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Résumé en français. Mots-clés, Abstract, Keywords,

Introduction, Méthodologie, Résultats et Discussion, Conclusion, Bibliographie.

Par exemple : Les articles conformes aux normes de présentation, doivent contenir les rubriques suivantes : introduction, problématique de l'étude, méthodologie adoptée, résultats de la recherche, perspectives pour recherche, conclusions, références bibliographiques.

Tout l'article ne doit dépasser 17 pages,

Police Times new roman, taille 12 et interligne 1,5 (maximum 30 000 mots). La revue Particip'Action permet l'usage de notes de bas de page pour ajouter des précisions au texte. Mais afin de ne pas alourdir la lecture et d'aller à l'essentiel, il est recommandé de **faire le moins possible usage des notes (10 notes de bas de page au maximum par article).**

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Les passages cités sont présentés en romain et entre guillemets. Lorsque la phrase citant et la citation dépassent trois lignes, il faut aller à la ligne, pour présenter la citation (interligne 1) en romain et en retrait, en diminuant la taille de police d'un point. Insérer la pagination et ne pas insérer d'information autre que le numéro de page dans l'en-tête et éviter les pieds de page.

Les figures et les tableaux doivent être intégrés au texte et présentés avec des marges d'au moins six centimètres à droite et à gauche. Les caractères dans ces figures et tableaux doivent aussi être en Times 12. Figures et tableaux doivent avoir chacun(e) un titre.

Les citations dans le corps du texte doivent être indiquées par un retrait avec tabulation 1 cm et le texte mis en taille 11.

Les références de citations sont intégrées au texte citant, selon 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) ; - Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur (année de publication, pages citées). Exemples :

- En effet, le but poursuivi par **M. Ascher (1998, p. 223)**, est « d'élargir l'histoire des mathématiques de telle sorte qu'elle acquière une perspective multiculturelle et globale (...), d'accroître le domaine des mathématiques : alors qu'elle s'est pour l'essentiel occupée du groupe professionnel occidental que l'on appelle les mathématiciens (...) ».

- Pour dire plus amplement ce qu'est cette capacité de la société civile, qui dans son déploiement effectif, atteste qu'elle peut porter le développement et l'histoire, S. B. Diagne (1991, p. 2) écrit :

Qu'on ne s'y trompe pas : de toute manière, les populations ont toujours su opposer à la philosophie de l'encadrement et à son volontarisme leurs propres stratégies de contournements. Celles-là, par exemple, sont lisibles dans le dynamisme, ou à tout le moins, dans la créativité dont sait preuve ce que l'on désigne sous le nom de secteur informel et à qui il faudra donner l'appellation positive d'économie populaire.

- 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. (S. Diakité, 1985, p. 105).

Pour les articles de deux ou trois auteurs, noter les initiales des prénoms, les noms et suivis de l'année (J. Batee et D. Maate, 2004 ou K. Moote, A. Pooul et E. Polim, 2000). Pour les articles ou ouvrages collectifs de plus de trois auteurs noter les initiales des prénoms, le nom du premier auteur et la mention "et al" (F. Loom et al, 2003). Lorsque plusieurs références sont utilisées pour la même information, celles-ci doivent être mises en ordre chronologique (R. Gool, 1998 et M. Goti, 2006).

Les sources historiques, les références d'informations orales et les notes explicatives sont numérotées en série continue et présentées en bas de page.

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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 : 2^{de} éd.).

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AMIN Samir, 1996, Les défis de la mondialisation, Paris, Le Harmattan.

AUDARD Cathérine, 2009, Qu'est-ce que le libéralisme ? Ethique, politique, société, Paris, Gallimard.

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DIAKITE Sidiki, 1985, Violence technologique et développement. La question africaine du développement, Paris, L'Harmattan.

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NB2 : La quête philosophique centrale de la revue **Particip'Action** reste: **Fluidité identitaire et construction du changement: approches pluri-et/ou transdisciplinaires.**

Les auteurs qui souhaitent se faire publier dans nos colonnes sont priés d'avoir cette philosophie comme fil directeur de leur réflexion.

La Rédaction

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NON ANTAGONISTIC VIEWS ABOUT WHAT IT MEANS TO BE SISTERS: A READING OF DANZY SENNA'S *FROM CAUCASIA WITH LOVE*

Alexandre NUBUKPO*

Résumé

Cole et Birdie, deux sœurs nées d'un même père noir et d'une même mère blanche, ont dû se perdre de vue du fait des positions politiques voire idéologiques nouvelles de leur père d'abord puis de leur mère ensuite. Bien que métisse, Birdie a réussi à « passer » pour blanche et a vécu des expériences de solidarités féminines. Il a fallu des années pour que les deux sœurs se retrouvent parce que Birdie en désaccord avec sa mère a ressenti le besoin d'un retour à ses origines réelles. Elle retrouve la sœur de teint plus noir que le sien. Il n'y a aucun antagonisme entre sœurs.

Mots-clés : Solidarité féminine, Race, Non antagonisme, Passer pour (Blanc)

Abstract:

Cole and Birdie that are sisters both born to Black father and a white mother. They lost sight of each other as a result of the new ideological stances of their common father in addition to the choices of their mother. Though a mixed blood girl, Birdie was able to “pass” for white and benefitted from sisterhood solidarity in diverse forms. It took the two sisters years to meet again because Birdie no longer sharing the views of her mother wanted to go back to her once lost real origins. She eventually meets anew Cole her sister with a darker complexion than her own. The sisters do not hold any conflicting views.

Keywords: Sisterhood, Race, Non antagonistic views, Passing (for White)

Introduction

Sisterhood may be a condition fought for by many women who, some point in times, felt lonely in their lives. That loneliness could be seen in the choice of Birdie's mother who ran away with the lighter skinned of her two daughters and forcing the teenager to pass as a white woman. What could be seen as an irresponsible behavior finds its necessity in the choices other fugitive women made

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too, during slavery and emancipation, in an attempt to disappear with a child and not be found again even though still alive. In the context of the narrative under discussion here, it was after years of separation that, as a young adult Birdie found her way back into the arms of her once abandoned sister, Cole, the darker of the two mixed-race daughters of a father who though educated, failed to adopt the ideology of being Black and revolutionary the way it was appropriate back in the 1970s. What does sisterhood mean or imply and to what extent can time be said to be the antidote or the only remedy able to cure deep wounds?

When the family reunion was being prepared nothing forced Cole to accept Birdie back. Birdie could have chosen not to pass. In any case, the two girls have grown up into two women. Choosing to support her mother is a stance that could be politically used by Cole against Birdie, now that they are two adults. Cole could have asked whether Birdie was fed up with passing as a white person and thought that “passing” as a black woman would better serve her cause. She had a father from the beginning. From the beginning Birdie had a father. So Birdie could have chosen to denounce her mother and they would have been found by investigation officers. The family reunion could have been planned in their father’s house right from the beginning. This means that Cole is not a supporting character that doesn’t do much in their story. Cole chose too. Otherwise, Cole could be considered stupid.

The return to Cole could also mean a quest for the other in her that has not yet been fulfilled through passing.

When we parted, her face was wet and she looked crushed. She held me away from her and stared at my features hard, then at my hands, examined my long ones with her own delicate and trembling ones...We hadn’t spoken yet, and it didn’t seem necessary. (D. Senna, 2000, p. 403).

Birdie may be looking for her father’s mother, the grandmother that she Birdie never saw physically but that Cole did see. Age is a symbol of something quite ancient that could not necessarily be attained or which depth could not be confronted either. Whether it is the dark skinned Asians or Africans, part of Birdie is not Euro-

American and that too she had to confront. Cole may be the way to the understanding of that other self that is hers as well: "Before I ever saw myself, I saw my sister". (D. Senna, 2000, p. 3).

Cole and Birdie spent their teenage years in the 1970 s. They don't know much about their grandmother although Cole assumes that when she was three their father's mother was someone she had met and felt she knew. Birdie never knew their father's mother, Nana. She died before Birdie could even understand that there was a relative that could be associated with a father figure's mother as a grandmother. Cole is older than Birdie. Cole and Birdie have another grandmother. That white woman was their mother's mother and she was not Nana. She considered at some point that Cole and Birdie should see a child psychiatrist when Cole and Birdie decided they've invented a language of their own that they call "elemeno". (D. Senna, 2000, p. 5). So as far as these aged women are concerned, the author has created an absent grandmother and a grandmother that is present but thinks the children need to have their sanity checked. "My grandmother wanted us to see a child psychiatrist". (D. Senna, 2000, p. 6).

Cole and Birdie's parents were two loving educated people whose separation is used by the author to bring a change in the lives of their children. First the father left. Then, he took with him Cole. Birdie was left to live with her mother. From time to time the children met. Birdie turned out not to be accepted in an environment predominantly black though it was meant to educate what, after all, is the role of junior high schools and high schools. Birdie did not turn out to be really liked by her father's new girlfriend who did prefer Cole. Birdie's name is Baby which meant something associated with death and the dead born. Baby Lee is what she has on her birth certificate. They run away together without telling anyone where and why they were going. In other words Birdie's father can complain about her daughter having been stolen or kept hostage by his former wife. And Cole too is losing a sister that she was not prepared to see from time to time. Cole is losing a mother too, because no matter how black Cole is, her mother is also the mother of Birdie. One may see

running away as an irresponsible behavior. Running away with one of one's children and leaving the other one without a mother. Leaving without a mother means not giving Cole the possibility from time to time to see a mother that, though separated from her father, is still a mother. The fugitive mother who chooses to take a sister away from Cole snatches away from Cole that love of and for a sister. The narrator tells us that Cole and Birdie used to feed each other with love. Cole DID not choose to have her father that was Black like herself. Neither did Birdie choose to be white enough to pass as white with her mother who indeed was a white woman. So we have a narrative of two mixed race sisters that were forced before their adult years to choose between being black or being white though they were both. Being black meant in the 1970s to assert possibly violently that one was proud of who and what one was. The narrative is partly structured around a white woman married to one of those beach men that became black revolutionaries. This helps her to discover her own self as a white and discover a man who once was a loving husband and a man not labeled dangerous until this revolution broke out and his sanity was put into question. So Birdie's mother choose to run away. Is it fair for anybody to claim that a given mother doesn't love her child? Cole and Birdie's mother definitely loves both of her daughters. External circumstances have sustained her flight. This is her strategy for keeping at least part of what she holds dear. And the plot keeps her involved in her own past. Birdie's passing is part of the strategy of survival. One cannot just disappear without explaining anything and expect investigation officers not to run after you. It gave a picture of a common white woman with her daughter. No one could say that such a woman was once married to a black person. So the problem was to have Birdie obey so as not to create other problems for a woman who could melt in a community of white people that would not question her past or the accuracy of her stories if Birdie does not betray the fact that she Birdie had a Black father. A Black father could mean a lot. And the first thing it meant was someone's daughter was stolen only to be found back by investigation officers though that girl had been emotionally forced by her mother to run away from her other sister and their black father. A betrayal by Birdie could also mean destroying

the need to build a new life that her mother had. Birdie's mother is right to engage in new relationships, find a loving partner or even a loving man that would understand her and take care of her. It is something Birdie's mother is rightfully entitled to. So, they start meeting people on the road. People that shared a condition similar to theirs:

For four dusty years, we ran between Motels and commune. We ran away from the trouble my mother had left behind on the steps of Columbus Avenue Brownstone. Away from the rubble of revolutionary basements, fisted picks, N'Krumah dreams, and into the underneath – into the world of women without names, without pasts, without documents. Women who didn't exist. Women who had been discarded by the radicals they once loved. And so – bruised, disillusioned, erased from the history books – they found one another. We ran as if we knew what we were running from, knew what we were running toward. (D. Senna, , 2000, p. 135).

Some of these women were already living in a hidden world and did not want to be discovered, nor to give their identity. They seemed to find peace in living as lost humans. So it is something that Birdie and her mother did experience too. That hidden world of people who because they were or feared to be the victims of their friends or husbands and probably were traumatized women who found no one to protect them, decided to disappear. They disappeared to save their lives. Birdie passed as white although she knew that no matter how fair her complexion, she is a black woman by U.S standards.

Towards the end of the novel, Birdie and Cole meet again. Birdie takes the initiative of looking for Cole. She meets her in a Café. In the Western and/or in the Northern American socio-cultural tradition, a café is a place where people go for quality time. It is a venue where people go to socialize. A place to start new or fresh relationships. A café offers the possibility of creating a needed intimacy conducive to the sharing of personal secrets. The meaning of the café as a framework thus contributes a lot to the enrichment of both the setting and the plot of the narrative under consideration in this study:

I hesitated, not sure whether to go inside. I considered just waiting outside, catching her on her way out. Just then, I wasn't sure I wanted to find what I was looking for. But the cold was creeping in under the cashmere to my skin, and I

had a pounding headache, like great waves crashing in my skull. So I walked into the café, letting the warm, rich smell of coffee surround me. [...] She sat toward the back of the café...I recognized her immediately. She had my mother's high forehead, my grandmother's deep-set eyes [...] She had seen me and not known me from the foreign bodies that surrounded her. [...] Her smile faded and she watched me, squinting, her eyes scrutinizing my features, searching them for something. Then seeing it, and lips parting and something breaking, a hand moving to touch the girl beside her, the girl whose face I couldn't see, as if to warn the girl of some great danger. And we just watched each other then, watched for that minute when the whole restaurant seemed to grow quiet, grow still, the bodies around us melting into one another, into a blanket that surrounded us, and then I began to float toward the back of the café, like an apparition, a memory of myself, toward my sister, who rose to meet me. We pressed our bodies together for a long while, not talking or crying or trying to make sense out of anything. (D. Senna, 2000, pp. 401-402).

The prevailing atmosphere in the café indirectly sets the tone for what is to happen next. Secrets get exchanged without any words being uttered. Love manifests itself and overcomes hatred. Sisterhood becomes a reality again. The two women fall into each other's arms because the author now casts them in the roles of the overwhelmed shapers of their common and unique destiny. A family narrative unfolds as Birdie starts reading Cole's face which reflects the presence in it of a common mother, a common grandmother. Fairer or darker complexions do not matter any more. Sisterhood is about nurturing the emotional bond resulting from the joys and the pains experienced by girls growing up under the supervision of a mother or people of good will who care. The rest depends on how every woman carries on from there. To be sure, the face Birdie saw in her early childhood was the black face of Cole, her sister, the first daughter of her mother and her father. It is later that she saw her own face as a fairer reality than Cole's face. And this brings back to memory the fact that together with Cole they invented "elemeno" when they were very young. They invented that language of their own in which they could understand each other but would not allow any other person that was not either Cole or Birdie to be described in that language. That is where Birdie started. Birdie did not run away with her mother and choose to pass as white so as to support her mother. In fact, Birdie was only a supportive child that gave a helping hand to a mother. This was a mother and a woman who felt threatened. Birdie's mother feeling threatened probably had an

impact on Birdie not betraying the fact that she, Birdie, was in no way white. She was a mixed-race teenager who came to support her white mother because of the ambiguities that the idea of having Black revolutionaries created in families made of white and black loving couples. So, the return to Cole was a return to one's self. A return to self really ignites the need for the celebration of sisterhood.

Conclusion

Birdie in the part entitled "Negritude for Beginners" in Danzy Senna's *From Caucasia with Love*, said that the only relative she knew on her father's side was her aunt Dot. Birdie was sad that her aunt Dot was about to live for India. It was before her running away from her father and Cole the two people who stood for Blackness in her life. It was before her passing as white. When Birdie found her way back to Cole several years later, they were happy to be together again not as Black people but as human beings. They were ready to speak the same language again even though they kept silent. Certain things are better expressed when unsaid.

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