

Incorporation as a Technique of Foregrounding in Selected Novels of Alain Mabanckou

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Abstract

Techniques of foregrounding are specialized patterns of language deployed in the presentation of thematic concerns in literary texts common to all writers, including Mabanckou in Francophone literary scholarship. Previous studies on the novels of Mabanckou have investigated the thematic, cultural nuances, stances on ongoing literary debates, and socio-cultural mystical African beliefs, with less attention paid to techniques deployed in the projection of the various thematic thrusts. This study examines incorporation in *Verre Cassé*, *Black Bazar*, and *Le sanglot de l'homme noir* with a view to determining the nexus of textual technicalities and messages. Arnold's theory of Foregrounding complemented by Rom's theory of Positioning is adopted as framework. The data is subjected to textual analysis. Findings from the study reveal that personal life experiences and societal reality are underlined in *Verre Cassé* through the techniques of foregrounding. In *Black Bazar*, western insincerity and misinformation, oppression and passivity of Africans, and the need for a united Africa are underlined through the techniques of foregrounding. African languages as source of inspiration for African writers, the objectification of European languages, and the dilemma of writers are captured in *Le sanglot de l'homme noir*. The study concludes that incorporation, whether literary or non-literary, aids in the fluid movement and foregrounding of specific thematic concerns in the form of assimilation and inclusion to give depth to ideas, accentuate specific authorial concerns, interests, and condense popular ideologies in the rereading of texts.

Keywords: Techniques, Foregrounding, Incorporation, Alain Mabanckou

Introduction

The mode of presenting a specific message in a literary text is regarded as a technique. In stylistic studies, literary critics frequently use the term 'style' to describe the distinctive writing approach of authors (Adeyefa, 2017). African literature of French expression has evolved with respect to form and content. Adebayo (2000) affirms this assertion by submitting that: "the new generation of writers, male and female, has become more daring." They go beyond a mere sprinkling of the local expression into the French language to create new forms by adopting several strategies... such as transgression, integration, translation, transliteration, transposition, deviation, word coinage, and mixture of the levels of languages and code-mixing... now termed "textual heterolinguism" or "textual plurilinguism." What Adebayo termed "integration" is considered "incorporation" (Ayeleru & Edonmi, 2009). Ayeleru (2010) further explains that incorporation is an intertextual technique used for adding local colors to African literatures' use of French expressions. Incorporation involves integrating elements from existing texts into the creation of a new text. When an author incorporates parts of their own previous works, it is referred to as self-incorporation (internal intertextuality). In contrast, when an author uses features from the works of others, it is known as external incorporation (external intertextuality). Incorporation could be literary or non-literary, with the main idea of affirming that each text is posited at the juncture of several texts as a rereading, accentuation, condensation, depth, and movement (Devésa, 1996:155). This is realized through the assimilation, inclusion, and transformation of textual materials from a previous text in the creation of a new one.

Studies on Mabanckou's literary works have flooded the literary space, specifically the selected texts used in this study. Knox's (2015) analysis of *Black Bazar* focused on the cultural implications of "Selling (out) on the Black Market: *Black Bazar's* Literary Sape." He underlined that the text contradicts the notion of authenticity that underlies how francophone novels and their writers

portray and distribute themselves in the diaspora. In "Trickster Strategies in Alain Mabanckou's *Black Bazar*," De Souza (2011) identified strategies such as "Luminary Space," "The Capability of Changing Forms," and "The Intended Saying" as techniques that highlight how Mabanckou arrived at the position of a trickster in the text's creation. Loescher (2017) emphasized that the technique of *in media res* in the commencement of *Verre Cassé* and the lack of writing mechanics as foregrounding devices add aesthetics to the text by making the entire text an amalgamation of clauses with no grammatical beginning or ending. Steemers (2014) identifies euphemism and satire as figurative devices richly employed in the presentation of serious historical events such as colonization in *Verre Cassé*. Ekun (2019) claims in "Analysis of the Translation of Paratextual Elements from *Le sanglot de l'homme noir* in *The Tears of the Black Man*" that paratextual elements serve as veritable tool for meaning projection in Mabanckou's text.

Despite attempts by critics to investigate Mabanckou's works from a socio-cultural, textual organization, and thematic point of departure, less attention has been paid to the writers' technicality in moving from one thematic concern to another and the precise incorporation of textual materials in the creation of texts. Hence, the need to look into the importance of incorporation as a technique of foregrounding in line with the identified functions by Devésa in the progressive presentation of thematic concerns such as *Verre cassé* (2005), *Black Bazar* (2009), and *Le sanglot de l'homme noir* (2012), which were purposefully selected for their thematic and technical affinities.

Methodology and theoretical framework

Close reading is used in this study for the collection of data as the study adopts close reading as a methodology. *Verre Cassé* (2005), *Black Bazar* (2009), and *Le sanglot de l'homme noir* (2012) were purposefully selected due to the deployment of incorporation as a technique of foregrounding in them. The study design is interpretative, and the data were subjected to textual analysis. The interpretation of the data drawn from the selected texts and analyzed is carried out linguistically through the application of the theory of foregrounding in interpreting how linguistic elements foreground the thematic concern of each text and the theory of positioning in explicating the stance of the writer on topical issues through interpersonal, intentional, interactive, and reflexive forms of positioning at the first-order level of positioning.

The multidisciplinary theory of foregrounding was developed in the middle of the 20th century at the Prague School by Irina Vladimirovna Arnold (Meniailo, 2020). Foregrounding stands out as a veritable tool in revealing the effect of text on readers, as the writer possesses the power to draw the attention of the reader to the exact point he wishes to emphasize (Hakemulder, 2016). The theory of foregrounding in close readings of texts provides answers to questions about literary motif and how they come to be and have perceptual prominence in texts (Lottrup & Jensen, 2018). Foregrounding manifests as more of the same and as a deviation. Foregrounding more of the same encompasses reiteration and parallelism with language structure that conforms to the conventions and mechanics of writing as emphasis is placed on the writer's message through the repetition of linguistic units or clauses in a syntactic construction. Foregrounding as deviation entails the introduction of foreign materials into texts. It manifests in the form of neologisms, italicization, capitalization, incorporation, etc. Application of the theory of foregrounding to text helps in establishing a connection between textual meaning and formal levels of language while decoding the writer's message (Meniailo, 2020). Baldick (2008) explains that foregrounding gives preeminence to some selected linguistic properties in text in relation to others. The application of the theory of foregrounding to text therefore reveals that elements of texts, including the order of words, are intentional and highly relevant in leading to the interpretation of the writer's message.

The development of the theory of positioning is traced to the work of Harré Rom in the 1990s. The aim is primarily driven by the need to understand the negotiation process of rights and duties attributed to characters in discourse (Harré, 2012). It is an applied linguistics theory richly linked to narratological stylistics that operates in the triangle of story, lines, and acts of interpretation when applied to literary texts. Wilkinson and Kitzinger (2003) suggest that, with position and positioning as key concepts, attention be paid to naming or indexing, category membership, and attribute invocation. In analyzing identities in texts, the positioning of characters in relation to each other, the way speakers position themselves, and how the speakers position others within the story are highly significant as identities can be claimed or denied. Positioning can be interpersonal, that is, positioning one's self as found with most narrators in literary texts or other characters, or intentional as individuals deliberately make use of certain language to describe actions, point of view, or refer to autobiographical events (Kayi-Aydar, 2019). This can be carried out under the interactive and reflective forms of first order positioning, second order positioning, and third order positioning. The first-order position is the initial position or duty assigned to a character in a text. A response to the first-order positioning leads to the second order as the positioned individual repositions himself either in the affirmative or in contrast. Second order positioning is most often a reaction in literary texts, while the third order is simply a retrospective of the first two orders of positioning.

Incorporation in *Verre Cassé*

Incorporations in *Verre cassé*, as recorded in the table below, take the form of assimilation and inclusion through the introduction of popular literary ideas, literary texts, and famous historical, political, and religious speeches in the progressive presentation of the novelist's thematic concerns from literary and non-literary materials.

Table I

S/N	French Excerpt	English Translation
Literary textual incorporations		
i.	<i>en Afrique, quand un vieillard meurt, c'est une bibliothèque qui brule ; mission terminée</i> (VC, p.12)	in Africa, when an old person dies, a library burns; mission accomplished.
ii.	<i>la maison verte ; trop de soleil tue l'amour</i> (VC, p.76)	the green house; too much sun kills love
iii.	<i>comment faire amour avec un nègre sans se fatiguer ; l'aventure ambiguë</i> (VC, p.88)	how to make love to a negro without getting tired; ambiguous adventure
Non-literary textual incorporation		
i.	<i>Le communisme, c'est le pouvoir des Soviëts, plus l'électrification du pays ; la guerre est une chose trop grave pour la confier aux militaire</i> (VC, p.26)	Communism, it's the power of the Soviet Union, plus the electrification of the country; war is something too serious to be left for the military
ii.	<i>Voilà le commencement de la fin ; j'ai fait un rêve ; Être ou ne pas être, c'est la question</i> (VC, p.27)	Here is the beginning of the end; I have a dream; to become or not to become, is the question
iii.	<i>le Cameroun c'est le Cameroun ; vivre durement aujourd'hui pour mieux vivre demain ; la religion est l'Opium du peuple</i> (VC, p.28)	Cameroun is Cameroun; live with difficulty today to better live tomorrow; religion is the opium of the people

The italicized, accentuated expressions '*En Afrique, quand un vieillard meurt, c'est une bibliothèque qui brûle*' and '*mission terminée*' are attributed to two founding contributors to the

development of African literature written in French through their poetic and prose works. Whereas the first expression is attributed to Amadou Hampâté Bâ in his 1960 UNESCO speech, the second is the title of Mongo Béti's novel. Assimilation is embraced as a form of incorporation for the introduction of these linguistic elements as the novelist, through Bâ's expression, brings to the fore of the reader the pedagogical and historical value of the aged in Africa through the metaphoric depiction of the aged as a library, performing the role of custodians and preservers of knowledge and history. In terms of function, the incorporated expression deepens the rereading of Bâ's stance in depicting the elderly as indispensable reservoirs of knowledge in Africa, whose knowledge is sought after in a continent without written history prior to the arrival of western education. Béti's *Mission terminée* underscores the state of mind of the scribe with respect to the task of writing. It underlines the desire to finish the task as soon as possible in the context of usage. The expression depicts the scribe in relation to the saying of Bâ as a person not necessarily interested in the task of writing. Thus, both excerpts accentuate the importance of knowledge and its means of transmission among Africans.

Except in item (ii), namely, "la maison verte" (Mario Vargas Llosa) and "trop de soleil tue l'amour" are inclusions of the titles of popular French literatures from Latin American texts and African texts in underlining the encompassing nature of the "Imprimeur" ordeal recounted to Verre Cassé. The name of his house with Céline, "la maison verte," attracts the readers' attention to the original parodied title with its several erotic scenes as the character relates his first sexual experience with Céline, the discovering of condoms in his toilet at his return from work on several occasions, the hurtful remark of his son on his wife's infidelity, and the apprehension of his wife and son in the act of sexual intercourse like the brothel painted in Llosa's *La maison Verte* (1965). The building's name, like Llosa's parody "la maison verte," depicts the house as a site of erotic pleasures, as the character explains, "I've seen Céline in bed with my son; they were enlacés in the position of the Pauvre Christ of Bomber, but it's Céline who is on my son and she has a cravat." (p.83) [I saw Celine and my son in bed; they were entangled in the position of Poor Christ of Bomba, but it was Celine that was on top of my son, and she was holding a whip...] This sexual scene depicts the house as a pleasure house where all forms of sexual ecstasies are realized. The cowgirl sex position with the woman on top and the use of the whip by Celine highlight the use of sex toys among other gadgets in the act of heterosexual copulation to heighten the intensity of the experience. Through first-order positioning, characters captured in the house are designated as sexually active, lovers of erotic pleasures, and sexually open and adventurous while practicing modern techniques of love making, which involve role playing and the introduction of sexual gadgets.

The inclusion of *Trop de soleil tue l'amour* attracts and predicts the narrator's immediate turn of events as the character explains: "When a ciel is as blue as this, it is necessary to say that something could come unto us one day; trop de soleil tue l'amour is what I was expecting to happen" (p.76). [when a sky is clear like that, you must know that something will come and change it one day; that's what I learned at my expense]. Like Zam's discovery of a dead body in his cupboard after suffering the theft of his disc in the original text, the narrator in Mabanckou's *Verre cassé* discovers a condom in his toilet, leading to the investigation of his wife's infidelity, an event that led to his eventual arrival in a mental institute before his repatriation to Africa. Thus, whereas Béti's text foregrounds looming danger and uncertainty in life, rereading *Trop de soleil tue l'amour* in the context of usage designates the character as one who would suffer from short-lived joy facilitated by conspiracy and state institutional failure, as security outfits failed to verify the truth before taking action against him for paedophilia. These incorporated texts foreground the reality of the character's

life and his trajectory from the immoral lives of his spouse and son in "*La maison verte*," and his loss is announced to the reader through the incorporation of *trop de soleil tue l'amour*.

The incorporation and rereading of Laferrière's *Comment faire amour avec un nègre sans se fatiguer* (1985) and Kane's *L'aventure ambiguë* (1961) foreground amorous relations, exodus, and deportation. Céline, like Man de Boukolé in Laferrière's text, is captured in the text as a woman who enjoys intercourse with black men from the expression, "elle, quand il y a un Noir devant elle, il faut qu'elle le croquet, je te jure qu'elle sait comment faire amour avec un nègre sans se fatiguer" (Pp.87-88) [she, when there is a black man before her, it's like she should crunch him, I tell you that she knows how to make love with a negro without getting tired]. Celine's desire to engage every black man before her sexually positions her as a white sexually active woman who takes delight in having intercourse with black men, as her choice of sexual partners in the texts were only black men. On the other hand, Kane's *L'aventure ambiguë* foregrounds the exodus and repatriation of the Printer. Samba Diallo's return to Africa with nothing but the philosophy of the white man as a priority is akin to the printer who holds the Paris match where he worked in high regard and considers himself "le plus important, parce que j'ai fait la France" (p. 64) [the most important person because I have lived in France]. Through first-order positioning, the character is designated as one obsessed with the idea of France and its ideologies, like a lot young Africans, who consider Paris as *un beau garçon*.

Items (i), (ii), and (iii) of non-literary textual incorporation in the table above consist of past political, religious, and philosophical popular sayings. In Item (i), political submission and military operations reflect the political dictatorial class. The incorporation of Lenin's and George Clemenceau's famous speeches reflects the socialist administration's approach to war situations. In Item (ii), popular speeches by Talleyrand and Shakespeare foreground the philosophy of the country's military regime. The former highlights the country's leadership's unwillingness to begin any form of power transition, preferring to hold on to it until death. This is corroborated in the latter, since their existence in power is not in question after twenty-three years of being in power. These attributes position the leadership as corrupt, power-drunk, and intolerant of criticism. In Item (iii), the popular speeches of Paul Biya, Yombi, and Karl Marx reveal the nature, manipulative techniques, and feigning of ignorance by leaders on the part of the masses. These foreground the unwillingness of leadership to implement positive change for the benefit of the masses, the suffering of the masses, the hypocrisy of leadership feigning ignorance, and the use of religion in manipulating the laity. Thus, leaders are positioned as being insensitive to the plight of the laity and using religion as a drug to achieve selfish objectives. As the meeting presiding leader explains, "nous passons notre temps à persuader le peuple que c'est Dieu qui a voulu de notre président général d'armées, et on va encore dire des conneries sur la religion" (p.28). The presiding minister's reaction and submission to the reality of religion explains why leaders use it as a tool to get the laity to do their bidding as they attribute their selfish desires to the will of God. Thus, leaders are designated as liars and deceivers who use religion for their selfish quests.

Incorporations in *Black Bazar*

Assimilation and inclusion in *Black Bazar* highlight thematic concerns such as the West's insincerity and misinformation, the oppression and passivity of Africans, the superiority of action over mere words, the importance of procreation and the role of men, and the indispensability of unity for development, as contained in data drawn from Césaire's *Cahier d'un retour au pays natal*, Soyinka, the Holy Bible, and Martin Luther King, Jr.

Table II

	French Excerpt	English Excerpt
Literary textual incorporation		
.	L'Occident nous a trop longtemps gavés de mensonge et gonflés de pestilences... (p.24)	For far too long, the West has fed us lies and masked stench.
i.	<i>Parce que nous vous haïssons, vous et votre raison, nous nous réclamons de la démence précoce, de la folie flambante, du cannibalisme tenace...</i> (p.54)	<i>Because we hate you, you and your science, we recall ourselves from our earlier insanity, our brand-new folly, from our tenacious cannibalism...</i>
ii.	Le tigre ne pavane pas en criant sa tigritude, il bondit sur sa proie et la dévore (p.85)	The tiger does not strut about in fear, shouting his tigritude; it leaps on its prey and devours it.
Non-literary textual incorporation		
v.	Soyez féconds, multipliez-vous, remplissez la terre...voici, je vous donne, pour vous en nourrir, toute les plante portant sa semence partout sur la terre, et tous les arbres fruitiers portant leur semence. (p.10)	Be fruitful, and multiply and replenish the earth...behold I have given you, for your nourishment, every fruit bearing seed upon the earth, and every tree yielding seed.
.	J'ai fait un rêve (p.139)	I have a dream

The inclusion of Césaire's "L'Occident nous a trop longtemps gavés de mensonge et gonflés de pestilences..." (p. 24) highlights the false picture painted by the West for the rest of the world, as the narrator established that social security problems and the populace's indebtedness in France are a global reality. Rereading the statement adds depth to the concept of indebtedness in the West, in contrast to the perception sold by the West to the rest of the world as a rich continent with its citizens free of misery and poverty. Thus, Europe is designated as a false paradise on Earth, insincere and inaccurate with personal information, as well as given to falsehood and exaggeration in line with first order positioning. The incorporation of « Parce que nous vous avons, vous et votre raison, nous réclamons de la précoce démence, de la flambante folie, du cannibalisme tenace... » (p. 54) in item (ii) accentuate the reaction to the economic situation of Africans used by the narrator while narrating his childhood experience in Africa before his exodus to France in the excerpt below.

On était comme ça avec notre culotte trouée aux fesses et tout le bazar quotidien de ceux qui n'avaient rien inventé, ni la poudre ni la boussole, de ceux qui n'avaient pas su dompter la vapeur ni l'électricité, de ceux qui n'avaient exploré ni les mers ni le ciel... c'étaient des trucs qu'on avait appris à l'école, ... Ça venait d'un type en colère, un poète noir qui disait des paroles courageuses. Il avait écrit ça quand il était rentré dans son pays natal et avait trouvé son peuple qui avait faim, des rues sales, ... des gens qui ne se révoltaient pas devant leur condition et cette main invisible qui les assujettissait. *Bazar*, Pp.53-54

We were like that, with our shorts ripped from behind and all the daily bazaar of those who have never invented anything, neither powder nor compass, who have never known how to tame vapour nor electricity, who have never explored the sea or the sky... These are things we learned in school, ... this came from an angry fellow, a black poet who speaks courageous things. He wrote this after returning to his home country, where he found his people hungry and

living in filthy streets... people that never revolted against their condition, and these invisible hands that subjected them.

Africa's poverty and misery are captured in "culottes trouées aux fesses" (shots torn from behind) and "avait faim, des rues sales" (hungry, dirty streets). Parallel statements capture Africa's lack of development and invention in global scientific development: "de ceux qui n'avaient rien inventé, ni la poudre ni la boussole, de ceux qui n'avaient pas su dompter la vapeur ni l'électricité, de ceux qui n'avaient exploré ni les mers ni le ciel" -- "those who had never invented anything, neither powder nor compass; of those who had never known how to position the continent as backward in comparison with the West. The clause "cette main invisible qui les assujettissait"—"these invisible hands that have subjected them"—foregrounds oppression and inability to revolt, as well as designating the African public as passive in the quest for development.

The incorporation of Soyinka's "Le tigre ne pavane pas en criant sa tigritude, il bondit sur sa proie et la dévore" as a form of inclusion in response to the long overflogged movement of negritude developed in the 1930s in emphasizing the futility of living with the intellectual consciousness of being black is used by Fessologue in addressing his friend's bragging. This is used in the text to silence unnecessary boasting of false sexual prowess claims by "Alias Attaquant de point." Depth is added to the expression by underscoring action and prioritizing performance over mere words, as the character is designated as a mere talkative, unlike most Negritude writers who never added concrete action to their chant of the glory and beauty of Phantom Africa, skin pigmentation, and pride in being associated with the African race.

Incorporation of « Soyez féconds, multipliez-vous, remplissez la terre...voici, je vous donne, pour vous en nourrir, toute les plante portant sa semence partout sur la terre, et tous les arbres fruitiers portant leur semence » in item (iv) as an inclusion from the Holy Bible highlights the value of procreation and its origin among humans as the narrator revisits his ancestry, while positioning man as the replacement of the creator in the process of procreation and raising offsprings'. In Item (v), the incorporation of Martin Luther King Jr.'s speech "J'ai fait un rêve (p.139) [I have a dream] in the form of inclusion, underlines the dream of unity, peace, and progress for Africa like the dream of Luther of a united America where people are no longer going to be judged by the color of their skin and their religion but by the content of their character, captured in "Nous devons tous rentrer chez nous pour qu'un jour L'Unité d'Africaine...devienne une réalité" (p.139) [we must all return to our homelands so that one day the Africa Unity ...becomes a reality]. The incorporated expression serves as a point of departure in postulating the need for unity on the African continent. The use of the linguistic verbal group "nous devons" [we must] in underlining his desire brings to the reader's attention, in accordance with the principles of the theory of foregrounding, the compelling need and urgency of uniting Africa, Europe, and America.

Incorporations in *Le sanglot de l'homme noir*

Contrary to the observed pattern of literary and non-literary textual incorporations in *Verre Cassé* and *Black Bazar* above, incorporated materials in *Le sanglot de l'homme noir* are basically literary, as in the parody "littérature à l'estomac." The selected data in Table III are drawn from published articles, interviews, and literary works. They foreground the debate and position of writers with respect to the language of writing.

Table III

SN	French Excerpt	English translation
.	Les mots sont les leurs, mais le chant est nôtre. (p.100)	The words may be theirs but the songs are ours.
i.	Le Français- ou l'anglais – est une langue de la cérémonie, et ses codes, à la fois grammaticaux et culturels, ont quelque chose intimidant... ceux sont là autant de raisons qui amènent l'écrivain africain à douter du sens et de la finalité de sa pratique littéraire. (p.102)	French- and English – is a ceremonial language, and there is something intimidating about its grammatical and cultural codes...All the more reason why African writers may question the meaning and purpose of their writing
v.	Nos corps pensent en une langue et bougent dans une autre...il devrait être clair que renoncer à la pensée parce qu'elle est blanche relève d'a manie la plus absurde. Dans nos corps, que nous nous plaçons à torturer, nous confondons deux grâces : la dignité que donne la confiance en soi, et la courtoisie née de l'échange. (p.107)	Our bodies think in one language and move in another, yet it should have become clear... the black critic who accuses poets of betraying dialect...that the maniac absurdity would be to give up thought because it is white. In our self-tortured bodies, we confuse two graces: the dignity of self-belief and the courtesies of exchange.

In item (i), the expression "Les mots sont les leurs, mais le chant est nôtre" is derived from *'Ecrire sans la France,'* published in *Revue Africulture*, and foregrounds the constitution of literary and creative work by African writers, namely inspiration and mode of expression. The European language is foregrounded as a means of expression through "Les mots sont les leurs," whereas the mode and source of inspiration are attributed to the African language in "Le chant est nôtre," thereby positioning African languages as limited in transmitting the realities conceived in them by their writers, while objectifying the European language as a mere tool for transmitting messages and an inadequate source of inspiration before its African users.

In item (ii), the narrator builds on the objectification and lack of inspiration encountered by African writers using the European language in their written works through the incorporation of the interview between Boubacar Boris and Jean-Marie in revue *Mots Pluriels*. As a follow up of item (i) above, the limited transmission of African writers' intentions and messages in their write up using the European languages is brought to the fore as he considers the French and English Language as mere code and ceremonious language with grammatical rules. He pushes the frontier further by doubting the veritable usefulness of European languages in conveying the intentions of African writers in the expression "amènent l'écrivain africain à douter du sens et de la finalité de sa pratique littéraire" while highlighting the difficulty of transmitting the original intention of African in their texts. From positioning perspective, the incorporated material designates the European language as limited, insufficient and incapable of expressing the true message of African writers trying to reflect the African milieu.

Item (iii) foregrounds the internal struggle and dilemma of African writers trying to balance their psyche on fidelity to their mother tongue and the adoption of European languages as means of writing from the work of Derek Walcott. The incorporated material reveals African writers' vulnerability in the course of using the European language as medium of expression as contained in the expression "nous plaçons à torturer, nous confondons deux grâces" [In our self-tortured bodies, we confuse two graces]. Capturing the experience as "torture" foregrounds unwillingness to use the foreign language and the indispensability of using it by writers, owing go the dignity one attracts and

the need for exchange of ideas and messages with a global audience. This depicts African writers as a bridge between two extremes, playing the role of mediators between two cultures and civilisation.

Conclusion

Incorporation as a technique of foregrounding manifests in the form of assimilation and inclusion to give depth to ideas, accentuate specific thematic concerns, and condense popular ideologies in the rereading of the selected texts in this study. Data from *Verre Cassé* in Table (i) suggest that literary incorporated excerpts and titles aid in tracing and foregrounding personal life experiences such as sexuality and infidelity, sexual partner preference, exodus and repatriation, and the movement of writers from one thematic preoccupation to another in reflecting societal realities, whereas non-literary incorporated materials in the form of philosophical, political, and religious statements underline dictatorship, corruption, religious manipulation, and leadership intolerance to public criticism. Data from *Black Bazar* in table II foregrounds western insincerity and misinformation, the oppression and passivity of Africans, and the priority of actions over words through incorporated literary excerpts, while non-literary incorporated excerpts underline the importance of procreation and the role of man as well as the need for a united Africa. Data from *Le sanglot de l'homme noir* foregrounds the African language as a source of inspiration for African writers who use European languages as mere means of expression, incapable of a veritable reflection of the African man's experience and the writers' continuous deployment in the process of literary creation. Incorporation as a technique of foregrounding in text analysis as used in the analysed creative works aids in fluid movements in projecting specific thematic concerns of the writer through rereading, accentuation, condensation, and inclusion to add depth.

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