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Les textes soumis à la **Revue Internationale MAAYA (RIM)** doivent se conformer scrupuleusement aux recommandations aux auteurs, notamment les normes typographiques, scientifiques et de référencement. Ils doivent aussi être originaux et n'avoir pas fait l'objet d'une acceptation pour publication ou d'une publication dans une autre revue.

Les normes rédactionnelles de la revue sont essentiellement celles du CAMES pour les Lettres et Sciences Humaines connues sous l'appellation de NORCAMES/LSH adoptées par le CTS/LSH, le 17 juillet 2016 à Bamako, lors de la 38^{ème} session des Comités Consultatifs Interafricains (CCI).

STRUCTURE DE L'ARTICLE

La structure d'un article, doit être conforme aux règles de rédaction scientifique, selon que l'article est une contribution théorique ou résulte d'une recherche de terrain.

La structure d'un article scientifique en lettres et sciences humaines se présente comme suit :

- Pour un article qui est une contribution théorique et fondamentale, la structure suivante est recommandée : **Titre, Prénom et Nom de l'auteur, Institution d'attache, adresse électronique, Résumé en Français, Mots clés, Abstract, Keywords, Introduction (justification du thème, problématique, hypothèses/objectifs scientifiques, approche), Développement articulé, Conclusion, Bibliographie.**
- Pour un article qui résulte d'une recherche de terrain, la structure suivante est recommandée : **Titre, Prénom et Nom de l'auteur, Institution d'attache, adresse électronique, Résumé en Français, Mots clés, Abstract, Keywords, Introduction, Matériel et Méthodes, Résultats et Discussion (IMRaD), Conclusion, Bibliographie.**

Les articulations d'un article, à l'exception de l'introduction, de la conclusion, des références bibliographiques, doivent être titrées, et numérotées par des chiffres arabes jusqu'à 3 niveaux, pas plus. Seule la première lettre des titres et sous-titres doit être en majuscule (exemples : 1. ; 1.1. ; 1.1.1 ; 1.2 ; 1.2.1 ; 2. ; 2.1 ; 2.1.1 ; 3. ; 3.1 ; 3.1.1., etc.).

CITATIONS ET NOTES DE BAS DE PAGE

Les passages cités sont présentés en italique et entre guillemets. Toutefois, les citations de plus de trois lignes sont renvoyées à la ligne avec une interligne de 1 et en retrait (2,5 cm à gauche et à droite), en diminuant la taille de police d'un point sans guillemets. Les références de citations sont intégrées au texte citant selon la norme APA suivant les cas, de la façon suivante : **Initiale (s) du**

Prénom ou des Prénoms de l'auteur, Nom de l'Auteur, année de publication, pages citées.

Exemples :

- Le philosophe ivoirien a raison, dans une certaine mesure, de lire, dans ce choc déstabilisateur, le processus du sous-développement. Ainsi qu'il le dit :

Le processus du sous-développement résultant de ce choc est vécu concrètement par les populations concernées comme une crise globale : crise socio-économique (exploitation brutale, chômage permanent, exode accéléré et douloureux), mais aussi crise socio-culturelle et de civilisation traduisant une impréparation sociohistorique et une inadaptation des cultures et des comportements humains aux formes de vie imposées par les technologies étrangères (M. Diakité, 1985, p. 105).

- Parlant des itinéraires thérapeutiques suivis par les patients après une fracture osseuse, I. Diallo (2022, p.211) écrit :

La plupart des patients commencent par la médecine moderne pour terminer au niveau de la médecine traditionnelle. Certains se consacrent entièrement à la médecine traditionnelle. Ces itinéraires se caractérisent par leurs tracasseries dans l'accès aux soins adéquats. La cherté des structures sanitaires, leur inaccessibilité et l'inefficacité de leurs soins conduisent le plus souvent les patients à changer d'itinéraires.

Les références bibliographiques en notes de bas de page ne sont pas acceptées. Elles doivent être insérées dans le texte suivant la norme APA : **Nom auteur, Année, Pages.**

Exemple 1 : La cherté des structures sanitaires, leur inaccessibilité et l'inefficacité de leurs soins conduisent le plus souvent les patients à changer d'itinéraires (I. Diallo, 2022, p.211).

Exemple 2 : Selon I. Diallo (2022, p.211) : « La cherté des structures sanitaires, leur inaccessibilité et l'inefficacité de leurs soins conduisent le plus souvent les patients à changer d'itinéraires. »

REFERENCES BIBLIOGRAPHIQUES

Les divers éléments d'une référence bibliographique sont présentés comme suit : NOM et Prénom (s) de l'auteur, Année de publication, Zone titre, Lieu de publication, Zone Editeur, pages (p.) occupées par l'article dans la revue ou l'ouvrage collectif. Dans la zone titre, le titre d'un article est présenté en romain et entre guillemets, celui d'un ouvrage, d'un mémoire ou d'une thèse, d'un rapport, d'une revue ou d'un journal est présenté en italique. Dans la zone Editeur, on indique la Maison d'édition (pour un ouvrage), le Nom et le numéro/volume de la revue (pour un article). Au cas où un ouvrage est une traduction et/ou une réédition, il faut préciser après le titre le nom du traducteur et/ou l'édition (ex : 2nde éd).

Les références bibliographiques sont présentées par ordre alphabétique des noms d'auteur :

- Pour un ouvrage

Exemple : AMIN Samir, 1996, *Les défis de la mondialisation*, Paris, L'Harmattan.

- Pour un ouvrage collectif ou chapitre d'ouvrage

Exemple : KONE Félix-Yaouaga, 2005, La décentralisation à Katiola : jeux et enjeux, in FEY Claude (dir. ou éd), *La décentralisation au Mali*, Paris, L'Harmattan, p.160-200.

- Pour un article

Exemple : OUATTARA Issa, DIAKITE Abdoulaye, DIALLO Issa, 2023, « Modes de gestion, effets environnementaux et sanitaires des boues de vidange en Commune I du District de Bamako », *KURUKAN FUGA - La Revue Africaine des Lettres, des Sciences Humaines et Sociales*, vol 2, n°6, pp. 156-167.

- Pour une thèse ou un mémoire

Exemple : N'DIAYE Baba Faradji, 2015, *Changements climatiques et dynamiques des systèmes de production agricole dans le Cercle de Banamba, Région de Koulikoro au Mali*, Thèse de doctorat, Institut Supérieur de Formation et de Recherche Appliquée (ISFRA), Bamako, Mali.

- Pour les sources Internet

Exemple : DURAND Michel, 2012, La gestion des déchets dans une ville en développement : comment tirer profit des difficultés actuelles à Lima, *Flux*, n°87, pp.18-28, [en ligne], <http://www.cairn.info/revue-flux>, consulté le 12/1^{er}/2016.

REGLES D'ETHIQUE ET DE DEONTOLOGIE DE L'EDITION SCIENTIFIQUE

La revue est particulièrement intransigeante sur le plagiat qui discrédite la revue et déshonore à vie un scientifique. Ainsi, tous les articles reçus sont soumis au test anti-plagiat. A la suite de cette vérification, les articles qui seraient une reproduction partielle ou entière de travaux d'autrui, sont immédiatement rejetés avant leur soumission aux lecteurs.

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Format général du manuscrit

Le fichier doit être au format Word (.doc ou .docx) avec une marge haut/bas ; gauche/droite de 2,5 cm de format A4, et en caractères Times New Roman.

Volume du texte

Le volume du texte doit être compris entre 15 000 et 35 000 signes y compris l'espace. L'article doit être compris entre 10 et 15 pages.

Titre

Le titre doit être original, spécifique, informatif, concis, et compréhensible par des lecteurs qui ne sont pas du domaine de l'auteur. Il doit être centré avec une police de taille 12 en gras, en majuscule et à l'interligne 1. Le titre ne doit pas dépasser 15 mots dans la mesure du possible. Il doit être en français suivi de sa traduction en anglais, et en anglais suivi de sa traduction en français en fonction de la langue d'écriture de l'article.

Auteurs et institutions d'affiliation

Les prénoms et noms complets des auteurs doivent être indiqués et séparés par une virgule. Ils doivent être suivis par l'affiliation des auteurs comme suit : nom de l'institution, ville, pays.

Le prénom (en minuscule, sauf première lettre) suivi du nom (en majuscule) et l'adresse de l'auteur, doivent être à la taille 12 points et à l'interligne 1 et en gras. Le titre de l'article, le prénom et nom de l'auteur ainsi que son adresse doivent être dans des paragraphes différents et séparés par un espace.

Pour les articles collectifs, l'auteur correspondant doit être marqué en Astérisque (*) avec son adresse exacte, e-mail et numéro de téléphone dans un paragraphe différent.

Ces informations ne sont pas transmises aux lecteurs.

Titres et sous-titres

Les titres et sous titres sont autorisés jusqu'à 3 niveaux, pas plus. Seule la première lettre des titres et sous titres doit être en majuscule.

Résumé et mots clés

Le résumé doit exposer brièvement : le contexte, la problématique et l'objectif de l'étude, la méthodologie utilisée, les résultats majeurs de la recherche, et ouvrir le sujet vers d'autres perspectives. Il ne doit pas dépasser 250 mots et cinq (5) mots-clés classés par ordre alphabétique. Les auteurs sont invités à minimiser l'utilisation des abréviations dans le résumé.

Illustrations (tableaux, graphiques, images, cartes, schémas)

Les tableaux, graphiques, cartes, images, schémas doivent être faits dans des formats simples et numérotés en chiffres arabes. Les titres doivent être placés au-dessus (exemple : Tableau 1 : titre) et leurs sources en-dessous. Les références aux tableaux, graphiques, images, cartes dans le texte doivent être placées entre parenthèses à la fin de la phrase.

Les images doivent être au format JPEG ou PNG avec une résolution d'au moins 200 dpi, 10×15 cm et un minimum de 1 000 pixels de large.

CORPS DU TEXTE

Le corps du texte doit être en police de taille 12, Times New Roman avec une interligne de 1 sans espacement de paragraphe.

Le manuscrit soumis doit être présenté sous le format IMRaD, comme suit :

Introduction**Matériel et méthodes****Résultats et****Discussion**

Références bibliographiques

Le corps du texte doit inclure :

Introduction

Elle doit présenter le contexte du sujet, faire le point sur la revue de la littérature à partir de références bibliographiques, et énoncer les objectifs/hypothèses de l'étude. A ce niveau, l'auteur doit privilégier la démarche en entonnoir en traitant de l'état de la question à l'échelle mondiale, continentale, nationale et locale.

1. Matériel et méthodes

Cette section doit présenter la zone d'étude : géographiquement, socio-économiquement et culturellement, la période de l'étude, les approches utilisées pour conduire l'étude incluant les matériels utilisés, la description des outils utilisés pour la collecte des données. Les techniques de collecte, de traitement et d'analyse des données doivent être précisées à ce niveau. La population cible de l'étude, l'échantillon retenu : taille, composition, critères de choix, et les variables de l'étude doivent être clairement précisés et justifiés.

2. Résultats

A ce niveau, il s'agit d'exposer de façon claire, rigoureuse et objective les résultats, les interpréter et les analyser.

3. Discussion

Elle doit rappeler l'essentiel des résultats, établir leurs liens avec l'objectif de l'étude et faire une analyse critique de la validité des résultats. Elle comparera les résultats obtenus à ceux de travaux déjà effectués qui les confirment ou les infirment.

Conclusion

Elle doit rappeler ce qui a été fait comme travail à la lumière de la problématique et indiquera si la problématique posée dans l'introduction a été répondue ou pas. Elle devra également indiquer à la fin la portée, les limites de l'étude et les perspectives.

NB : Pour un article qui est une contribution théorique et fondamentale, le texte doit comprendre : **Introduction (justification du thème, problématique, hypothèses/objectifs scientifiques, approche), Développement articulé, Conclusion, Bibliographie.**

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Ne sont présentées dans les références bibliographiques que les références des documents cités dans le corps de l'article. Ces références doivent être classées par ordre alphabétique des noms d'auteurs.

Remerciements (s'il y a lieu) : les remerciements seront placés à la fin de l'article.

ÉDITORIAL

La création de la **Revue Internationale MAAYA (RIM)**, témoigne de l'engagement scientifique de l'Institut National de Formation des Travailleurs Sociaux (INFTS) du Mali à contribuer à la diffusion des connaissances scientifiques. Revue bilingue et pluridisciplinaire à comité de lecture, la **RIM**, publie les articles en ligne dans le domaine des Lettres et Sciences Humaines. La revue ne peut publier un article que s'il se conforme aux normes CAMES pour les Lettres et Sciences Humaines connues sous l'appellation de NORCAMES/LSH adoptées par le CTS/LSH, le 17 juillet 2016 à Bamako, lors de la 38^{ème} session des Comités Consultatifs Interafricains (CCI).

Les articles soumis à la revue sont anonymement instruits par deux (2) spécialistes. Sur la base des avis de ces deux instructeurs, le comité de rédaction décide de la publication du manuscrit, de son rejet ou demande une révision à son auteur.

Le présent numéro est composé de sept (7) articles. La diversité des sujets traités illustre le caractère pluridisciplinaire et transdisciplinaire de la revue.

En ma qualité de Directeur de publication, j'exprime ma profonde gratitude au Comité scientifique et de lecture, au Comité de rédaction qui, ont rendu possible ce numéro.

Agréable lecture !

Le Directeur de publication

Dr Lamine SANDY
Maître de Recherche

AVERTISSEMENT

Les opinions émises dans les contributions n'engagent que leurs auteurs.

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DENIAL OF ALTERITY IN ANDRÉ BRINK'S NOVELS

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Abstract

This article explores the representation of alterity in André Brink's novels. It examines how the South African author constructs intersubjective and intercultural encounters to challenge racial frontiers and unsettle colonial binaries such as White/Black and Colonizer/Colonized. Adopting a thematic and symbolic approach, the study reveals Brink's effort to purge his fiction of racial and religious markers in order to articulate a universalist aesthetics grounded in dialogue and reciprocity. His narratives advance an ethics of openness in which the figure of the Other becomes a catalyst for self-discovery and social reconciliation. Ultimately, the article argues that Brink's literary project redefines human relations through an ethic of encounter, transforming alterity from a site of division into a principle of coexistence and shared humanity.

Keywords: *alterity-dialogue-coexistence-humanity-openness.*

LE REFUS DE L'ALTÉRITÉ DANS LES ROMANS D'ANDRÉ BRINK

Résumé

Cet article explore la représentation de l'altérité dans les romans d'André Brink. Il examine la manière dont l'écrivain sud-africain construit des rencontres intersubjectives et interculturelles afin de remettre en question les frontières raciales et de déstabiliser les binarités coloniales telles que Blanc/Noir et Colonisateur/Colonisé. En adoptant une approche à la fois thématique et symbolique, l'étude met en lumière l'effort de Brink pour expurger sa fiction des marqueurs raciaux et religieux, dans le but d'articuler une esthétique universaliste fondée sur le dialogue et la réciprocité. Ses récits promeuvent une éthique de l'ouverture, où la figure de l'Autre devient un catalyseur de découverte de soi et de réconciliation sociale. En définitive, l'article soutient que le projet littéraire de Brink redéfinit les relations humaines à travers une éthique de la rencontre, transformant l'altérité d'un lieu de division en un principe de coexistence et d'humanité partagée.

Mots-clés : *altérité-dialogue-coexistence-humanité-ouverture.*

Introduction

In a global context marked by the resurgence of identity-based retrenchments and exclusionary discourses, literature emerges as a privileged space for reflecting on the encounter with the other. André Brink, a white South African writer deeply committed to opposing Apartheid, this encounter becomes a means of deconstructing racial divisions and reimagining humanity itself. Through his novel *An Instant in the Wind* (1976) for instance, Brink explores the possibility of intercultural dialogue grounded in mutual recognition and the transcendence of prejudices inherited from colonialism. This exploration resonates with Emmanuel Levinas's conception of an ethics of alterity, in which ethics precedes ontology and entails responsibility toward the other. It also finds an echo in Frantz Fanon's (1961) analysis of the colonial construction of racial hierarchy and the psychological effects of oppression on the identity of the subjugated. Finally, the theories of recognition developed by Axel Honneth and of mediation by the other articulated

by Paul Ricœur illuminate the ethical and social dimensions of Brink's narrative project, in which mutual recognition becomes a driving force for both personal and collective transformation.

By critically engaging with the notion of alterity, Brink subverts the reductive binaries of White/Black and Colonizer/Colonized, advancing a universalist conception of the human condition. In emancipating his fiction from racial, religious, and ideological categorizations, he constructs an ethical space in which difference ceases to signify opposition and instead becomes a source of fecundity and creative exchange.

An Instant in the Wind exemplifies this endeavour through the relationship between Elisabeth Larsson, a young white woman from an affluent Cape family, and Adam, a Black fugitive slave. Their improbable encounter initially characterized by distrust and prejudice gradually evolves into an experience of self-transcendence and identity reconfiguration, drawing upon the concepts of mutual recognition and mediation through the other. Through this narrative, Brink interrogates the epistemological and moral foundations of racial hierarchies and gestures toward the possibility of reconciliation between the dominant and the subjugated, thereby transforming his novel into a site of ethical and political experimentation.

The objective of this study is to illuminate the various dimensions of alterity in Brink's novels and to analyze how the author mobilizes his protagonists to deconstruct racial stereotypes and challenge the colonial hierarchy of race. His writing, liberated from all forms of Manichaeism, becomes a vehicle for envisioning social harmony grounded in the recognition and acceptance of the other.

Through these lines of inquiry, the study seeks to address the following questions: How is the question of alterity manifested in Brink's fiction? To what extent can a white writer legitimately represent the condition of the oppressed other without reproducing structures of domination? And how does Brink's characterization serve to expose racial tensions while simultaneously articulating an ethics of recognition within the South African context? From this perspective, the analysis will be structured around three main axes, each corresponding to a distinct but interrelated dimension of Brink's critique of racial domination and his reimagining of ethical coexistence.

The first axis, "Dehumanization and the Spectacle of the Hunt: The Animalization of Enslaved People" explores how Brink exposes the colonial mechanisms of objectification and the reduction of enslaved Africans to subhuman status. Through scenes of pursuit, torture, and humiliation, the narrative dramatizes the process by which power inscribes itself on the body, turning suffering into a spectacle. Drawing on Michel Foucault's theory of disciplinary power and Frantz Fanon's reflections on the corporeal experience of racial oppression, this section examines how violence and animalization serve as instruments of control and denial of subjectivity.

The second axis, "Guardianship and the Ideology of White Superiority over Blackness," investigates the religious and political rationalizations that sustain Apartheid's moral architecture. By analyzing the complicity of the Dutch Reformed Church and the rhetoric of the "civilizing mission," this section demonstrates how racial hierarchy was naturalized through discursive and theological means. It further interrogates Brink's subversion of this ideology through narrative irony and moral introspection, showing how his fiction dismantles the paternalistic myth of white guardianship.

The third axis, “Manifestation of Alterity: Between Encounter and Ethics,” considers how Brink reconfigures the relationship between self and other through the dynamics of encounter, recognition, and moral responsibility. In light of Emmanuel Levinas’s ethics of alterity, Homi Bhabha’s concept of hybridity, and Axel Honneth’s theory of recognition, this section explores the transformative potential of cross-cultural encounters in Brink’s novels. The characters’ trajectories thus become symbolic processes of identity redefinition and ethical awakening, pointing toward a vision of reconciliation grounded in mutual respect and human dignity.

In sum, the study moves from the spectacle of dehumanization to the ideological justification of domination, and finally toward the ethical reimagining of alterity. Together, these three axes illuminate Brink’s narrative project as both a critique of racial ideology and an exploration of the moral conditions necessary for genuine intercultural dialogue and racial harmony.

I- Dehumanization and the Spectacle of the Hunt: The Animalization of Enslaved People

One of the most striking motifs in *A Chain of Voices* is the depiction of the slave hunt as both spectacle and ritualized violence. On colonial farms, the pursuit of fugitive slaves often took on the atmosphere of festivity and collective entertainment among the white masters. Brink’s narrator portrays these scenes with chilling precision, describing the exhilaration of the hunters, their elaborate weaponry, and their reliance on dogs and horses specially trained for human pursuit. For Barend, these manhunts were not merely punitive exercises but moments of personal vindication, occasions to assert dominance and to settle old enmities, particularly against Galant, his adversary. Upon Galant’s escape, Barend is depicted as the first to demand his capture, urging Frantz Du Toit to “bring him back, dead or alive” (Brink, 1982, p. 308). Barend’s fervour for hunting Black people, however, is not portrayed as an aberration but as a deeply ingrained aspect of his socialization. From childhood, he had been taught to perceive Black bodies as prey creatures to be tracked, cornered, and subdued.

This internalized ideology of racial hierarchy transforms the enslaved into animal figures within the colonial imagination. The Black subjects are likened to dogs when subservient and to monkeys when performing pantomimes for the amusement of their white masters. Such representations serve to naturalize domination, reinforcing the myth of Black inferiority and legitimizing the violence inflicted upon them. Through these scenes, Brink exposes the moral degradation inherent in a system that not only enslaves human beings but also erases the very boundary between the human and the animal.

Considered less than human, Black people were confined within the farm’s boundaries, their mobility regulated as though they were part of the landscape itself. The slave’s body thus became a site of ownership and control, its gesture subject to permission. Any attempt at flight was met with the full force of colonial law, a system whose violence functioned both as punishment and spectacle. Achilles learns this lesson through repeated failure and suffering. In his haunting monologue, he recounts:

I ran away from the first farm. They brought me back and flogged me. I ran away again. Then I was sold to a distant farmer. I ran away, but he too had me brought back and flogged. After I’d been sold another time, and had run away again, they branded me with irons and kept me in the dark hole of the castle for a long time. In the end, one gives up trying to run away.” (Brink, 1982 p. 95)

Achilles's testimony crystallizes the brutal logic of the slave system: the transformation of the human subject into what Giorgio Agamben calls "bare life" (1998, p.8), a life reduced to biological existence, stripped of political agency, preserved only to be disciplined. His repeated attempts to escape are met not with justice but with the ritual of corporeal inscription: flogging, branding, and confinement. Each mark on the body reaffirms the master's sovereign power to decide who may live and how they may suffer.

The captured slaves were subjected to torments designed to elicit confession and submission. Joseph Malan's punishment, condemnation to bread and water, a slow starvation illustrates what Michel Foucault describes as the art of punishment: a system that preserves life precisely to extend the spectacle of suffering. The torment of hunger transforms time itself into an instrument of discipline, eroding both body and spirit. Within this regime, pain becomes a language through which power speaks.

As Frantz Fanon reminds us, colonial domination depends on the constant rehearsal of the slave's subjection, ensuring that the colonized internalize their status as less than human. In Brink's narrative, this dehumanization is complete: the slave's body, like the animal's, is made docile through fear, while the master's humanity erodes in proportion to his cruelty. The farm thus becomes a microcosm of colonial power, an enclosure where life is reduced to endurance, and where the will to resist is slowly consumed by the machinery of domination.

Brink lays bare the systematic inhumanity of the colonial slave economy, transforming historical violence into a literary act of witnessing. The slave traders' methods, meticulously organized as veritable patrols and human hunts, reveal the disciplinary logic at the heart of empire. Armed with rifles and other technologies of capture, these men pursued enslaved Africans as though they were wild animals, collapsing the ontological boundary between the human and the bestial. This transformation of human beings into prey exposes what Michel Foucault (1975) identifies as the emergence of biopower: a regime in which the management of life and the administration of death become instruments of social control. The narrative of Achilles, an enslaved man whose attempted flight toward the Cape, symbol of an imagined freedom ends in brutal recapture, epitomizes this process of dehumanization. His testimony is both visceral and political:

They came with the long guns to hunt the way one hunts hares. The old ones they shot or clubbed off into the bush. It was only the young ones they wanted. They examined us very carefully eyes, teeth, muscles, legs. They felt our balls; they broke into girls to test their depth; and bruised their teats. And then, they drove us from one slave pit to the next, on the long road that runs from Zimbabwe to the sea." (Brink, 1982, p. 95)

In this passage, the enslaved body becomes the terrain upon which power inscribes itself. The intimate violence of examination and violation transforms flesh into evidence of value, echoing Frantz Fanon's (1952) analysis of the racialized body as an object of colonial surveillance and eroticized control. The reduction of human beings to anatomical parts, eyes, teeth, muscles reflects the commodifying gaze of a system that converts subjectivity into property.

Through this scene, Brink does not merely depict atrocity; he exposes the colonial logic that renders such violence intelligible and necessary within the machinery of domination. The novel thus becomes what Gayatri Spivak calls an “ethical site of representation,” (1998, p.273) where literature confronts the silences of history and gestures toward the recovery of the subaltern’s suppressed voice. In *A Chain of Voices*, the depiction of torture and pursuit extends beyond narrative realism; it stages the epistemological violence through which colonial authority defines itself. As Michel Foucault reminds: “power and knowledge directly imply one another; there is no power relation without the correlative constitution of a field of knowledge” (1975, p. 27). The colonial discourse of mastery therefore depends on the systematic erasure of the enslaved subject, whose body becomes the privileged site upon which power is exercised and history is written.

Brink also reveals the economic and sexual foundations of this regime of domination, where commodification and dehumanization converge in the logic of the slave trade. Youth, strength, and fertility are converted into economic value, reducing the body to both commodity and text of power. As Foucault argues, under such a regime “the body becomes the object and target of power,” (1977, p.87) a site where disciplinary control and economic rationality intersect. Within this configuration, the enslaved body embodies what Frantz Fanon identifies as the “epidermalization of inferiority,” (1967, p.11) the internalization of objecthood that sustains the colonial order.

The rigorous inspection of the enslaved eyes, teeth, muscles, legs, and genitals constitutes an act of objectification that collapses the human into the zoological. The squeezing of testicles “like an orange,” to borrow Brink’s visceral imagery, is not simply a grotesque evaluation of physical quality; it is a ritual of humiliation designed to annihilate personhood and reduce the Black man to a bestial body, a body stripped of political meaning, exposed to violence without consequence. This “bestialization,” operates as a moral disarmament, a strategy to instill submission by attacking both corporeal integrity and masculine identity. Fanon’s *Black Skin, White Masks* resonates powerfully here: the colonized subject is “overdetermined from without,” (1967, p.116) fixed within an image of animality that justifies his subjugation.

The fate of enslaved women reveals an even more insidious dimension of this violence. The young girls, reduced to sexual instruments, embody what Spivak calls the subaltern woman’s double erasure: simultaneously exploited and silenced, their suffering mediated through male and colonial narratives. Their nipples are “crushed,” an act that literalizes the denial of maternity, for reproduction threatens to interrupt the circulation of profit. The woman’s body thus becomes a contested terrain between production and reproduction, between the master’s desire and the plantation’s economy. Judith Butler’s reflections on the regulation of bodies illuminate this dynamic female slaves are rendered “ungrievable lives,” (2004, p.32) whose deaths, like Lys’s on her journey to the Cape, occur outside the sphere of historical recognition.

Lys’s separation from her son Galant and her subsequent death at sea epitomize what Achille Mbembe calls the necropolitical order, a system in which sovereignty is enacted through the power to decide “who may live and who must die” (2003, p. 11). Her death is not incidental but structural, a predictable outcome of a world in which Black life functions only insofar as it produces value for others. Through this depiction, Brink transforms historical atrocity into a

meditation on the machinery of dehumanization, compelling readers to confront the ways in which colonialism weaponized both the body and desire in its relentless pursuit of domination.

During the colonial manhunts, the elderly were summarily executed and discarded in mass graves, their deaths treated with the same indifference reserved for animals. The expression “buried in heap” (p95) evokes the imagery of a charnel house, an abject space where bodies are stripped of individuality and reduced to mere biological residue. Later in the novel, Achilles offers a harrowing testimony of the Middle Passage and its aftermath. His account exposes the cruelty of the transoceanic deportation system: the enslaved were chained together in suffocating conditions, fed only once a day, and deprived of all dignity:

Those who'd grown too feeble were left behind for dead. The rest of us were loaded into the ship in row upon row, bound in long chains. Impossible to stand up or turn over on your side. Those who died died in their chains. Those who didn't, survive. (Brink, 1982, p.95)

The dead were thrown overboard, their bodies swallowed by the indifferent sea, a haunting image of life stripped to its barest biological existence, reduced to mere matter in the vast expanse of water. Achilles recalls: “we arrived in the Cape skeletons with loose teeth, sick with the smell of vinegar” (Brink, 1982, p. 96). His description of the survivors as “human wrecks” captures both the physical devastation and the psychic disintegration inflicted by the slave trade. Achilles confesses that he has never recovered from this ordeal. The traumatic memory of the sea crossing haunts his dreams and invades his consciousness: “When I sleep I can see the moon rising from the dark sea moving against the shore. There is a wound that never heals like the scars from the hot iron except this one cannot be seen although you stop feeling it” (p. 96). This haunting, as Cathy Caruth observes, epitomizes the logic of trauma: “the past returns not as recollection but as repetition” (1996, p.4), a wound that persists precisely because it remains unassimilated. Achilles's invisible wound thus becomes emblematic of the psychic afterlife of slavery, a scar inscribed on the collective body of the enslaved, simultaneously erased and unforgettable.

Through Achilles's narrative, Brink transforms historical atrocity into ethical remembrance. The novel resists the colonial impulse to erase the humanity of its victims, granting voice to the silenced and visibility to the disappeared. In doing so, it enacts what Frantz Fanon (1952) calls a reassertion of human presence against a system that sought to annihilate it.

2- Guardianship and the Ideology of White Superiority over Blackness

One of the principal ideological foundations of Apartheid lies in the doctrine of white superiority and its corollary, the paternalistic notion of guardianship. Throughout South African history, the white settler community conceived of itself as the custodian of a “lesser” Black population, a discourse that fused racial hierarchy with moral responsibility. This self-appointed guardianship, which purported to be benevolent, in fact served as a powerful mechanism of domination. As Frantz Fanon argues, the colonial system constructs the Black subject as “a phobogenic object,” whose supposed inferiority legitimizes the colonizer's authority and the continuation of racial dependence. (1952, p.154).

The Apartheid ideology thus drew legitimacy from pseudo-scientific and theological justifications. Social Darwinism and scientific racism, widely disseminated in nineteenth- and

early twentieth-century Europe, provided the intellectual scaffolding for the belief in congenital Black inferiority. As Edward Said notes, such discourses of racial difference were not merely descriptive but performative, they produced and naturalized the hierarchies they claimed to observe. Within this framework, the Afrikaner perceived himself as divinely appointed to guide the “pagan” African toward civilization, Christianity, and Western progress. This civilizing rhetoric masked the political reality of dispossession and exclusion, translating domination into moral duty.

In *A Chain of Voices*, characters such as Piet, Barend, and Nicolaas embody this ideological posture. They reproduce the colonial myth of the “childlike native” who requires white tutelage, a trope Homi Bhabha has described as central to the colonial “ambivalence of mimicry,” (1994,p.85)whereby the colonized is simultaneously desired and despised, human yet not fully so. For these characters, Black people are stripped of intrinsic value and dignity, rendered objects of instruction rather than autonomous subjects. The Afrikaner, positioned as guardian and judge, alone determined the education, progress, and “readiness” of the Black population for eventual emancipation. As J.A. Péreyre records, this guardianship was imagined as an indefinite “interim stage,” dependent entirely on “the capacity of the Bantu, under the leadership of the whites, to develop in such a way that he will be able to manage his own affairs in a democratic manner worthy of a civilized human being:

No one can say how long this interim stage (guardianship) in the larger process will continue. Everything depends on the capacity of the Bantu, under the leadership of the whites, to develop in such a way that he will be able to manage his own affairs in a democratic manner worthy of a civilized human being and without danger to himself. (J.A-Péreyre, 1979, p.26)

In Brink’s fiction, this ideology of guardianship is unmasked as an instrument of racial discipline, a moral alibi for systemic violence and exclusion. Through his narrative polyphony, Brink exposes the contradictions of a system that cloaks domination in the language of protection, revealing that the so-called guardian’s role is, in fact, the most refined expression of colonial mastery.

This preoccupation with preserving the supposed purity and superiority of the white race is vividly manifested in *A Chain of Voices* through the conduct of white characters toward their Black subordinates. Piet, for instance, is firmly convinced that he deals with inherently inferior beings, whose existence is defined by theft and disobedience. He consistently criticizes his daughter-in-law Hester for her conciliatory and excessively tolerant attitude toward the enslaved, exposing the ideological rigidity underpinning his racial worldview. Piet’s contempt for Black people stems from a deeply entrenched belief in their innate savagery and ignorance. The irony of his insistence on obedience is stark, given that white characters themselves often fail to adhere to their own moral and social codes.

In the narrative, Ma-Rose directly indicts Piet’s ancestors for theft and sexual violence, demonstrating that his personal prejudices are inseparable from the broader ideological structures of white supremacy. The racial ideology Piet embodies is fundamentally manichaeian, privileging binary categories, White/Black, Good/Evil, Pure/Impure while systematically rejecting intermediate or hybrid forms that might destabilize these hierarchies. As Homi Bhabha observes,

colonial discourse relies on the construction of clear and rigid boundaries, with miscegenation, social exchange, or cultural mixing perceived as threats to the maintenance of “racial purity”(1994,p.38). Apartheid, in this sense, represents an institutionalization of this fantasy: the imposition of a rigid, racialized social order in which white supremacy is naturalized and codified.

A similar logic of dehumanization operates in *A Dry White Season*, where Black characters are reduced to “skepsels”, creatures stripped of dignity and moral subjectivity. Susan, the wife of Ben, consistently uses the impersonal pronoun “them” when referring to Black people, consciously avoiding the term “nigger,” which she recognizes as at least partially acknowledging humanity. Her discourse is dominated by zoological metaphors such as dogs, animals, rats, further reinforcing the perception of Black people as subhuman. When confronted with Ben’s insistence on aiding Black individuals, she erupts in anger, highlighting the ideological and moral tensions underpinning white supremacy: “She inhaled deeply, slowly, and spent a long time rubbing stuff into her chest. Don’t you think enough people have died by now, won’t you ever learn? Are you blaming for their deaths now?” (Brink, 1976, p.260). This passage demonstrates not only the devaluation of Black life but also the affective investment of white characters in preserving the ideological status quo.

Through these examples, Brink exposes how racial ideologies operate both discursively and institutionally, sustaining white supremacy while morally and epistemologically disqualifying Black people. The novel thus interrogates the pervasive mechanisms of dehumanization that underpin both everyday social relations and the structural violence of Apartheid. Yet this moral and ideological order was not sustained by political power alone; it was also legitimated through religious discourse. The doctrines of the Dutch Reformed Church, in particular, provided theological justification for racial hierarchy, translating social domination into divine mandate.

2-1-The Role of the Dutch Reformed Church in Justifying Racial Hierarchies

Brink’s novels constitute a trenchant critique of the Dutch Reformed Church, portraying it as a central ideological instrument underpinning the apartheid system. As J. Alvarez-Pereyre (1979) observes, the Church functioned not merely as a religious institution but as a primary driver of segregationist policies, providing moral and theological justification for racial hierarchies. In *A Dry White Season*, Reverend Bester explicitly links the supposed inferiority of Black people to divine will, framing racial separation as a matter of theological principle. For this cleric, racial mixing constitutes a sin, while the separation of the races is interpreted as sanctioned by God.

This religious ideology draws upon the biblical narrative of Ham, the son of Noah, from whom Black people were believed to descend. The so-called “curse of Ham” serves both as a moral rationale for the subjugation of Black populations and as a justification for prohibiting sexual relations between Black men and White women. Notably, the ideology is highly gendered: while interracial unions are forbidden for Black men, White men are permitted to exploit enslaved women, reflecting the selective enforcement of moral and racial codes to maintain white supremacy. The propagation of these ideas was further institutionalized through political and organizational alliances. The Dutch Reformed Church enjoyed close ties with the Afrikaner Broederbond and the Nationalist Party, creating a network through which religious, social, and political authority mutually reinforced the ideology of racial separation. In *A Dry White Season*, Brink depicts this complicity in sharp relief: church leaders do not merely provide theological

sanction for Apartheid, but actively seek to influence national policy, asserting their authority over the conduct of public affairs and the moral governance of society.

By highlighting the intersection of religion, politics, and race, Brink's narrative demonstrates how the Dutch Reformed Church was instrumental in shaping and legitimizing Apartheid ideology. The novel thus exposes the Church not simply as a spiritual institution, but as a central agent in the construction and maintenance of racialized power, where religious doctrine is mobilized to naturalize social hierarchies and justify systemic violence against Black populations.

2-2 The Disregard for Khoikhoi Cultural Frameworks

During the process of colonization, entire segments of indigenous cultural heritage were systematically undermined and devalued. This was preceded by a sustained program of indoctrination and psychological conditioning designed to convince indigenous populations that their own cultural practices were backward or inferior. The intended outcome was the assimilation of colonial values and the adoption of Western cultural norms. Within the colonial mindset, the "salvation" of indigenous peoples was conceived as contingent upon their submission; the internalization of the notion that they existed on the periphery of "true civilization" rendered their subjugation more easily rationalized and implemented.

Through his fiction, André Brink exposes the devastating cultural consequences of colonization on the colonized. In *A Chain of Voices*, for instance, Piet repeatedly engages in acts of humiliation directed at indigenous people, reflecting his belief in their marginal status relative to European civilization. Piet perceives it as his duty, as a white man, to bring "light" to those whom he considers trapped in darkness. This portrayal underscores the moral and epistemological hierarchies imposed by colonial ideology, wherein indigenous cultural frameworks are systematically delegitimized, and the colonizer's worldview is imposed as both normative and civilizing. Brink's narrative thus highlights the intimate relationship between colonial power and cultural suppression, illustrating how domination extends beyond physical control to the realms of knowledge, identity, and cultural legitimacy:

As for my servants, rootless people lost forever to their own culture and dressed now in nothing but the rugs of their masters. I know with certainty that their life held nothing but anxiety, resentment and debauch. They died in a storm of terror, understanding nothing. They were people of limited intellect and people of limited being. (Brink, 1982, p.106)

The disdain exhibited by Piet toward the cultural heritage of indigenous peoples is profoundly humiliating and therefore a difficult reality for the colonized to endure. Cultural values constitute an invaluable resource for any community, forming the foundation of its identity and sense of existence. The denigration of this heritage generates feelings of frustration, contempt, and diminished self-worth. In every project of domination and subjugation, there exists a deliberate, often insidious, intent on the part of the oppressor to alienate the oppressed from themselves, effectively severing their sense of self-possession. The systematic destruction of the cultural values embodied by indigenous communities aligns directly with this unspoken aim: to dispossess them of their identity. As Jacques Chevrier observes, such processes amount to a form of alienation, in which the master, through gradual mechanisms of degradation and humiliation, seeks to negate the humanity of the enslaved.

L'aliénation telle que nous l'étudions ici est l'effet de la détermination à caractère oppressif qui, au lieu de permettre la réalisation de l'homme en correspondance avec son essence, le conduit à une réalisation en contradiction avec lui-même. La réduction de l'homme à une fonction, sa déshumanisation progressive influencent aussi ses relations individuelles avec l'autre qui n'est plus un autre individu mais essentiellement le représentant d'une certaine position. A la limite, cette aliénation est intériorisée par l'individu et déforme sa personnalité, la relation avec l'autre n'étant plus fondée sur une vraie réciprocité est alors envahie par le formalisme et la platitude. (J.Chevrier, 1974,p.182)

Like Piet, Reverend Bester in *A Dry White Season* perceives himself as the bearer of a noble mission. It is therefore unsurprising that he participates in a logic of devaluation directed toward all that constitutes the cultural pride and identity of the Black people he encounters. Within the ideological framework of colonization, Reverend Bester's behaviour appears consistent with the broader colonial rationale: a conviction that the colonizer's role is to "civilize" by negating and replacing indigenous values with those of the Western world:

Le colonialisme ne se satisfait pas d'enserrer le peuple dans ses mailles, de vider le cerveau du colonisé de toute forme et de tout contenu. Par une sorte de perversion de la logique, il s'oriente vers le passé du peuple colonisé, le distord, le défigure, le néantise." (F.Fanon, 1961, p.144)

Laziness also emerges as a key feature in the colonial characterization of the Khoikhoi, a stereotype perpetuated within what Brink terms the "Discourse of the Cape." Brink firmly challenges this representation, explicitly denouncing it as racist. The image constructed by the colonists is profoundly biased, reflecting both egocentric projections and a specific colonial mentality. Convinced of their self-proclaimed "civilizing mission," the colonizers could only perceive the Khoikhoi through the prism of racial solipsism, a view that reinforced their own sense of superiority while legitimizing domination. The ultimate aim of this ideological construction was clear: to reify the indigenous subject, to transform the Khoikhoi into an object of colonial discourse and control. The state of bestiality to which the colonizer eventually reduced the colonized led to a profound internal crisis. Stripped of cultural reference points, the colonized individual descended inexorably into a state of alienation and moral inertia. In this respect, Jacques Chevrier notes :

Pour l'Européen, le Noir est associé à certains stéréotypes : l'enfer, le diable, la saleté, la sexualité lubrique et débridée. Cette fonction est doublement commode puisqu'elle permet de tracer une rigoureuse frontière entre civilisés et barbares et qu'elle justifie du même coup l'attitude répressive que l'on adopte à l'égard du colonisé. Si l'on doit recourir à des sanctions à son encontre, c'est parce qu'il est paresseux, tout comme la politique de bas salaire pratiquée à l'égard des autochtones est la conséquence évidente de leur inefficacité. (J.Chevrier, 1974, p.184)

This perception of the African subject is embodied in *An Instant in the Wind* through the figure of Adam's master, a man who epitomizes hostility toward alterity. Far from being a model of virtue, he seeks to command respect through violence. The quasi-reverential fear that his servants and the Khoikhoi display toward him becomes, in his eyes, a source of satisfaction and self-affirmation. He is portrayed in the novel as egocentric and self-aggrandizing: "The Khoikhoi

were still squinting at me in a curious and not unfriendly way (...) I looked like a god, a god of the kind they did not yet have. The Khoikhoi are a primitive people” (Brink, 1976, p.125).

Piet, through his insolence and his contemptuous treatment of the indigenous population, stands as the consummate embodiment of the unscrupulous colonizer. Yet, his severity occasionally weighs on his conscience, though he justifies his behaviour by invoking the supposed religious nature of his mission. The same disdain for indigenous culture also appears in *Looking on Darkness*, albeit in a less pronounced form. In this novel, Brink firmly distances himself from the colonial idea that indigenous peoples required colonization for their own salvation. On the contrary, Joseph Malan’s reflections on the history of his ancestors expose the profound imposture underlying this specious justification.

3-Manifestation of Alterity: Between Encounter and Ethics

A close examination of Brink’s fiction reveals that one of its primary objectives is the construction of an identity founded upon mutual respect and reciprocal recognition. This project is intrinsically linked to the pursuit of freedom, which in Brink’s narratives operates simultaneously as an existential imperative and a social necessity. In *Imagining of Sand*, Kristen’s return to South Africa marks the emergence of a hybrid identity, one that arises from processes of intercultural interaction and socialization understood as a dialogue between the singular and the universal. Similarly, in *An Instant in the Wind*, Adam’s long and intimate relationship with Elisabeth leads him to recognize himself as culturally and symbolically mixed, a state of dual belonging that functions as a form of symbiosis, dissolving inherited social antagonisms.

For Elisabeth, the journey away from her familial world satisfies not only her longing for escape but also her deeper existential need for self-definition. The crossing of racial and cultural boundaries becomes a metaphorical passage toward self-knowledge and inner reconciliation. This shared process of identity reconfiguration enables both characters to transcend rigid social categories and to assume the role of mediators between disparate cultural worlds. The fusion of identities reaches its peak in Elisabeth’s declaration to Adam: “And now no longer slave. My man, my own. Without you, I never can be free (...) I am nearly as brown as you” (Brink, 1976, p. 112). This moment epitomizes Brink’s dynamic conception of cultural identity, in which the individual emerges as an active agent of self-construction, freely assuming responsibility for his or her own choices and affiliations.

In this framework, identity is not a fixed essence determined by external forces but a continuous process of becoming, an open structure capable of integrating otherness. Such dynamism generates a liberating sense of selfhood grounded in relation rather than separation. This same ethical and symbolic movement reappears in *A Dry White Season*, where characters such as Gordon and Ben serve as intermediaries between divided racial communities. Without renouncing his Afrikaner heritage, Ben transgresses the colour line to befriend a Black man, thereby renegotiating the determinants of his identity and reaffirming Brink’s vision of reconciliation through recognition.

Ben’s development can be characterized as a profound and rapid metamorphosis, reflecting the intensity of his ethical and existential transformation. By the conclusion of *A Dry White Season*, he commits himself to the eradication of prejudice and to the continued pursuit of freedom, understanding that to abandon this struggle would constitute a repudiation of his deepest

convictions: "I cannot choose not to intervene: That would be a denial and a mockery, on only the basis of everything I believe in" (Brink, 1976, p. 304). For Ben, the encounter with Stanley represents a rare moment of genuine fulfilment in a South African context in which any interaction with Black individuals is invariably mediated by racial prejudice. His visible joy at having met the Black driver underscores the ethical and emotional significance of this relationship: "Alone. Alone to the very end. I. Stanley. Melanie. Every one of us. But to have been granted the grace of meeting and touching" (p305).

A similar dynamic is observable in *Imagining of Sand*, where the elderly Ouma assumes the mission of transmitting her cultural heritage to her granddaughter. In doing so, she not only preserves her ancestral knowledge but also succeeds in redefining her own identity, thereby securing her place within the evolving social fabric of South Africa. Amin Maalouf's reflections on cultural exchange illuminate this process: for such exchanges to occur, the individual must appropriate: "les composantes culturelles susceptibles de modifier son identité" (A.Maalouf, 1998, p. 198). Both narratives thus illustrate how ethical engagement with the other whether through friendship, intergenerational transmission, or cross-racial encounters facilitates the reconstruction of personal and collective identity in contexts marked by historical injustice.

In Brink's fiction, identity, as represented and aestheticized in the narrative, can be understood as the cumulative effect of multiple cultural affiliations. The individual should not confine himself to a singular, static identity but rather cultivate a multiplicity of affiliations. A comparable perspective emerges in *Looking on Darkness*, where Joseph Malan adopts a conciliatory approach toward identity formation. He advocates for an African identity that remains receptive to certain elements of Western civilization, including educational and medical institutions.

Having benefited personally from a scholarship to study in London, Malan perceives identity as inherently relational; no cultural identity develops in isolation. Rather, it is through engagement with external values and intercultural exchange that African identity can achieve its full realization and attain a more complete, self-aware stature. He thus emerges as the guarantor of a renewed affirmation of identity, embodying a deliberate effort to reconcile African and Western values. In engaging with Western cultural elements, he advocates for the selective adoption of those principles that foster human development and ethical progress, while rejecting those that impede it.

In *A Chain of Voices*, Hester poses as the defender of this new type of identity that will in reality have to be embodied in her son. She has a new vision of life, of identity constructions and remains convinced that for an identity to be strong, it must constantly regenerate itself, adapt to the changes of time and space. In the novel, her own husband describes her as a white woman with a black African personality: "White woman with a 'black' personality." (Brink, 1982, p.234) Moreover, she is full of praise for the slave Galant: "He was the only man who would neither stop me nor betray my secrets afterwards." (p.100).

Unlike her husband, always quick to play the racial card, Hester is the bearer of an identity open to other imaginaries. Refusing to adhere to identity models that promote pure race and identity withdrawal, she believes that richness lies in the relationship with the other. Like the

slave Galant, she distances herself from the promoters of this fragmentary vision: "We were the only two never belonged to them." (p.300) She is imitated in this posture by Kristen, whose identity itself bears the marks of a mix. Indeed, according to the genealogy drawn up by Ouma, she is the descendant of a line of black women. More than an ordinary cohabitation, the stories of brave women that Ouma strives to tell Kristen are akin to a passing of the torch. Her advanced age is a pertinent indicator that informs of the need to reveal the secrets of the family to her granddaughter. All this contributes to the desire of the South African prose writer to reaffirm the density of the African identity heritage as well as the mode of transmission of knowledge, even of succession of elders in Africa.

Like Ouma, Ma-Rose is firmly rooted in traditional African values. A member of the "old guard," and therefore one of the elders of the clan, she is aware of traditional realities. She is a resourceful person whose great knowledge of the realities of the land commands the respect and admiration of all. Traits that earn her the admiration of all her sons. She recalls with great emotion the childhood of Nicolaas the master and Galant, who became her slave solely through the will of Piet:

I remembered how he and Nicolaas had both tugged at my teats when they'd been babies. My two lambs, black and white. And as I sat there watching over him in his fitful sleep I thought: Tonight I'm split in two, like an old stone falling apart. For I love them both. And I pity them both. (Brink, 1982, p.176)

Furthermore, identity is not only something collective, that is, belonging to a given community sharing the same culture and values. It is also individual. The subject constructs his individuality. This distinction from the group makes him an authentic and free character. In *A Chain of Voices*, Galant rejects the identity of subjection and dependence on the dominant white culture inclined to promote fragmentary, inauthentic values. Brink advocates for a conception of identity grounded in values that foster humanity rather than perpetuate its destruction. He suggests that South African society can alleviate tensions surrounding identity by rejecting divisive or destructive ideologies. Sustainable integration into a shared, evolving social framework requires individuals to transcend isolation and embrace ethical engagement with others. This entails cultivating a sense of kinship while remaining anchored in one's cultural roots, with genuine dialogue serving as the bridge between rootedness and openness. In essence, Brink promotes a universalist discourse that privileges intercultural exchange over mere acculturation.

Conclusion

In conclusion, Brink's novels demonstrate that alterity is not simply a literary theme but a vehicle for ethical and social transformation. By foregrounding intercultural encounters and challenging entrenched colonial and racial hierarchies, his fiction models a form of relational identity founded on dialogue, recognition, and mutual respect. Alterity, in Brink's vision, becomes a productive force, one that fosters empathy, self-reflection, and the possibility of reconciliation in a fractured society. Through his commitment to inclusive principles and the dynamics of intercultural dialogue, Brink ultimately offers a blueprint for reimagining human relations, where difference is not a source of conflict but a foundation for shared understanding and collective ethical engagement.

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