new ways of unifying universal values; the Kéra tale is a good lesson in this respect.

CONCLUSION

At the end of this retrospective of the outlines and stages of the Sameness and Ipseity play, it is clear that Kéra oral literature can be trusted with its propensity to efficiently and effectively draw the contours of public policies on living-together. Our study reveals the emergence of an authentic and indigenous thought this perception of the world

evolves according to various image representations of the relationship between the Self and the Other, not only at both materialist and formalist determinations level, but also at the semiotic level through its cohort of symbolic, axiological and ideological avatars. Notwithstanding differences and stereotypes in socio-cultural relations, the wisdom embedded in the tales is indeed able to promote a better peaceful coexistence between humans.

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