

REPRESENTATIONS. SEMIC AND DISCURSIVE NEGATION IN CAMEROONIAN LITERARY DISCOURSE IN SPANISH

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ABSTRACT

This paper broaches the semic and discursive negation of the Cameroonian representations in its literary discourse in Spanish. The analysis obeys to a semio pragmatic approach. It is about the expression of negation by means of innocent lexical items which are seemingly positive, but they are not at all. This type of negation refers to the combination and organisation of the /negativity/ meaningful traits in the Cameroonian literary text. It deals with latency and is indeed implicit. Its redundancy in the text constructs networks called isotopias. The semic and discursive negation conveys despair, exposure, Afro-pessimism, gender and denigration. The literary discourse is here negative. It denounces, criticises and objects. Even the choice of Spanish in the Cameroonian writing in Spanish implies and infers negation. By these features, the semic and discursive negation is a negation in which superficially there is not any negation.

Key words: semic, discursive, negation, latency, Cameroonian, discourse, Spanish.

INTRODUCTION

The relationship between literature and language shows the usefulness of the linguistic code in any discursive activity. Although Mbock (2004: 183-187) believes that one cannot talk about African literature within the context of a European language, it is important to point out that any natural language remains at the service of the discourse. Indeed, any literary act is essentially linguistic. The literary text can, therefore, be regarded as a macro linguistic act. Consequently, semic and discursive negation are semiotic expressions that contribute to the construction of intended messages within the literary space. From this perspective, the use of any natural language evokes an enunciative praxis¹. Thus, language does not have any frontiers as evidenced by the fact that some African writers and, especially, Cameroonian writers, have chosen to express their cosmovision in an exoglossic language: Spanish.

In this essay, I will explore representations and literary discourse in Cameroonian Spanish writing as well as the question of negation. I will resort to semic and pragmatic approaches, taking into consideration literary

¹ Lotman (1998) calls it «sémiosphère».

production and its interpretative viewpoints. This line of analysis should enable us to conceive of the literary text as a linguistic network or texture. In this respect, the pragmatic dimension of negation considers the discursive literary act as an inter-enunciative act². This study will also focus on different types of discourses involved in the Cameroonian Spanish writing³. It tackles specially the novel, the short story and the essay form. The outstanding authors in fictional discourse are Metanmo (1985; 2010), Inongo Vi- Makome (1996; 2003; 2008), Johlio (1998) and Nana Tadoum (2008). The short stories are mainly written by Inongo-Vi-Makome (2003), Mbol Nang (2004), Magnéché Ndé (2004) and Ofogo Nkama (2006). Before analysing semic and pragmatic negation in the Cameroonian literary production, it is necessary to present the different writers of this literary space in Spanish. Those who are writing are mainly professionals of Spanish. They are made of academic. Among them, we can find teachers (University teachers and secondary education ones), translators and students. Except for Inongo-Vi-Makome who has been consolidated as a professional writer, most of those who have chosen writing are teachers. They have subjected to a cultural and linguistic immersion. By their linguistic and communicative competence, these authors present some enunciative authority. They also have an enunciative vocation by being cut out for writing. The best known are: Inongo-Vi-Makome, Metanmo, Ofogo Nkama, Johlio, Mbol Nang, Magnéché Ndé, Mahop Ma Mahop and Nana Tadoun.

1. Representations, literary texts and discourse in Cameroonian Spanish writing

Discourse appears as the unit of analysis of semiotics. It corresponds to an enunciation in act and has the ability to globally schematise representations and experiences. In fact, discourse makes them significative. This semiotic and pragmatic unit also allows them to be shared. In this regard, Hénault (1979: 181) points out that discourse or speech is the result of some choices made by a locutor in a linguistic code in order to produce a special message inscribed in a concrete and specific situation. In that sense, the syntax of discourse cannot be reduced to schematised forms. It leans on another factor as the discursive orientation produced by perspectives and values of argumentation. The communicative intentionality which is beneath textual realities justifies the representation of the semiotic interpretation. In this context, the writer organises, guides and selects structures by means of enunciation for their inscription in expression. The organization contributes and enhances significance that homogenizes heterogeneities that it puts in function. Significance construction deals with the general framework of the syntax of discourse through the presence provided by tension plans⁴, isotopia⁵ and thematic orientation. If Fontanille (2003: 83) considers the text as that which is given to be apprehended, that is, the set of facts or phenomena that the semiotician is about to analyse, Hénault (1979) hints at an enunciative aspect. For Hénault, the text is a particular type of production of messages that is defined by its autonomy and closure (185). In other words, the text constitutes the materialization of discourse. It refers to a communicative system that contains and passes on information. But not any information exists nor can be transmitted out of a certain structure devised as a text. However, the text cannot be only regarded as a series of signs within the interval of two external limits. It is also a set of linguistic signs with an internal organization, typical and necessary to the text. Thus, it is transformed at the phrasal level into a structural whole. It is for this reason that literature can be perceived as a communicative and significative form that is structured as a language. It is in this regard that Talens (1983: 78) asserts that the literary text is basically the construction of

² It refers to a production and interpretation act.

³ Onomo Abena (2012 : 105-188) gives further information about this literature.

⁴ See for that effect Fontanille (2003).

⁵ *Isotopia* is a semiotic tool applied to the text. By *isotopia*, Greimas (1970: 10) understands a range of semantic and redundant categories which are underlying in a discourse. In the author's opinion, two discourses can be isotopic and not isomorphic.

a sense. For him, the sense comes from a unifying process that builds a form and generates the meaning with it. In such a situation, production is more an activity of the text than the author's one. If literary language, as conceived here, implies significance, then the literary text can be perceived as expressive units, content segments, and plots. Their combination engenders the construction of themes that embody a certain ideology. Negation, on the other hand, can be a discursive strategy deployed to build or express that negation. It is in this respect that, Derrida (1967) talks about dynamism. The author believes that dynamism exists not because of referential significance but because of the impulse that structures and connects it.

2. Negation

According to Sánchez López (1999: 2563), negation indicates the action of expressing falseness, inaccuracy, unreality or the non completion of an act, idea or proposal. She observes that the term *negation* also alludes to a set of grammatical processes used to carry out the action of denying, rejecting, refusing or refuting. But in this research work, we refrain from broaching the grammatical dimension contained in this second sense. Even the syntactic aspect contains semic negation and contributes to enhance the semic and discursive production and interpretation of this process. In fact, negation commonly uses grammatical material. The adverb *no* is mostly known in that domain. Some others can be found: *nunca, jamás, ni, tampoco, ni siquiera, apenas*, etc. Some other linguistic elements as prepositions (*sin, salvo, excepto, hasta*), conjunctions (*sino, mas, sino que*) also express negation. Syncretism obliges some words to function either as pronouns, adverbs (*nadie, nada, ninguno*) or as determiners (*ninguno*). Derivation, antinomy (*verdadero/falso, fácil/difícil, tranquilo/ruidoso*) and quantifiers (*poco, sólo, solamente, raramente, escasamente, casi, mínimo, pocas veces, en contadas ocasiones*, etc.) enrich this phenomenon. Some of them function as negative inductors (*raramente, escasamente, poco, en vez de, en lugar de, demasiado, no...más que, no...ya*). *Alguien* and *alguno* can also get some negative content. In a semantic viewpoint, some words or lexical items as *nulo, vacío, ¡ostras!, hasta las narices/el moño, mal, al contrario, menos, que yo sepa, en mi vida, ni por pienso, en absoluto* and many others express the same mechanism. Sánchez López (1999: 2604), for instance, calls *negative inductors* elements that have in common the characteristic of generating syntactic contents where some negative polarity terms can appear. Furthermore, the author has already got the ability to mention the explicitly negative sense of some terms in the sentence. These lexical items can be verbs, nouns, idioms and phrases. They can express refusal, doubt or objection (*oponerse, ser opuesto, ser contrario a, prohibir, impedir, estar en contra de, rechazar, declinar, ser reacío, ser/estar reticente, rehusar, negar, denegar, desestimar, resistirse a, dudar, ser/estar dudoso, indeciso*). Some of these units can convey deprivation, hardship, privation, loss, lack, absence, shortage, deficiency, incompetence (*carecer de, quitar, irse, perder, <falta de + SN>, estar libre de, privar, falta de, incapaz de, ser independiente de, ser improbable, imposible, innecesario, inconcebible, ignorar*). Other linguistic signs render ban and prohibition (*impedir, prohibir, sancionar, dificultar, embargo, obstaculizar, poner un impedimento, ser un obstáculo para, vetar, bloquear, detener*, etc.). At last some other units which can express emotion, surprise, annoyance and discomfort (*ser horrible, estúpido, ser sorprendente, ser una locura, una tragedia, molestar, indignar, de risa*). Semantically speaking, they seem to have a universal feature.

Very often, the syntactic expression of negation assumes the presence of sentences or clauses with two modalities (positive/negative). But it is mentioned that the grammatical dimension of negation includes the semantic one too. At any rate, even if these syntactic elements are made up of explicit and semic negation, this study is quite interested in latent or implicit aspect of the negation. Whereas Sánchez López places emphasis on the grammatical, I am much more interested in exploring how negation functions within the framework of

the semantic that is inserted in the grammatical. In other words, I will examine how negation is used linguistically and ideologically in Cameroonian literature.

2.1. Language and ideological negation

The first sign of negation is expressed through the choice of a certain linguistic code in the writing act. As to be expected, the writings of a Cameroonian author would naturally be circumscribed by his or her cultural substratum derived from in his/her mother tongue. Language, in this circumstance, plays a significant role in the strengthening of culture and in the constitution and affirmation of the writer's Cameroonian or African cultural and transindividual subject⁶. This enables linguistic communication between interlocutors of the endogenic group. By virtue of colonial experiences, the writer can also choose to encode and produce his/her literary text in an exogenic language such as French or English. If the act of writing either in French or in English is not surprising because of historical experiences, writing in Spanish within the Cameroonian context forces one to pose some fundamental questions about such a choice. The use of Spanish in Cameroonian literature evokes several assumptions. The first is related to expressive or enunciative vocation and authority. It presupposes that those Cameroonian writers who choose to write in Spanish have experienced a linguistic and cultural immersion in Spanish. From this perspective, the Spanish language has created a microspace, a frontier or a closure that is a kind of paratopia⁷. Within the context of the Cameroonian literary world, therefore, the act of producing works in Spanish would constitute producing minor literature. The new literary space that such literature occupies in Cameroon constitutes an afrohispanism. Indeed, although writing in Spanish is a sign of opening and cultural relativism and, thus creates what Maingueneau (1993) calls *author's tribe*, that is, Cameroonian writers who write in Spanish, the act of deploying an exoglossic language to convey African and, for that matter, Cameroonian representations indicates an ideological negation. It is imperative, therefore to ask to whom these literary macro-utterances are addressed.

This concern is related to the kind of messages, their working-out and structure in the Cameroonian literary books in Spanish.

2.2. Semic and discursive negation

In order to talk about semic and discursive negation in the Cameroonian literary text in Spanish, one has to take into account some semiotic, lexicological and pragmatic elements. Each criterion permits one to decode and to interpret the representation of certain socio-ideological words used in this literary space. It is fair to state that the semic and discursive negation used in this literary discourse is resolutely pragmatic⁸ since its analysis obliges one to consider concepts such as *structure*, *connection*, *interweaving (interdependence)*, *set*, *organization* and *the style of joint* of messages in literary texts. The expression of the semic and discursive negation⁹ are closely connected to the lexical field as Greimas attests (1979: 43). Reference to negation also involves here other notions as *distribution*, *immanence*, *orientation* or *guidance*, *presence*, *tension* and *manifestation* of the significance.

⁶ See Cros (2011).

⁷ See Maingueneau (1993: 31), but for further details see Maingueneau (1990).

⁸ To get further information about the pragmatic dimension of negation, see Borillo (1979: 27-41), Bustos (1986), Escandell Vidal (1990: 923-936), Givón (1978: 69-112), Hare (1971), Hernández Paricio (1985), Horn (1985: 121-174), López García (1991a), López García (1991b: 1-16), Palacios (1992: 483-490), Progovac (1993: 37-59), Moeschler (1982),

⁹ See for this aspect Cornulier (1974: 206-216).

Any significative and communicative act and their combination are dependent on the speaker's intention. The literary communication as evidenced in the texts (*Rebeldía, Nativas, Akono y Belinga, Mam'Enying (Cosas de la vida), El hijo varón, Diario de Hoo, La huérfana y otros cuentos, El esqueleto de un gigante, ¿Verdad que esto ocurrió? Cuentos orales africanos* reflect criticism, self condemnation, rage, Afro—pessimism, denigration, exposure, denunciation, lashing, disrespect of otherness, and self scourging. Here are some textual evidences:

- (1) a. *Ninguna otra tierra había sufrido la soledad del África negra (Inongo-Vi-Makome, Rebeldía, 1996: 52).*
- b. *Todos los exilios matan al individuo poco a poco (Inongo-Vi-Makome, Rebeldía, 1996: 12).*
- c. *El autor describe el drama de unos natives que se ven obligados a abandonar su aldea por culpa de un emama (Inongo-Vi-Makome, Rebeldía, 1996: 10).*
- d. *Por otra parte, nunca habia estado de acuerdo con las concepciones tradicionales del matrimonio. Le parecia una gran injusticia que la mujer tuviera que dar cuentas de su esposo ante la sociedad y que, sin embargo, le estuviera prohibido conocerlo de manera total (Johlio, El esqueleto de un gigante, 1998: 96).*
- e. *La vampirización, sobre la que antes me preguntabas, —le dijo— es, aunque te extrañe, un fenómeno muy difundido en Bangang. Los espíritus vampires, que habitan el sexo de las personas, tiene el poder de salir en la oscuridad para buscar la sangre de la que se alimentan (Johlio, El esqueleto de un gigante, 1998: 44).*

These texts underscore the cosmovision that they reveal as they consciously or unconsciously attempt to reach some ideal. Such a perception alludes to some form of utopia. In all these texts, negation and its semes are expressed through different linguistic and communicative elements such as lexemes, lexical units, phrases, syntagms, sentences, words, markers, and quantifiers. These elements that form a semantic trunk by virtue of their arrangement, contribute to the distribution of the negativity and the seme through a relational texture. It deals with about the hypotactic arranging of some minimal¹⁰, significative and redundant traits. In this sense, the literary text imposes through its thematic structure the use of spectic linguistic categories. Indeed, the /negation/ seme distribution promotes a lexical field as well as isotopic networks. The semic negation, therefore, enables discursive depth. It is important to emphasize that the negative content within such texts is hardly noticeable in the thematic and discursive orientation embedded in these texts. It is a question of latency as exemplified in *Nativas, El hijo varón* and several others texts as these examples show:

- (2) a. *Nuestras últimas conquistas han sido un fracaso total (Inongo-Vi-Makome, Nativas, 2008: 12).*
- b. *¿Pagar a un inmigrante para que nos folle a las dos...? —se extrañó, Roser (Inongo-Vi-Makome, Nativas 2008: 12).*
- c. *Le gustaba ponerse ropa ancha para disimular su enorme humanidad (Inongo-Vi-Makome, Nativas 2008: 19).*
- d. *El frío volvió cada vez más cruel (Metanmo, El hijo varón, 1985: 55).*

The semic value can be virtual, active or actualized. The units *un fracaso total*, the interrogative modality, *se extrañó, disimular, su enorme humanidad* and *más cruel* present a negative content but in different levels of appearance. The negation is based here on an implicit content. In addition, it actualizes the meaning of the word *text* as texture, embedding, entanglement, interweaving, opinions and formulae crossing which refer —as Rabau (2002: 59) underlines— to pessimism, that is, in other terms, to utopia. Pessimism and utopia are embedded in the texts cited, because the authors' critics can be regarded as negative for the receivers of the message, but the result, the writers' intention, purpose and action are positive. They call to an action that could bring into a change. This literary production has a purpose. It is based on criticising what it is bad done. It invites people to a change in different domains (socioeconomic and political).

¹⁰ For that effect, see Vallduvi (1994-263-294).

The positive aim and vision of the Cameroonian literary texts in Spanish lend the message and the discursive negation a polemic value. This dimension raises the importance of the literary communication in the human and social welfare. Literature functions as the mirror of the society and even denouncing, it proposes a change as a solution. The Cameroonian writer could have done so in English or French. It is only a matter of choice or preference. As a tool, any language can fulfil this function. Many reasons are evoked to explain why some Cameroonian writers have chosen Spanish as a linguistic code in their literary production. They are mainly sociopragmatic and didactic. The first reason is the cultural open-mindedness. These writers love Spanish and its culture as many other hispanists do. Because they received a Spanish philological education they have a target. They would like to get closer to Spain and Hispanoamerica their cultures and literary institutions. They aim at being recognised by the center of hispanicism. In that sense, any prize would be welcome. Another reason explains why they use Spanish in their literary communication. They are testing different competences (linguistic, semiotic, pragmatic, discursive and communicative) in Spanish. Mbol Nang, for instance, thinks that he is writing in this code to have a good time. Other authors believe that they want to provide a pattern of linguistic competence to Cameroonian students and many other hispanists. According to Inongo-Vi-Makome, he uses Spanish in his literary creation to communicate his experiences and cosmovision. Here are some examples:

(3) a. *El mundo de hoy está corrompido* (Metanmo, *El hijo varón*, 1985: 55).

b. *Awu Ntugue era un pobre hombre maltratado por sus vecinos; a pesar de ser hijo único y heredero de muchas propiedades, como plantaciones de cacao y grandes rebaños de cabras, poco a poco había sido desposeído de sus bienes por la codicia de los hombres del pueblo* (OfogoNkama, *Una vida de cuento*, 2006: 22).

c. *Al principio nos esclavizaron, obligándonos a trabajar para ellos; (...) nos dejaron dormir a la intemperie* (OfogoNkama, *Una vida de cuento*, 2006: 25).

According to Kristeva (1975: 11), the *significant practice*¹¹ consists in the fact that the composition of the signs system calls for the speaker's identity within a social institution that he recognizes as the expression or support of this identity. By means of Spanish as one of the vehicles of communication, the Cameroonian authors have chosen to state their experiences, culture, expectancies and identity. They are Africans but opened to the world. In Kristeva's opinion, the signs crossing emerge by the speaker's setting in process. As a cultural subject, the writer or any locutor takes in consideration the social institutions where he was previously recognized. The heterogeneity of his identity can bring into change, reform and revolution moments of a society. For that reason, the semic and discursive negation covers another face: the descriptive negation that resorts to the enunciative participation which is focused on an axiological evaluation of the situation and prospective or desiderative perception. As a matter of fact, the Cameroonian writing and literary discourse in Spanish provides within the semic complex, the articulation of a negative and preponderant seme one beside another whose base makes easy the detection of lexemes with the same seme from a certain word. In this sense, the literary text functions as an architectural construction. It is a well-structured set with carefully crafted sentences or utterances. The discourse heterogeneousness and even its marks permit to distinguish the discursive communication from the significance of its appearance properly said. The architectural construction cannot only a linguistic relevance, it is also socio-pragmatic. This linguistic exercise helps to communicate efficiently and has sociological and even political influence or implications according to the author's communicative intention or aim. Language is at the service of literary discourse. For that reason, heterogeneousness also helps to discriminate between communicative units and the significative ones. The significance of any literary text is hidden through different linguistic units that configure it. The semic

¹¹ It is a set of parameters that consciously, unconsciously and no consciously contribute to the construction of mentalities and social structure in the expression of an identity.

negation infers intensity and tension expression¹² of /negativity/ feature in the text (*vampiros, hechicero, cementerio, camerunerías, insultos*). The organization and structure of messages include semic elements which refer to different notions as *Implication, implicitation, inference, implicatures* and even *insinuation* in relation to the /negation/ feature. They are important, because most of information passes indirectly and just a little amount does it explicitly when we communicate. The interpreter must then infer, deconstruct and deduce the sense of what it is said openly.

The discursive negation might not contain imperatively negative utterances. Very often the semic and discursive negation is expressed in positive utterances but with a negative content. These ones can be declarative, interrogative, exclamative, etc. On this subject, the negation includes even interrogation and rhetorical exclamation. The following utterances testify this content:

(4) a. *¿Os habéis fijado hasta qué punto la convivencia en nuestro pueblo se ha vuelto insoportable?* (OfogoNkama, *Una vida de cuento*, 2006: 25).

b. *En ese momento el Rey, poco respetuoso con los turnos de palabra, la interrumpió:*

c. *¿Para eso habéis reunido al Consejo?* (OfogoNkama, *Una vida de cuento*, 2006: 25).

d. *Dos damas maduritas, de buen ver y ejecutivas... ¡Qué desperdicio!* (Inongo-Vi-Makome, *Nativas*, 2008: 11).

Here we can talk about negation but without any superficial appearance of negation. In other terms, the semic and discursive negation has an implicit content. In this latency, it deals with different innocent or neuter lexical items that render a /negativity/ content as the following occurrences show:

(5) a. *Diles que una ambición desmesurada lleva a la locura* (Inongo-Vi-Makome 2003: 44).

b. *Mirad, por ejemplo, lo que hicieron los misioneros. Guardaron una actitud radicalmente negativa para con nuestras costumbres. Para ser amigos suyos, tuvimos que incendiar los bosques que solían abrigar a nuestros dioses y que hoy han desaparecido. Consideraban como diabólico todo lo que encontraron aquí: nuestro color, nuestros sacrificios, nuestra lengua. Hasta nuestro folklore era bárbaro. Y como consecuencia, nos han obligado a abdicar nuestras creencias para adoptar las suyas. Los cráneos de nuestros muertos, frustrados, se enfadan y nos envían terribles enfermedades. ¡Los blancos! ¡la peste de ellos! Son responsables de muchísimas cosas más enojosas* (Metanmo 1985: 9-10).

c. *Avergonzado, Kú salió con el rabo entre las piernas* (MbolNang 2004: 13).

The most important parameter is the presence of negative seme in each lexical item within the organization and construction of the theme generating as isotopic system. Such a construction can expose, denounce, object and put forward a daily life referential situation of the Cameroonian society by means of a macro language act. Moreover, it can evoke vicissitudes, misfortune that Cameroonian cultural subjects are suffering from migrations somewhere abroad. Then the language can help a speaker to convey negative representations as stereotypes, plates or clichés, (gender and social) prejudices. The different aspects underlined by the authors serve as the core of the reason why you see the relevance of negation and the whole project of writing in Spanish. The following examples from Nana Tadoum (2008: 126) render negation through exasperation:

(6) a. *Son unos cabrones. Estoy hasta las narices.*

b. *Calma, calma. Venga, basta. Te encuentras en tierra ajena y ojo.*

c. *Yo también estoy hasta el moño. Pero aguanto. Menos mal estábamos más preparados de lo que ellos se imaginaban.*

d. *¿De dónde vienen estos blancos tan tacaños?—preguntó el segundo taxista—. Son griegos, son griegos o chinos. Te juro—reclamó una pasajera que iba con un traje tan provocador que dejaba ver el trazado de su cuerpo—*

¹² For further details, see Fontanille (2003).

Concerning the distribution of words, lexical fields and isotopic systems in the text, it can be said that the prominent and significative /negation/ isotopia advances the discursive unfolding. Naturally, some dominance, iteration and series of monemes with some negative trait can be detected. This feature can be marked or not. So, it generates the presence of a semic nucleus. The negative content is actualized. It is here about the combination of linguistic units which contain in distinct degrees, negative semes in an enunciative structure. In relation to the semic and discursive negation, the isotopia deals with its linking mode. The junction of /negation/ traits in lexical pieces refers to their existence, that is, to their level of presence in the enunciative praxis and to their tension as well.

The distribution and the repetition of these minimal and significative features issue on some isotopias which enhance the thematic orientation. It means that the general framework of discourse syntax in the presence perspective, is provided by tension plans. This mechanism makes up a semantic structure. According to Greimas (1970: 39), the semantic structure is a virtual but exhaustive combination of semic categories. From this viewpoint, the semic and discursive negation is related to a thematic organization of the discourse and to the thematic route too. It therefore makes the representative or descriptive function of the discourse stand out. Seen from that point of view, the thematic route is regarded as an isotopic appearance, but disseminated by a theme limited to a thematic link. Inongo-Vi-Makome has developed in his literary production some specific themes: displacement, dictatorship, colonialism, imperialism, globalisation, cultural fragmentation, otherness and racism. In *Rebeldía*, the immigrant's condition is a relevant theme. Essopi and his friends recommend in the novel commotion and riot to solve conflicts of their society. *Rebeldía* refers to rebellion and different domains, even with the cultural identity. The novel underlines the question of "doble absence". In fact, Essopi's experiences and identity crisis that brings him to wonder: Who am I? and where do I come from? It is about the impression of estrangement and strangeness. Essopi feels a foreigner in Europe as well as in his own country.

Nativas is also related to the foreigner's image in Europe, that is, the African immigrant's condition. It underlines immigrant's invisibility in Western societies but here by means of two some Spanish women's negative and blameworthy attitude. They decide to pay a black African immigrant to satisfy their sexual intercourse. This perversion presents two situations; first of all the complexes and stereotypes that both ladies develop on Black Africans and secondly the quashing of this attitude. Inongo-Vi-Makome's novels or essays call for a serious soul searching. The constructed fable of *Akono y Belinga* is the story of two brothers who had promised their fair-minded, noble, hardworking father on his deathbed that they would fight injustice wherever they saw it, but essentially eschew envy and live as family. Belinga disobeyed and violated the prohibition or promise. He turn into a white gorilla "copito de nieve". *Belinga and Akono* is a metaphor for a moral crisis which, if left unchecked, can devolve into a crisis of values for the entire human race.

In *Diario de Hoo* there is an heroine, Hoo, a grandmother (about sixty years old) who tell in the third person her life story in the village. The narrator describes the Bamiléké society¹³ with its customs (magic, superstition, economic organisation).

El hijo varón presents a heroine, Mendeli, a young girl (fourteen years old) who got married very soon. Her husband Fomekenan longs for a son and not for a girl, as the Bamiléké society requires. For that reason, Mendeli and her mother were obliged to consult sorcerers, quacks or traditional doctors, but in vain. Her pregnancy will give unfortunately birth to a girl. Obsessed to have an heir, this fact provoked Fomekenan's unhappiness and pushed him to get a second wife.

¹³ It is West Cameroon tribe.

El esqueleto de un gigante is a story on two friends, Thomas (a black) and Francisco (European) who decided to travel from Yaoundé to Bangang for obsequies. Francisco makes out frightened social and traditional practices in the African environment: witchcraft, vampirism, clairvoyance, etc.

In Metanmo and Johlio novels, we can find themes related to the African and especially to the Bamiléké society. Here are some of them: social changes in Africa, the Cameroonian post-colonial subject's identity, polygamy, corruption, the Bamiléké resistance movement, the women situation in the traditional world, etc. The following utterances prove some aspects of this reality:

(7) a. *De un decenio para acá las hortalizas han mandado el café a paseo* (Metanmo, *Diario de Hoo*, 2009 : 56).

b. *A la madre de Mendeli le dijeron: Habrá que dar una gallina al cráneo de su abuela materna* (Metanmo, *El hijo varón*, 1985 : 30).

c. *Renuncio a toda brujería y a matar a mis semejantes. Si acaso quisiera yo sembrar desolacion en la familia, que sobre mí caiga mil veces la muerte* (Johlio, *El esqueleto de un gigante*, 1998 : 81).

In poetry, Mbol Nang and Mahop Mahop denounce the political system, its governance and essentially autocracy. Nana Tadoum paints love but censures racism and terrorism. Ofogo Nkama, Mbol Nang, Magnéché Ndé and Inongo-Vi-Makome's tales and fables bring us to ancestral learning and wisdom. They reassert the value of the popular folklore and write about local customs and manners.

In fact, the thematization is a kind of meaningful investment or contribution. It appears by means of different elements of the narrative structure in various levels. The construction and organization of the Cameroonian literary discourse in Spanish show certain recurrence of /negation/ claseme with a formulation deprived of any exteroceptive seme: /dictatorship/, /immigration/, /bribery/, /violence/, /humiliation/, /gender/, /sexual worker/, /stereotype/, /witchcraft/, /fatalism/, /despair/. Here are some examples:

(8) a. *Sin embargo, ahora acaban de anunciarnos que el vuelo se retrasa y comienzo lamentarlo. Como cualquier neófito que proyecta viajar a Camerún, había comenzado a leer **El antropólogo inocente** y me río al suponer que me espera algo similar* (Johlio, *El esqueleto de un gigante*, 1998: 43).

b. *Desde el avión todo era de una asombrosa negrura, una absoluta ausencia de luces, una nada desnuda tras de la que se oyera un corazón latiendo. África tropical, llena de resonancias nunca evidentes, con una apretada y sofocante humedad, me recibió de noche* (Johlio; *El esqueleto de un gigante*, 1998: 45).

The semic and discursive negation reaches the immigration world in which everything is worthy even lies. That is why Gérard Essomba uses in Inongo-Vi-Makome (2008) a spurious and false name to survive: *Bambara Keita*. Punctuation can also express semic and discursive negation with the use of suspension points, as it can be seen in these tokens:

(9) a. *Te divorciaste al poco casarte...* (Inongo-Vi-Makome, *Nativas*, 2008: 14).

b. *¡Demonios, el culo de esa mujer era demasiado grande...! Parecía una montaña* (Inongo-Vi-Makome, *Nativas*, 2008: 67).

c. *¡Gérard Essomba...! —murmuró Montse* (Inongo-Vi-Makome, *Nativas*, 2008: 134).

The break or interruption is equivalent to the discourse. Silence hugs here a pragmatic content. It is communication too. The status of female gender has an important place in the expression of the semic and discursive negation in the Cameroonian literary space. The writer becomes in it a womankind's defender. Women's rights are not supported by local custom. They are ignored or suppressed. In several traditional areas mentioned in literary texts, women are regarded as citizens of a second category. For instance, in the Bamiléké traditional society, women are not admissible to some dignities (royalty, inheritance, lands, impelled marriages, etc.). The following utterances convey this content:

(10) a. *¿De qué desgraciado vas a ser la mujer? ¿quién tendrá la mala suerte de cargar contigo? Nunca he visto a una chica que odiase las faenas caseras como tú. ¡Qué maldición! ¿En casa de quién dirás que vivías? ¿Quién te ha educado?, irá preguntando la gente. ¡Caramba!* (Metanmo, *El hijo varón*, 1985: 18).

b. *Le habló del dolor de las viudas, a las que les estaba prohibido tragar saliva, mientras los restos del marido no fuesen sepultados, de cómo debían acostarse sobre la tierra, por más largo que fuese el luto, soportando pulgas e insectos, sin poderse lavar porque también el aseo les estaba prohibido* (Johlio, *El esqueleto de un gigante*, 1998: 41).

c. *Le parecía una gran injusticia el que la mujer tuviera que dar cuentas a su esposo ante la sociedad y que, sin embargo, le estuviera prohibido conocerlo de manera total* (Johlio, *El esqueleto de un gigante*, 1998: 41).

According to Vessa Ngou (2012: 386), the negation plays a great role in communication. It bears the exposure or denunciation of some social blots in mind in the African literary production. In this sense, the negation has a monstrative reach for a meliorative position and attitude. Because the semio-discursive negation in the Cameroonian literary discourse expresses here denunciation and Afro-pessimism¹⁴ by its pragmatic content, the negation generates two postures due to its polyphony. On the one hand, it is about the inscription to a desire and, on the other, about a forthright (rebuff and rejection). The following examples reveal this feature:

(11) *Así cambió el estatus social del huérfano. Se cuenta que a partir de ese día se dejó de maltratar a los huérfanos en esa región del mundo* (MbolNang, *La huérfana y otros cuentos*, 2004: 13).

The semic negation spurs on the receiver's action. It expresses positioning and position¹⁵. The negation through dialogism allows to see some utopian and fatalistic representation in the Cameroonian literary discourse. Concerning dialogism and in Bakhtine's opinion (1978), the novel must contain all the socio-ideological words of a period, that is, important languages or not. According to the author, the novel is regarded as a set of utterances, social representations which are adopted in a society at a certain point. In fact, these representations deal with exposure, rejection, pessimism, protest, condemnation and criticism by means of linguistic units. They infer /negation/ traits but in innocent and neuter forms. Within this context, the semic and discursive negation works out a discourse imbued with subversion in order to reinvent by fiction a new world. The negation expresses here transindividual subject's exasperation by the writer's enunciation. Such an act rouses the action. Vessa Ngou (2012: 394), for instance, also detects in the negation a metalinguistic dimension.

Next to this perspective, Chartier (1990: 175) upholds that the examination on the novelistic forms¹⁶ can discern what our everyday view gets as contingent. It unmask and reveals. As an investigation, the novel plays with respect to the conscience that we have on the reality a triple role of exposing, exploring and adapting. It discloses the malaise and agreed representations that they give rise to. Here are some examples:

(12) a. *El makalapati (soborno) fue cerrando los ojos de los gendarmes encargados de vigilar los abusos a lo largo de la carretera* (Inongo-Vi-Makome 1996: 68).

b. *Camerún está mal, muy mal igual que los demás países del entorno...*(Inongo-Vi-Makome 1996: 85).
The exposure by means of the negation deals even with witchcraft, as it can be seen in this example:

(13) *Los espíritus vampiros, que habitan en el sexo de las personas, tienen el poder de salir en la oscuridad para buscar la sangre de la que se alimentan. Su forma es similar a la de las lechuzas. Aquí se dice que la vampirización se adquiere por herencia, porque raras veces las mujeres que lo tienen evitan comunicárselo a*

¹⁴ Talking about Afro-pessimism and denunciation as the main questions in the African literature, see for further details Kabeya Mukamba (2005: 202-203).

¹⁵ See for that respect Ducrot (1984: 201).

¹⁶ About the novelistic forms and the social discourse, see Mitterand (1980: 182).

sus hijos durante el parto. En estos casos el niño y el vampiro crecen al compás, hasta que, al cumplir los seis años la madre se ocupa de la iniciación de su hijo-vampiro, de sus salidas y borracheras de sangre... (Johlio, *El esqueleto de un gigante*, 1998: 44)

The mode and modality¹⁷ can also express semic and discursive negation.

CONCLUSIONS

The analysis of the semic and discursive negation in the Cameroonian literary discourse in Spanish has allowed us to see that the writer chooses in his text a set of lexical pieces to reach his aim. Then he has combined these units according to the /negativity/ semes that they have in common to express pessimism, despair and even hope which is a kind of utopia. The expression of the Cameroonian representations by means of different isotopic networks is a symbol of creativity and recursiveness.

In addition, the use of negation has appeared as discursive tactic. By this strategy, the Cameroonian writer has chosen to use some specific linguistic material to reveal his communicative intentions and show his ideology or position. He criticizes objects and condemns by fiction to get a better Cameroon and a better world without any discrimination.

The semic and discursive negation has an implicit content. In this latency, it deals with different innocent or neuter lexical items but that render a /negativity/ content.

The choice of Spanish in the Cameroonian writing act has seemed to be an expression of negativity, but ideologically speaking. The writer has chosen an exoglossic code to the detriment of other languages creating a discursive closure. The closure has been seen at the level of the literary space and the virtual receivers.

The syntactic domain encompasses /negation/ traits, but explicitly. It also participates in the construction and orientation of the discursive significance of the literary text, enhancing /negativity/ content.

At last, Afro-pessimism, female's gender issue, criticism, objection, denunciation, denigration are different ways of expressing /negativity/ either with neuter linguistic units or with marked and syntactic operators or markers. The semic and discursive negation can then be defined as a sort of oriented negation in which superficially there is not any negation, even though it contains the syntactic and semantic one too.

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¹⁷ Talking about modality and negation, see Palacios (1992: 483-490).

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