

**THE DESCRIPTION AT SCHOOL OF SOCIETY IN *THE THORN OF THE ROSE*
BY MATHIAS KYELEM**

**LA DESCRIPTION À L'ÉCOLE DE LA SOCIÉTÉ DANS *THE THORN OF THE*
ROSE DE MATHIAS KYELEM**

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Abstract : Describing is always in some way interpreting reality and trying to explain it. The description is therefore not reduced to the enumeration of details presented to the reader and with which he must manage. It also presents impressions on these described data and often conveys moral values, a vision of the world. The evocation of places and environments serves to provide information on the world in which the characters evolve. Indeed, the places indicate the framework to us, using existing proper names. The description represents a sort of mirror of society. It is in this sense that this article aims at analyzing the descriptive sequences relating to the experimental world with all its nominative supports in *The Thorn of the Rose* by Mathias Kyelem, a Burkinabè author who knew how to use them well. To achieve this, he will take into account the representations of reality, the proper names of places, people, things and calendars through the descriptive semiotics of Jean Michel Adam and André Petitjean (1989).

Keywords : description, society, school, semiotics, reader.

Résumé : Décrire, c'est toujours en quelque sorte interpréter le réel et chercher à l'expliquer. La description ne se réduit donc pas à l'énumération de détails présentés au lecteur et avec lesquels il doit se débrouiller. Elle présente aussi des impressions sur ces données décrites et véhicule souvent des valeurs morales, une vision du monde. L'évocation des lieux et des milieux sert à apporter des informations sur le monde où évoluent les personnages. En effet, les lieux nous indiquent le cadre, à l'aide de noms propres existants. La description représente une sorte de miroir de la société. C'est dans ce sens que cet article vise à analyser les séquences descriptives relatives au monde expérimental avec tous ses supports nominatifs dans *The Thorn of the Rose* de Mathias Kyelem, un auteur burkinabè qui a su bien les employer. Pour ce faire, il prendra en compte les représentations du réel, les noms propres de lieux, de personnes, de choses et de calendrier par le biais de la sémiotique descriptive de Jean Michel Adam et André Petitjean (1989).

Mots-clés : description, société, école, sémiotique, lecteur.

Introduction

The novel being the reflection of society, Philippe Hamon stipulates that certain points emerge following the truths that the novel describes with the aim of representing the material world to please potential readers thanks to observation, experience and the truth in things. He thinks that the world is rich, diverse, abundant, discontinuous to the extent he can convey information about it; language can copy the real; language is secondary in relation to reality (it expresses it, it does not create it, it is "external" to it); the medium (the message) must be removed as much as possible; the gesture producing the message (style) must be removed as much as possible; its reader must believe in the truth of its information about the world.

First of all, from this observation, what representation of reality does Kyelem make in *The Thorn of the Rose*? What, then, are the toponymic and patronymic realities revealed by Kyelem, descripto-narrato? And finally, what use does he make of the names of things and calendars to conform to society? It is therefore important to point out that this text includes representations of the real world wherever the characters in the story move in time and space. There may also be proper names of people recognizable by ethnic and confessional area, and designations of place names that will allow readers to situate themselves according to the actions and movements of the characters in the text. The unfolding and progression of the narrative is inseparable from the things and monthly sequentiality of the real world.

However, the objective of this article aims at highlighting all the descriptive sequences relating to the representation of the real world, the proper names of places, people, things used by the narrator. This analytical intervention prevails because, to use Zola's expression, it is then up to the writer to reveal this truth by constructing knowledge about the world. This is why Jean Michel Adam and André Petitjean (1989) consider the three major functions that realists have assigned to description, namely the mathematical function or dissemination of knowledge, mimetic or construction of representation, and semiotic or regulation of meaning that will not be taken into account this time. This article will first of all present the author and his work and then analyze the descriptive sequences relating to the real world, proper names of places, people, things and calendars.

1. Presentation of the work and the author

1.1. *Kyelem's biography and bibliography*

The Burkinabè writer Mathias Kyelem was born in 1964 in Koupéla in the village of Bassem-Poessé. Holder of a Doctorate in animal physiognomy at Montpellier 2 in France, Kyelem is a university lecturer, and a professional trainer of the educational personnel assigned to teachers, advisers and inspectors of life and earth sciences. It also ensures the organization, supervision and implementation of administrative activities. He carried out research at the institute of research and development (IRD), then at the University of Koudougou on the modeling of seasonal variations in rodents, the impact of anthropization, and the dynamics of the populations of small mammals. He is also recognized for his expertise on the

educational system of various countries outside Burkina Faso such as Ivory Coast, Djibouti, Congo (Brazzaville), Mali, Niger, and Senegal.

Yet, his literary production, rich in study materials, seems little explored. In terms of fame, the talent of the author is therefore no longer to be proven. Kyelem is an author whose works have had a wide audience in Burkina Faso. Three of them even received distinctions. These are, therefore, *The Thorn of the Rose* (first prize in the Literary Nobel Prize of the President of Burkina Faso in 1996), *The toward of the decor*, (second prize in the so called competition in 1998) and *the impish* (second Grand prize in the National Prize for Arts and Letters in 1996); a trilogy that demonstrated the brilliance of the author's creative genius. In addition to these cited works, in 2011 he also wrote *The courage of the others* and a collection of short stories entitled *Clemency*.

1.2. Summary of *The Thorn of the Rose*

In the universe of a schoolgirl, determination was the most effective weapon to overcome any obstacle that stood against her Lilliputian strength. Similar to a fact of society, Judith Koné of a marriageable age ankyloses her former blissful life by contracting a pregnancy resulting from her union with a student (Michel) in 3rd grade. Indeed, the skein is more inextricable and tangled by its form and its character depicting the age of the heroine who was only sixteen years old and her accomplice fourteen. This acolyte shows irresponsibility by ostensibly refuting the paternity of this fetus whose future mother will be excommunicated by her father, a respectable catechist from the city of Bobo-Dioulasso.

In the meantime, Judith continues her life as a single mother in the city of Tenkodogo after having regrettably abandoned her twenty-one-day-old infant in front of the gate of Saint-Secours guest house in Ouagadougou. However, Tenkodogo the border town offered her the windfall which she quickly seized while reconciling her business profession and studies, thus allowing her to obtain her middle school and high school diploma (Baccalaureate) thanks to the hospitality of a friendly family. Mrs and Mr Balima had sincerely mothered her. In addition, she stabilizes financially thanks to an NGO that she serves with vocation. Finally, happiness becomes hers after innumerable ordeals because she will find her daughter Angèle and her family, thus ensuring her sunshine in the night of her discomfiture before marrying a young and brilliant civil servant in Ouagadougou.

2. Description and representation in *The Thorn of the Rose*

The representation is close to realism which is defined as a painting of the reality of time and exploring daily lives in all their forms. It is an aesthetic tendency which, although present in different forms throughout literary history, was more precisely embodied in the movement created in the second half of the 19th century and which essentially practices the novel, the genre best suited to his project. A connection can thus be established between the work of the author of the corpus and this literary

movement. Certain aspects of the corpus allow us to affirm that the work of Mathias Kyelem is realism because they are understood in the sense of “relative to realism”.

The analysis of this work by Kyelem does not claim to have the required competence or even less the methodological tools necessary to apply the meaning of the word realism. It is not a model whose value is universally recognized”, but presents a relationship or even allusions between literary texts, hence the intertextuality. This realism will be witnessed thanks to the representative function of description, which is a value specific to realistic novels. All of which have a referential aim and serve to construct an effect of reality. Its representative function aims then at inducing in readers an illusion of reality, hence the abundance of precise details, almost maniacal encyclopedic information and hypertrophied close-ups on apparently secondary or even insignificant elements, but it also has an explanatory value: describing the milieu, the environment, is also giving keys to understanding the characters, as previously said. It aims at explaining the social world and to achieve total knowledge.

Dialectics is therefore established between the particular and the general. The characters, the singular individuals are described only from the time and space coordinates with a great luxury of concrete details. However, the description takes on a symbolic function: the characters are typified, the things serve as an index of a category of personalities, of a social class, of an environment. It is for this reason that the writer goes to the school of science to grasp this truth embodied in things. The writer reveals this truth by constructing knowledge about the world. Indeed, says E. Zola (1881), the goal is not to put ideas or facts at the end of each other, but to render each object presented to the reader in its design, its color, its smell, the complete set of its existence. Kyelem is also close to naturalisms. This is why there are descriptive sequences of the representative type which comprise the three major functions in this novel by Mathias Kyelem making them novels which tend towards realism: a mathesic function (dissemination of knowledge), a mimesic function (construction of a representation), and a semiotic function (regulation of meaning) which will not be analyzed in this work.

2.1. Descriptive sequences with a mathematical function / France and Montpellier

The romantic writings of Mathias Kyelem have descriptive sequences with a mathematical function; it is knowledge that comes from the inquiries and investigations of the author. Notebooks, files, encyclopedic dictionaries, and theoretical books, so many supports necessary for the realistic descriptor; the narrator of Kyelem's stories was not an exception to this pedagogical system which instructs its readers by describing its own real and verifiable knowledge. Indeed, these authors like Kyelem share the same encyclopedic will with those called realists whose goal according to Gustave Flaubert (1884), is indeed to summarize all the geographical, geological, physical, astronomical knowledge amassed by modern science, and to redo, in its own attractive form, the story of the universe.

the richness of his general European culture and his knowledge of books. Through the *see type* which is a means of inserting descriptive sequences employing some *looking characters*, in particular Angèle and sister Florence, who will discover that Montpellier is an "old town". In this excerpt the reader has access to the description which takes into account the distance which separates Montpellier from the "faculty of medicine" up to "place of the Comedy", "Antigone" which is a new district, "the Paillade" in the western suburbs, "the university campuses", "the zoo", but also some remote towns such as "Sète", "la Grand-Lump", and "Grabels".

In addition to these curiosities, the description will consider the climate of Montpellier while underlining "the daily high temperature" of the year, "40°C". She uses adjectives such as "calm" and "peaceful" to describe "the ideal city" for Africans who are used to hot weather. The description advances in its momentum while indexing other sites such as "Colombiere" and "Lapeyronie" hospital which "face" each other. It offers other information on the distance between "Grabels", "a town" located "about ten kilometers" to the "west" of Montpellier. These are precisions that come from the research and experience of the author that rank them on the side of exploitable sciences. Different from other students, a crucial piece of information specifies that "fourteen years old" is the age of students in "France". In the sense that in *The Experimental Novel* specifically relating the evidence of Material life experiences, Zola who believes that their quarrel with idealistic writers always starts from some irrational source, such as revelation, tradition, or conventional authority:

We naturalist writers submit every fact to observation and experience, while idealist writers admit mysterious influences beyond analysis and therefore remain in the unknown, outside the laws of nature. I call idealists those who take refuge in the unknown for the pleasure of being there, who only have a taste for the riskiest hypotheses; who disdain to subject them to the control of experience, on the pretext that the truth is in them and not in things (...)

We have to only comply with the school of science. No more lyricism, no more big empty words, but facts, documents. The empire of the world is going to be with the nation that has the sharpest observation and the most powerful analysis,"

Zola (1800)

2.2. *Discovering Burkina Faso and other knowledge*

There is the plausibility of information on Burkina Faso through the names and qualifiers that the descriptor makes available to his readers. This information can in turn be confronted with history and geography lessons or other referential sources. It is easily affirmable that Mathias Kyelem went to science school to grasp the truth that is in things. It is for this reason that Flaubert shares his experience of realistic writing in pre-editorial practice as translated in the following words.

I'm going to start a book that will keep me busy for several years (...) It's the story of these two guys who copy, a kind of critical encyclopedia in force (...) But you have to be crazy and triply frenetic to undertake such a Book (...) Do you know how much amounted are the volumes I had to absorb for my two fellows? more than 1500. My notes folder is eight inches thick (...) I have to learn a lot of

things that I don't know. In a month time, I hope to be done with farming and gardening, and I will only be two-third through my first chapter.

Flaubert (1884)

A cultural event in Burkina

"Cultural events in Burkina. It was particularly about the next Pan-African Film Festival in Ouagadougou, FESPACO..." P.101

The Koupéla-Tenkodogo axis in the past

"... He (Judith's father) spoke to Mrs. Balima about the development of the town of Tenkodogo... with nostalgia, the adventures of trips at the time when few roads were paved throughout the country. It was a real tough course, and it took about three hours to cover the fifty kilometers that separated Koupéla from Tenkodogo... the dust seeped into the suitcases. » p.94

The words of the wise Simeon; during the presentation of Jesus in the temple:

"O Sovereign Master! now you can let your servant go in peace, for my eyes have seen the extent of your goodness. » pg. 189

Novels

"Florence bought me three books... *The Little Prince* by Antoine de Saint-Exupéry, *The African Child* by Camara Laye, and *The Tales of Ahmadou Koumba* by Biraogo Diop. » pg. 48.

Some passages demonstrating that the description with a mathematical function cannot appear in a story without a preliminary search on the part of the possible descriptor. It is possible that Kyelem has already traveled or probably put his knowledge from books in order to instruct his readers. It is in the same logic that C. Michel (1978) says that the individual does not freely invent (all) his convictions on the state of the world or worlds, rather, he constructs them through social practices he receives from those around him. Any society does not "impose" on its members cognitive frameworks from which is constituted, within a community, a more or less stable and established basis of belief, constantly invested in the discourses that circulate there. Indeed, mentioning PFFESO (FESPACO), an abridgement of the Pan-African Film Festival in Ouagadougou, reveals only a reality far from fiction. It is an event that welcomes thousands of festival-goers whose knowledge does not suffer from any hesitation. Kyelem's narrator evokes the impassability of the Tenkodogo-Koupéla axis when the asphaltting of national roads was not effective. As a result, this descriptive pause recalls the degradable state of the axis in question characterized by "dust". An affirmative insertion which turns out to be right because the asphaltting of all Burkinabè national roads is more or less recent. "A real challenging course" and

“about fifty kilometers” are realistic part properties describing this road linking Tenkodogo to Koupéla.

In addition, the narrator of the work also uses the words of the wise Simeon during the presentation of Jesus in the temple. Such statements as “O Sovereign Master! now you can let your servant go in peace, for my eyes have seen the extent of your goodness” addresses Jesus to give him thanks for his mercy towards the world. In this biblical extract, the reader learns this word taken from an important book which is the Bible. The novel bluntly quotes African works and their authors such as *The Little Prince* by Antoine de Saint-Exupéry, *The Black Child* by Camara Laye, and *The Tales of Ahmadou Koumba* by Biraogo Diop which are the best known literary texts in Africa. . These different insertions in the story derive from verifiable investigations and knowledge.

3. Societal mimesis in the work

Descriptive sequences with a mimetic function have the sole and main role of setting up the framework of the story, the space-time in which the actors interact; they build the space-time of the story "its chronologic system" or its self-reference, and its "sociality" while presenting the actors of the story. Indeed, location is one of the most important criteria of mimesis in addition to the designation of places, characters, times by names with the intention of introducing a type of verisimilitude which is characterized by a concern for universality and justification. It is in this sense that these descriptions tell to educate by universal and timeless models. *The Thorn of the Rose* generally has plausibilities in the story that the different narrators tell. It is for these reasons that C. Grivel (1973) asserts: “(...) making something happen imposes localization. As long as the “where ...” is not registered, it is impossible to start, to invent the adventure. The narrative is founded by being localized”.

In addition, any designation makes it possible to discover indirectly the time in which the action of the story took place, because the narrator must say when, he must say where in the story which begins, develops or ends, sufficient, constituted, requires both local (locality) and temporality. In the same book, C. Grivel believes that without a mark of temporal and spatial data combined with other romantic values, the message should not be delivered.

3.1. Proper names of people by imitation and by ethnic area

A proper name designates any substance distinct from the species to which it belongs. In the whole of the studied corpus, it is very easy to find proper names of people, cities, villages, ethnic groups, countries, communities, business companies, and many others that the different narrators of the stories use to designate the actors of the story. These names bring a color of verisimilitude to what is said in the novel. Indeed, the reader finds himself in the story where the places and names of people are part of his knowledge or general cultures. These references are identifiable and tangible realities in their living environment or elsewhere in the world. It is a touch that stimulates understanding through these verifiable designations in encyclopedias. The proper names of people found in the stories explicitly describe the gender,

religion, marital status of the characters that perform there. The description makes the story realistic as well as the fictional characters; it creates the illusion of the real (like the setting in the theater) and gives an appearance of individual life to general types. These designations with representative values by confession and by ethnic area will distinguish the different first names that potential readers will be able to find in material society, hence the representative function of the description. Summarized in tables, they justify the reflection of Burkinabè society in the story of *The Thorn of the Rose*.

Table 01: Surnames by ethnic area

Name of the novel	<u>Mossi</u>	<u>Dagara</u>	<u>Lobi</u>	<u>Gourmantché</u>	<u>Bissa</u>	<u>Européen</u>	<u>Bobo</u>
<i>The Thorn of the Rose</i>	Bélemsigri, Sorgho, Sandwidi, Sorgho, Balima,	Somé, Somda	Kambou	Ouoba,	Bambara	Giraud, Maizi, Durand,	Sanou, Koné, Traoré, Ouattara,

Table 02: Names of people by denomination

Name of the novel	First name by denomination		
<i>The Thorn of the Rose</i>	<u>Christians</u> Judith, Michel, Angèle, Loth Dominique, Hervé, Gérard, Marie-Thérèse, Victor Florence, Marguerite, Pauline, Anselme, Olivier, Daniel, Micheline, Frédéric, Alice, Lydia, Chantal, Martin, Justin, Roland, Thomas, Nathalie Etienne, Sandrine, Micheline, Patrick, Germaine, Jeannine,	<u>Muslims</u> Salif, Aboubacar,	<u>Animists</u> Yembi,

To begin with, the first painting teaches in more than one way the anchoring of several ethnic groups in Kyelem's text, thus reflecting the "Melting-pot" of Burkinabe society. However, there are eight (06) large families found in the corpus, namely the ethnic groups "Samo", "Mossi", "Dagara", "Lobi", "Gourmatché", "Bissa", in addition to Europeans surnames whose actors also played a role to be taken into account because there is meaning when there is difference, hence the social conformity shown by Kyelem in his writings.

In addition, the second table indeed illustrates the remarkable presence of Christian first names throughout the corpus. Indeed, *The Thorn of the Rose* has more Christian names and fewer Muslim names; a disparity which is explained by the fact that the main actions took place between a renowned Christian family and the reception house of the Holy Help of the Sisters of the Christian Faith. Kyelem's work unhesitatingly uses the proper names of places to locate the characters in his text.

3.2. *Proper place names*

Kyelem used names of countries and continents named in *The Thorn of the Rose* for the sole purpose of making it easier for the reader to understand the story vis-à-vis the actions carried out by the characters. It is in this sense that we must understand E. Zola (1881), in *Of the description* that thinks that description no longer constitutes a rhetorician's pleasure; it no longer seeks beautiful style, but the *exact study of the environment*, the observation of the states of the external world which correspond to the interior states of the characters. It can therefore be defined as the restoration of a state of the environment which determines and completes man. It is in the same sense that Debray-Genette (1980) puts in phase a logic of space which structures a world.

Indeed, in *The Thorn of the Rose*, Burkina Faso is the country where the story took place. France is Angèle's country of residence; Togo the place where Judith conducted her cross-border trade; Africa, the continent which received help from Sister Marie Thérèse and her co-religionists; Ivory Coast, Mali, Guinea, the countries in which Dominique Koné the father of the heroine Judith did her internships and training for three years; the United States is a federal republic in which Daniel, Judith's husband, was leaving for a year of additional training.

In addition, the reader will find proper names of towns, villages, regions and communes of Burkina Faso in the corpus, namely: Ouagadougou, the capital of Burkina Faso where Judith will abandon her child and will come later to stay there; Bobo-Dioulasso, the second city of Burkina Faso where Judith lived before her exile; Dindéresso, a village surrounding Bobo-Dioulasso, Daniel's native village; Tenkodogo is a town located in the eastern region of Burkina Faso where Judith spent her thirteen years of exile; Saaba, a commune of Ouagadougou where Judith spent a few days before going to Koupéla; Sinkassé, the border town between Burkina and Togo where Judith crossed to go to Togo; Ouargaye, a provincial capital of Burkina Faso, notably Koulpélégo in the eastern center of the country, not far from which Judith received a surprise visit from her father when she was working for the UNDP; Fada N'Gourma, an itinerary of Judith in her escape or even a capital of the province of Gourma in the eastern center of Burkina Faso; Diapaga, a provincial capital of Tapoa where Judith crossed one night at some point during her escape; Ouahigouya, the capital of the province of Yentaga where Judith often went on missions; Koupéla, the town that Judith passed through before arriving in Tenkodogo; Yako, a gold panning town mentioned by Burkinabè students to their French correspondents; Boulgou, a province of Burkina Faso whose capital is Tenkodogo where Judith had gone into exile; Koudougou, the capital of the province of Boulkiemdé where Michel and his wife live; Loumbila, "a village about fifteen kilometers on the road to Kaya" (p.104) that the narrator indicates being the area which housed one of the two exclusive dams supplying the city of Ouagadougou in the past and Dori, the name of the town in the Sahel region that Judith mentioned to give her aunt a false address.

In addition, there are also proper names of French municipalities, streets, towns and buildings such as Hérault, a French department in the Occitanie region of France where Sister Florence lived; Prades-le Lez, the French village of Sister Florence; Paris, the French capital where Angèle went for the first time; Montpellier, the city where the family of Sister Florence Maizi lived; Valence and Lyon are the cities that Angèle

passed through during her trip by TGV; Rome, the city in which Sister Florence began her first mission; Languedoc-Roussillon is an old French region which corresponded approximately to the old Bas-Languedoc which had a great consideration for the association of Burkinabè of Montpellier where Angèle stayed; Saint Jean of Cucules, Saint Mathieu-of-Treviers, Fabrègues are towns and villages where African members of NGOs working for their integration in France lived; Sauramps bookstore visited by Angèle; Avenue of pioch of Boutonnet, Street in which the Durand family lived; Grabels, The Grand-Lump, Sète are the “communes far from the city of Montpellier. » p.45; Lyceum of Mas-of-tesse attended by Angèle when she lived in France; Tour Mont Parnasse, Eiffel Tower, the Arc de Triumph, the Invalids, the Elysée, the Defense and the Sacral-Heart are the sites that Sister Florence showed the neophyte Angèle; Bordeaux, the city where Thomas attended school; The Lapeyronie hospital, facing where Daniel had a room when he lived in Montpellier; Euro shop at Tati’s, Gallery the Fayette, Mono price are the shops in the city of Montpellier visited by Angèle; Fréjorgues airport, the airport where Sister Florence embarked for Africa.

<u>Continents</u>	<u>Countries</u>	<u>Cities/Villages</u>	<u>District</u>
Africa, United States, Europe.	Burkina, France, Togo, Côte-d’Ivoire, Mali, Guinée, Ghana.	Abidjan, Jakarta, Hong Kong, Marseille, Karachi, Anvers, Ouagadougou, Bobo- Dioulasso, Dindéresso, Tenkodogo, Koupéla, Sinkassé, Ouargaye, Fada N’Gourma, Diapaga, Ouahigouya, Yako, Koudougou, Loumbila, Dori, Hérault, Prades-le Lez, Paris, Montpellier, Valence, Lyon, Rome, Languedoc-Roussillon, Saint Jean de Cucules, Saint Mathieu-de- Treviers, Fabrègues, Mas-de-tesse, Montpellier, Fréjorgues.	Saaba, Wayalguin

Table 03: Compendium of continents, countries, cities/villages, and districts of the corpus

3.3. *Proper names of things, organizations and authors of literary works*

To succeed in the perfect representation of the actions and the characters of the text, there are innumerable designations of things which determine and complete the actors of the story such as the middle school diploma a diploma (BEPC in French) to which Judith was easily going to attempt her chance had it not been for her pregnancy; the Baccaalaureate G2, a high school diploma, and Masters are the diplomas

obtained in science of management by Michel before becoming an anonymous accountant; The bachelor, a university degree that Daniel planned to do; Doctorate, the highest university degree after the Master II also called advanced studies diploma (or *DEA* in French) that Etienne was preparing; Bible, the holy book of the Christian community through which Judith compares herself transformed into a statuette of salt like that of Lot, the sister-in-law of the patriarch of the said book when she expected to see her daughter appear before her at the orphanage for the first time; *HST*, High Speed Train that Angèle and Sister Florence had taken to get to Montpellier; *YCS*, Young Catholic Student association, one of the religious movements promoting the Catholic religion in Burkina Faso which collaborated with the Saint-Secours orphanage. The *DGUS*, Diploma of General University Studies that Nathalie was looking for in mathematics at the University of Bobo-Dioulasso; the *DSHS*, Diploma of Specialized Higher Studies, obtained by the founder of a body of reflection where Olivier Somda works; the *UNDP*, United Nations Development Program which hired Judith after her advanced level; Place *WAEMU*, West African Economic and Monetary Union which bore the name of a bus stop where Judith made her stops before going to her service, downtown in Ouagadougou; the *NGO*, Non-Governmental Organization created in Africa by various associative movements in French society precisely in Montpellier that Angèle had visited; the *UN*, United Nations, a project that had allocated one of its buildings to the *UNDP*, in Tenkodogo; the *CFA*, which designates “African Financial Community”, marked the amounts mentioned on the labels of French articles; Nelson Mandela High School in Ouagadougou, which twinned with Angèle High School in Montpellier; *FESPACO* in French, Pan-African Film Festival in Ouagadougou to which the students of the Nelson Mandela high school in Ouagadougou invited their friends from France; *The Tales of Ahmadou Koumba* by Biraogo Diop, *The African Child* by Camara Laye and *The Little Prince* by Antoine de Saint-Exupéry are authors of well-known novels that Sister Florence had bought for little Angèle at Sauramps bookstore at Montpellier; Spirou, Tintin, Asterix, Tanguy and Laverdure are comic books that Angèle discovered with delight on her bedside table; Yalgado, university hospital center of Ouagadougou where the ex-friend of Olivier Somda was accepted.

Finally, Kyelem ends with proper names from calendars such as January, the month in which Sister Marie Thérèse returned from France; April, the rays of the month to which Judith compared the joy that illuminated her heart; July, the month in which Thomas will return from Bordeaux where he was continuing his studies; August 30, when Daniel began to pack because he felt lonely without his beloved Angèle; December, the month of the interview between Judith and her adopted son, Anselme, in one of the churches of Tenkodogo; Monday, the day of the appointment of Judith and her father who were going to see the director of the orphanage with the sole intention of taking Angèle back; Thursday, the day of the first meeting of the

director of the orphanage with Judith; Saturday, the day Judith was found by her father after more than a decade of running away. It is in this sense that Marxist criticism attributes a power of elucidation of reality to the epic story of Balzacian realism *Illusions gone* (1843).

Conclusion

In the corpus studied, it is obvious that the narrators used innumerable proper names in their stories. Some names even bear surnames such as Koné, Ouoba, Ouattara, Somé, Traoré, Durand, Maizi, Belemsigri, Somda, Sanou, Sandwidi, Sorgho, etc. which are verifiable surnames in the various Burkinabè and European communities. Indeed, apart from the Durands and the Maizis, the other designations are surnames of ethnic groups in Burkina Faso: the Somé come from the Dagara ethnic group, the Sandwidi from the Mossé, the Sanou from the Bobo... In addition, the names of places (continents, countries, towns/villages and districts) really exist in history and geography lessons without forgetting the abbreviations, acronyms, months and many others that do not suffer from palpable sources in books and educational brochures. This mark of references is one of the proofs of the description of an object, an environment, a thing, an action, a state that the narrator exposes with the intention of defining all the elements that he uses in the development of his novel to better facilitate the understanding of the story by potential readers. These references are punctual anchors which indicate and specify the place, the time, the community in which the actions of the characters take place. They ensure ease and credibility for the reader. The realistic writer like Kyelem gives himself the mission of representing and making the reader understand the world in which he lives or has lived (Burkina and France) because his description also makes it possible to anticipate the rest of the story, to create warning signals, it can be visionary and metaphorical. The realist novel aims to express reality as faithfully as possible, to depict reality without idealizing it.

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