

Between the Expression of Violence and Education for Citizenship: The Koyo Song by the Example of Ekongo

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ABSTRACT

This study how much in the Republic of Congo, the relations of the power interest more spheres other than, traditionally political to allow the actors. Faced with the limits of their actions, to develop control strategies within organizations. This is to grasp the underlying logic and delimit the areas of uncertainty. Or interpersonal issues take precedence over the rationality of the system. The song Ekongo thus becomes an instrument on which the koyou are held with the discipline of the capacity, directed by Mbosis with the risk to undergo what could occur as in 1987 and 1997, or to become responsible for the drifts in the event of the turbulences of the capacity. It is an approach to analyze the new paradigms of political science with regard to social change in Africa.

Keywords: violence, education citizenship, song Ekongo

1. INTRODUCTION

We should not have written on this theme for, at least two fundamental reasons: The first is the risk of appreciation, through the song Ekongo, of all the culture of the Koyo people whose dance is part of the dynamic political in Congo Brazzaville by its obvious implication in certain parts of its political history from the years 1968 until today. It would be showing laxity not to interpret the behaviors of the actors and of certain traditional institutions in the game of political power. Our thesis [1] painted the background of the appropriation by the political actors of the basin department in the Republic of Congo, of the principles of governance of traditional institutions and, of the influence of non-democratic practices such as the place given to the ngangas, in the game of power to establish it,

extend it and even imagine their mode of devolution outside the prescriptions of the constitution.

This study on the song Ekongo integrates this logic of instrumentalization of cultural traditions and values by politicians in order to weaken them by giving them a coloring other than that which they hold, naturally.

The second reason is that linked to an awkward interpretation, and possible that one would give to the reading of this text, by certain weak minds and, little inclined to analyzes, thus stigmatizing an entire people, through the behaviors of some of its actors whose Ekongo dance has been displayed on a cultural level, for some time, as the reference on which everything must be read and understood. There will certainly be some who will adopt this last posture in an attempt to defend themselves in the face of the observations of the scientist who is called, in the same circumstances of social change, to read the behavior of social actors in their relationships with the evolution of social relations.

The accession of Marien Ngouabi to power in 1968 in Congo made, in the process, propel the Ekongo dance to the fore in the context of a political challenge where, certainly this president, koyo, needed the mystical influence local practices to reassure themselves of better power control. The Ekongo dance, the practice of which is shared with the mbosis and certain akwas, famous, moreover, courage, praises certain warriors and men renowned for their outstanding qualities of bravery to fix the spirit of the new generations on the identity values to defend and preserve. It therefore basically translates the expression of a culture, the transmission of a set of values, an identity characteristic of this people.

The song is, according to the treasure of the French language, a small sung composition, of popular

character, of sentimental or satirical inspiration divided into verses, often separated by a refrain [2]. In the life of the koyo, like most of the peoples of the Congo and, in Africa in general, the song is a companion of man or woman, on a daily basis. It allows him to rock a baby to fall asleep and help his mother or the caregiver to continue performing her daily tasks [3]. It reassures those who are in the village, listening to his cadences with a hunter or those who have gone to the river, to a successful hunting or fishing trip. Through it too, one can, passing through a village read and understand the atmosphere prevailing in it. In certain particular circumstances, especially that of death, it can be chanted to meet the requirements of the deceased to defend himself, in spirit, against the one who killed him. It also foreshadows, in other circumstances and, this most often in village communities, war and, mobilizes around the human and mystical capacities of attack or response depending on the strength of the enemy.

In Koyo country, the song thus has multiple and diverse functions related to the circumstances of the life and in connection with events which occur in a permanent way in the society. Okéra, to celebrate the twins who, in the imagination of koyo, are special by their nature with powers capable of blessing and cursing when they are not welcomed when they arrive in the world.

Ikango, to extol the power of the ngangas and to boast of his own protective practices to challenge wizards and mystical celebrities when in danger. It is the dance of ngangas initiated in the second degree, capable of communicating with the spirits of the invisible world to solicit and bring back to life lost spirits and, at the limit of difficult existence.

Mondo, among the koyo of Manga and, a part of the akwas around Ouhébot, Adiba, Imania, Atekou, Mongui and Otsombé with a masked dancer and invisible athlete, itoua l'oké [4] to mark, at the same time, relationships with the afterlife and, celebrate eternity.

Ikango a ngala, iboka and ikouma for the inter clan wars in order to compete for spaces and assert their identity. These three dances are, without a doubt, the bases on which Ekongo was constituted and built a certain influence rallying almost all the koyo space to the mbosis claiming, today, from Ebokou in the vicinity of 'Obouya, next to Oyo in the basin department.

This image of Ekongo has evolved more towards the force and violence around which it seems to have built its reputation and organized its audience with the politicians who use it to support the start of their political project.

In 1979, after the fall of President Jacques Joachim Yhombi Opango, the dancers of Ekongo were stigmatized and, taken to part to make them, by the

absurd Co responsible, of political grievances for which the latter would have lost power. A political thought seems to have even emerged to seal their responsibility and their alliance with evil: Ekonguisme. This philosophy which cemented the old principle of "divide and conquer" has since traced the line of demarcation between the koyo and the mbosis and, circumscribed the new strategies of conquest and, of conservation of power which appear in their new forms with the requirements of the moment. And yet, sharing the same culture and, practicing the same dance, the new masters shirked the attributes of this pejorative ideology in an attempt to justify the future reasons that will allow them to manipulate, at their expense, these people later.

It seems that by drawing its origins from more or less violent dances, Ekongo, drags the evils which were the basis of his birth, thus becoming, in the circumstances where political violence was registered as a principle of governance, one of the channels on which policies are based to assert themselves alongside legal structures whose army has remained, in all respects, the most coherent and completed form. Marien Ngouabi, president of the republic from 1968 to 1977 would have been, to a large extent, in his dynamics of accession to power, pushed by a certain Ossombo, a Koyo dignitary with whom Ekongo was played, regularly, in Brazzaville. It has been a symbol in the political conflicts that the Congo experienced in 1959, awkwardly, presented as north south, just in the political strategies of conquest and conservation of power. Contacts with this dignitary must have awakened in this young parachutist officer, feared and respected in the army, trained in the prestigious Saint Cyr in France, the reflexes of his ambitions appearing before the setbacks of the power of Massambat Debate as the only alternative credible to take power. The defense forces were therefore used to this end to achieve this ambition. It is clear that our objective in this study is to try to understand and analyze the reasons, basically, and the possible implications of the Ekongo dance in the political dynamics in the Congo. This approach is to be circumscribed in a more historical than sociological logic to show, through the sequences repeated in political history, the invitation of this dance in political dynamics on the one hand and, on the other hand, the role, perhaps not always visible that it played for the intensification and, the maintenance of the climate of disturbances and agitation leading to confrontations, often, murderous. The period from 1979 to 1997 seems to us the best able to experiment with this approach, but also that from 2002 to the present day where this dance seems to become more an instrument in

the service of politicians than a structure of the "unruly" as, formerly, qualified.

Problem and hypotheses

Reflecting on the song Ekongo, koyo from the Republic of Congo can raise awareness and, at the same time, attract attention. The reader may find it difficult to settle on the particularity of such an approach and, the interest of such an approach regarding the songs of a dance which would only translate, like all the others, the cultural values of this people. Here, remember, the singularity reads, by the fact that this dance tends, more and more by its audience with the actors in power, to become an instrument at the service of politicians because it invites itself to almost all movements official or not of the president of the republic inside the country with advantages and privileges to the dancers as if they were part of the presidential delegation with, undoubtedly, important budgetary implications although not new. These contacts of the actors of this dance with the high circles of the power give to the latter, we are certain, advantages that the administrative frameworks of a certain level cannot have thus translating a kind of theatricalization of the political field whose actors would have struggling to settle on the real missions for which they are responsible. These behaviors which are part of the new governance approaches of African leaders bring back to life the consciousness of these actors, the ease of access to the spheres of decision, the faith in the uselessness of the values of merit, sometimes, and the reinforcement belief in God, often in circumstances other than that truly useful for this purpose, and, the strengthening of esoteric circles as bases for supporting power or its conservation.

Our problematic is built around a central question and two subsidiary questions formulated as follows: The song Ekongo, in its multiple compositions, develops you messages of violence whose effects influence the personality and the character of the dancers in their environment of life or, does it profess you instructions of education in the values of living together and respect for human rights, the foundations of Koyo culture? This main question calls for two other auxiliaries which are formulated as follows: What interest, the political actors of the department of the bowl in power, mbosis particularly, today, have, vis-à-vis, Ekongo, inviting, to each movement, official or not, of the president of the republic inside the country, to embellish it? The koyo, including Marien Ngouabi and Jacques Joachim Yhombi Opango, were, successively, president of the republic, do they continue to raise the specter of a possible return to power, perceived by the current rulers, which would disturb their tranquility in management Business ? To all these questions posed, our

hypotheses are part of the logic of understanding the place, not observable, in a visible way that the Ekongo dance played in the strategy of conquest and management of political power in the Congo, of the empowerment of actors of this dance in certain sequences of political life and, of the balance and the distribution of the zones of influence of the power in the department of the basin. It should be noted that the song Ekongo conveys messages of courage and bravery which these people claim as symbols of their identity. It includes, in the process, the prescriptions related to education, respect for humanitarian values and living together as the basis of morality and citizenship. The political players in the basin, sharing the same political history as the koyo and, having with them more or less the same cultural values, have an interest in using Ekongo for two reasons:

Reassure the koyo, through the taking in hand of this dance, of the sharing of power which they also enjoy, by the proximity with the rulers with whom they rub shoulders and created the meeting bridges becoming familiar;

Present this dance, by the violent character which is recognized to it, by the absurd, as a weapon of persuasion against those who would try, outside the military logic whose force is acquired by the governors in principle, to use brutal and savage means to seize power. The dancers of Ekongo would be ready to play this role for this purpose.

Dance becomes a channel of control for an entire people. It offers, through the practice of some of its actors, weapons that we could, if necessary, turn against it in the name of the power to defend and, to keep at all costs. The power having kept in the minds of political actors, although we are in a democracy, the old logic of that which would dedicate its defense "at the end of the gun" as liked to repeat it Marien Ngouabi, koyo and, president of the republic from 1968 to 1977, assassinated to apply the logic he held of the conservation of power.

We can estimate that these people make neighbors tremble, in power relations, especially, those who govern with whom they have the same historical past linked to the struggles for the conquest and the conservation of power. References from history and testimonies collected show a certain ancestry, without any real foundation, in the imagination of this people over its neighbors.

2. METHODOLOGY

We wanted, for a scientific approach, and, at the same time close to our goal, to listen, above all the songs of this dance to scrutinize the messages they convey. We have the advantage of understanding this language and practicing it a little too. They are

performed solo in audio media in places of popular celebration, buses and in certain localities of the people we have often encountered. We also had the chance to experience certain dance sessions, especially the one that occurs before the lifeless body of a dancer or, following ceremonies organized in memory of a dancer. There, sometimes, certain demonstrations of the dancers give the impression of a dance with the allure of violence with the staging of traditional "djemes" knives expressing, beyond bravery, a certain hidden apprehension of violence. Testimonies too, although not explicit and veiled, were used to try to make our approach a little more reliable.

The documentary research, especially, on certain general aspects of the song was of great interest to us. It must be admitted that the aspects linked to this kind of research, in our environment are rare, the researchers avoiding the prejudicial stigmatizations, sometimes, with their career, sometimes with their life, the policy rarely accepting the opposite of what it exposes as reality.

3. THEORETICAL AND CONCEPTUAL FRAMEWORK

This study, on a theoretical level, finds very few elements on the basis of which it can be based. Fewer authors have been interested in observing, researching, similar issues including mixtures of traditions, initiation rites and political approaches. It is for this reason that the empirical work of modern sociologists has provided us with support to allow us to better understand our research approach. They are structured around strategies for conserving power by actors in power, in order to extend its domination and influence on the one hand and, on the other, to weaken potential rivals or areas and the structures capable of producing them by weakening them, this, giving them the impression, by certain privileges, of belonging to power and of counting in its management. They are operational and, more operational, in the control of the traditional local powers, embodied by the kanis and traditional notabilities, but also the churches of the new Pentecostal obedience with the organization of the council of churches of revival supported, for the case of Congo, by the first lady Antoinette Sassou Nguesso. Three sociological theories of great importance can help us to understand these approaches to policies in place of the traditional structures of knowledge transmission and on which is exerted a very great influence in the education of the mass :

Max Weber's comprehensive sociology; the interactionism of Raymond Boudon and the strategic analysis of Michel Crozier.

The first allows, through an integrated global approach, to read the behavior and the attitude of

social actors in relation to the constituent elements of their environment. She is interested in the subjective appreciation that social actors have of reality. It concerns the phenomena of beliefs, the meaning that social actors give to their lives [7].

Here, we can estimate that the policies made, more or less, a real reading of what the koyo represents itself in these relations with its close neighbors: a self-satisfaction of its being, related to a vision, unrealistic, of its past, in its relations with its neighbors, without reconsidering them too much in the dynamics of the evolution of the current world. This vision is based on the belief in the mystical foundations of existence which prevent us from reading, in the face of trials, the difficulties as they appear, but rather as we consider taking them by reserving a good part for the occult forces. These considerations are those which must have pushed Captain Pierre Anga to drift in 1987, and Lieutenant Jean Felix Issambo in 1997. General Yhombi, considered "coward" at the time of the troubles that Owando had known had better judged the stakes and avoided challenging the one whose strength was judged to be superior to his.

The second, the interactionism of Raymond Boudon (8) for which, human behavior is not a simple reaction to the environment, but an interactive process of construction of this environment. These people had to build their environment on the basis of "bita" therefore inter clan wars that they try to live in their conscience as producing, at all times, the same objectives. Colonial administrator Georges Mazonot [9] spoke of this in his writings indicating the resistance to Otsombe of mwene Yoka against white people making his citizens pay a heavy price. This goes to show how much this customary chief, who misjudged his opponent's strike force, opposed him at his expense.

The third and last is the strategic analysis of Michel Crozier [10]. This theory calls for the operationalization of the manipulation, though, real and palpable clues that the field offers. Whoever is in power, with regard to the supposed real or virtual influence of this people, instrumentalizes it, through one of the elements on which he is very attached, in order to both distract him and direct him towards goals that he sets for peace of mind in power management. It therefore has, under these conditions, the room for maneuver necessary to operate in this space without fear. He has absolute power in this space which he uses to absolutely corrupt.

There is power to note Crozier, when an individual A is able to obtain from an individual B a behavior which the latter would not have had without the intervention of A. To do this, A who has a certain freedom of action is based on a set of rules which codify B's behavior and which limit These theories

put together help to understand the interest, by the politicians in power, of carrying in their suitcases, wherever they go, inside the country during various missions, Ekongo dance or song.

What are we singing?

What are the themes that the song Ekongo highlights and develops?

4. THE EKONGO SONG: THEMES AND ASSUMED CONCEPTUAL APPROACHES

The song is the rhythmic expression of a thought. It expresses, in various and varied circumstances, what an individual conceives according to his mood, his state of mind and, often, in harmony with the environment. This is why Joelle Déniot [11], who studies the way in songs and, speaking of the situation of deportees in the Americas, notes for example that:

For people who love freedom, the genre repertoire of this period Talk about love, torment, suffering and falling. Their song will become the vocal mirror of these states of intense passion.

This means that singing does not always express the same things everywhere and in all circumstances. What cannot be said by the verb, for fear of reprisals, especially in dictatorships, can be consecrated in song. Sometimes, and often, it becomes a pretext for the expression of what one feels, what one claims that one believes to have been unjustly dispossessed.

his room for maneuver.

The song Ekongo does not go beyond this framework which responds to the logic of composition of all the works of the mind. It focuses its action on themes that allow man to travel, in the visible and invisible universe, the combination of which forms the basis of the social and spiritual life of koyo. It is about courage, the strength of the teachings of life in their various relationships, but also beyond, through the veneration of courageous spirits and death.

These themes are largely dependent on the song Ekongo, whose framework in this work is built around solo songs by Gilbert Mbouma.

This singer defines himself as, without being asked, in one of his audio recordings, born in Indanga "airfield" referring to his village in the territory of which the aerodrome is built Owando. This recording, rendered, alongside other group exploits whose cassettes will be reproduced later, all the honor and influence of the Ekongo dance.

He sings of courage, characteristic of the first koyo who would have the merit of braving dangers, without fear of the risks inherent in their acts.

A koyo a mbaka a djak'éwa yo, ménga a ngongo a ho l'éwa yo abia b'éwa ba li mwiéré

A literal translation for simplicity: The first koyo are they not dead so that the last fear to die. Those who die would therefore be objects of less importance.

Through these refrains, Mbouma invites the koyo to be brave and courageous in the face of the trials and difficulties of life. Confront them, without worrying about life, especially when questions of honor, ethics and responsibilities are brought into play. He invites them to minimize death and not to worry about it since it is a evidence from which no one can escape. Death is thus, in this perspective, demystify and demythify, in order to use exploits in life. To die, for his courage becomes synonymous with honor and, gives respect to the dead and his descendants who must keep the flame lit. Mbouma passes for an evangelizer, the one who brings the "good news" of salvation, the one who promises those who die for his courage, the eternal kingdom. This courage is an end in itself. Otherwise, you have to have it naturally, create the conditions to have it. This is where, by the absurd, he asks to procure them by mystical means, by consulting the ngangas and other actors in society whose skills in this area are proven. He gives proof when he sings: Ng'oya n 'ipoura a nganga ba bwa no Mbouma amba Borékambi.

Me, for that, I will look for fetishists who must consult for you Mbouma, the son of Borékambi. He addresses his son whom he finds, certainly, not courageous and able to produce the exploits which he hopes to expect from him or which he considers capable of achieving. Society in the koyo imagination is made up of constant and recurrent violence for which each family or group must prepare for the response. Defeat, if it takes place, must be honorable. The song Ekongo calls for this culture to be perpetuated and transmitted from generation to generation.

Ibaka dza b'abere ngoko?

How long has it been before a son can beat his mother?

There, one does not give to the son, the possibility of bringing in, a priori, common sense to analyze the attitude that she displayed to deserve this violence. They just open their voices to the reaction and, in the inability to achieve the desired result, proceed by the commission of a package, if necessary. The Koyo political authorities, to varying degrees and, in the hot weather of political struggles, had to pay, sometimes, too much for the songs of this dance. At one point, they must have pushed Marien Ngouabi, president of the republic from 1968 to 1977 to be a little more demanding than lucid with regard to his charges since Mbouma urged him not to lower his spine in front of young colleagues in power relations.

A k'okondi ondzanga n'abia ba ndzessi, nga n'iboma no ngoko Mboualé, nga n'iboma Ndongo l'Osséré.

If you fail in combat in front of your young friends, I will kill your mother Mboualé, I will kill Ndongo the Ossere. The worst thing a koyo can not accept is to promise to kill the mother and, the brother for the weaknesses observed, in combat, of his son and his brother. Marien Ngouabi had to remember these refrains evocative of Mbouma to order, forgetting, surely, that political logic requires flexibility and maturity in decision-making. He braved death by insisting on remaining influential, in positions of power, while all the indicators of socio-economic life were red. In front of the women of the structure of his party, he declares five days before his assassination that "if your country is dirty, it must be washed with your own blood". This unwavering commitment and determination to hold on no matter what the circumstances, can be encouraged by refrains from these songs which should thunder in his subconscious.

In 1987, another Koyo political leader, Pierre Anga, former member of the party's military committee, the body which prepared the funeral of Marien Ngouabi and led the country until the movement of February 5, 1979, perished in the forests of Ikongono, his native village, after having entered into conflict, for the division of the power, with Denis Sassou Nguesso, then president of the republic. At Owando, where he was under house arrest, Captain Pierre Anga was stimulated by the Ekongo dance which guaranteed him his full support. Military and officer, he had to minimize the force and the striking force of the army to believe in the subterfuges and the fanciful incantations of certain dancers of Ekongo who placed the occult powers of the ngangas, at the center of their action. General Jacques Joachim Yhombi Opango, former president of the republic and, koyo like him, arrested in the same circumstances and, for the same reasons, more or less, capitulated without resisting. He lived, a long time after, and died on March 30, 2020 in Paris. Later, in 1997, Lieutenant Jean Félix Issambo succumbed, following the death of his son, soldier Makoy Ngassaki, accused of having wanted to take the life of President Denis Sassou Nguesso in Owando, in the middle of the presidential campaign. The Ekongo dance also seems to have been at the center of his instigation after he was shown Mr. Ondongo as the one who hid the tomb of his son, Captain Pierre Aboya. The war of June 05, 1997 started there.

It also celebrates the strength and, praises the merit of certain koyo who have distinguished themselves in this area, by exploits. This, by proving in clashes

with others. Tendelet and Qkéra B'Okouango are sung among so many others as symbols of strength and inspiration for young koyo. These praises encourage the new generation and stimulate it in the face of acts for which force is called upon to draw inspiration from it and to act with the mystical support of these men considered, thereby henceforth as deities. This mark of reverence for strength and powers from above characterizes koyo in the first place. Counting on his encirclement by the soldiers, in Owando in 1987 during the events which cost the life to captain Pierre Anga, Mbouma says to have disappeared in front of soldiers. He appealed to the power of "pembe na mondo", kaolin and white powder, symbolizing the power of the ngangas. In addition to the courage that often turns or slips towards violence, the song Ekongo also teaches respect for the ethical and moral values, the foundations of life in koyo space. It should be remembered that ethics and morality are concepts with a strong philosophical connotation. The song Ekongo strongly appeals to it, building in the koyo man, a base that reinforces his sense of respect for human dignity and the principles of living together. Speaking of a whining man who complains that his child was lynched by supposed bandits, Mbouma wonders, singing:

B'aboma no mwana n'odzek'opé?

Are you killing your child or were you?

This question calls for some fundamental concerns which, beyond simple morality, refer to ethics.

The first concern is related to the security that must be built and, to guarantee those in charge. This concern finds its basis in the prescriptions of all the international texts governing the life of modern societies. The good father is the one who takes care of his children and ensures their safety. Here, this security seems not to have been well ensured or, it would have been with a certain negligence. Killing a child except by mystical means, which seems not to be the case here, presupposes a kind of violence on the part of the aggressor which would produce an expression of pain in the child. If the father were by the child's side, the attackers would have reacted, drawing the father's attention.

The second refers to prudence and, to the feeling of vigilance for the people and the goods on which your responsibility can be engaged.

The song Ekongo also teaches respect for man, whatever his status or the behavior he displays in society. Mbouma specifies, in one of his refrains:

Mbouandé n'éiba aberi l'kogni, boussa mbénga akani ilébou.

A dog that has flown is reprimanded for its gesture by having its owner hit a piece of wood, but on the day of the hunt, he is asked for his services as an animal tout. The dog in this community is used to support the man, especially, with the hunting of the

net. Although a thief, he owes him his merits in the field of hunting and tolerance must be in his regard. This is to say that this song reveals, deep down, the attitude to adopt towards others in community, the consideration of others despite their limits. A Christian teaching that refers to the virtues of love for one's neighbor. The fisherman is therefore not always rejected and stigmatized. He is punished with measure since everyone must recognize that he is a sinner. "Let him who has never fished throw a stone at this woman," says Christ to those who ask him for permission to stone the adulterous woman. Tolerance is therefore one of the virtues that these people teach and whose interest is expressed in the song koyo. She also teaches on the protection and security of living space, therefore the territory, its defense, its inviolability and its integrity. It stimulates, in traditional societies, without organized defense structures like the army, the young koyo to take care of themselves to keep the limits of their space intact.

Dzangué a nga obouka ékéna yo ékéna ni ngame obouka m'one.

No one can cross my territory, apart from myself the great. Mbouma, following the first koyo, reminds present and future generations of the importance of not compromising on the status of the land and the goods that may arise from its exploitation.

It also calls for solidarity, when defending a common cause deemed beneficial, not to betray when you have resolved to defend a cause whose consequences for success can prove difficult.

Odzoué bira n'abia ba ndzessi; ombia awé o bira binou waré awé m'apara awame.

An exhortation to courage, to solidarity to remind that in the middle of a battle, the other succumbs, instead of continuing the fight to avenge him and salute his memory, the companions leave the battlefield saying that the victim has fallen for his own interests whose money is the primary motive. She urges the koyo to be more active in life than passive and, dreamer expecting everything from providence; he must be courageous and take advantage of all opportunities to assert himself and consecrate the mark of his existence.

In short, the song Ekongo, at least the main part of the themes developed by the singer Mbouma, is situated, in his teachings, at the limit of messages linked to strength, to the promotion of culture and the affirmation of I koyo identity. The few refrains noted above in the text show how the framework of this song is built by a set of lessons on courage and, bravery as virtues, but also respect for human dignity in its complexity and the defense of its living space and the conservation of its biodiversity.

What are the elements, the combination of which makes the song Ekongo and, beyond, the dance

itself, be perceived as frightening the rulers of the department of the bowl, mbosis, in particular, and, arousing on their part, better control, by the proximity of acts, of the main actors of this dance and of herself?

At first glance, it is difficult to answer such a question. The least informed would not find any problem since the Koyo and Mbosi peoples have the same culture and, for the case of this dance, share the same practices and the same emotional reactions. They are all descendants of Kiba and Ndinga their legendary ancestors. This is perfectly normal for such an argument to have all its foundation and, logically, calls for no comments.

Others would pay no attention to thinking about it under the principle that "tastes and colors are not to be discussed".

Why would we seek to discuss the choice made on this dance to enhance the official and private trips of the President of the Republic within the country if it is one of his tastes?

And yet, at a time in the history of this dance, President Denis Sassou Nguesso, currently in power, would have even been president of this dance. Recently, his older brother Maurice Nguesso also had to hold office, which is a token of their faith in dance and a particular attachment to it.

Beyond that, the researcher, taking into account all these valid approaches, can always seek to go a little further and, try to interrogate the facts and the existing to better understand what is hidden. Two interests linked to power, its management and its conservation can, in addition to this interest, however legitimate, justify this attraction, even if the debate on their relevance can remain open. A first interest, the foundations of which can be justified in mastering the action movement of the actors of this dance, with unpredictable reactions and exceptional courage. It is a psychological and mental interest. It touches, by its character, the conscience of the man, dancer of Ekongo and, tries to transform it from the inside without he being aware of it. Power in Africa and the Congo, in particular, has a tribal and, ethnic background with extensions, in case the first two aspects present limits, departmental, although dressing the contours of democracy for its international legitimacy. It is in this that during the sovereign national conference, the power of yesteryear, held at the top by a man of the bowl and, mbosi was stigmatized and, qualified with regard to authoritarian drifts and, its economic weaknesses of "cuvétisation" to take later, a more precise outline of "mbochisation" to make all the mbochis and the men of the department of the basin from which he came, responsible for all the misfortunes of the country. The power that succeeded this one created itself the future conditions of its stigmatization although the president was elected on the basis of an ambitious

project "the challenge of a continent, the hope of a generation". Unfortunately, this displayed pan-Africanist ambition quickly fell into the tragedies of clanism and tribalism, which has since characterized all political powers in the Congo. Maba matatu, the three palm trees symbolizing the departments of niari, bouenza and lékoumou, strongholds of the president-elect, represented the insignia on the basis of which everything seemed to take shape and be built.

These behaviors, characteristic of an amateurism of the political elite from independence to the present day, show how much the cycle of violence, in all its forms, of manipulation and, incompetence in governance, at the top, is far from closing to make way for an elite committed to development projects.

It is this spectrum that haunts the minds of some leaders and is the foundation of their governance strategies.

With this in mind, the koyo who considered themselves to be in power in the past under the presidency of Marien Ngouabi and Jacques Joachim Yhombi Opango ill accept it being hijacked by relatives, including the main actor, Denis Sassou Nguesso, was elevated politically "by the former and, since considered koyo. This situation of "discontinuity-continuity" in the circumstances of violence and, of "humiliation" always makes dream of this people for whom, the new masters are trying to fluidize relations into shared cultural values. A way of reassuring that power is still under control. By having Ekongo under control, the new bosses use it, to reassure this people, always encouraged in the event of conflict, by this dance, and to demobilize it, at the same time, in the event of unrest since its main actors find, symbolically , in the new system, their account. The main actors of this dance see themselves, socially and morally and psychologically, doubly haloed:

In terms of social influence, including simple proximity and more or less permanent contact with people close to the regime and, sometimes, from the boss himself, provides moral satisfaction which we must maintain for the collateral advantages it offers. These contacts also allow these men to settle, at least a little, some of their problems, by recruiting into the defense and security services of their relatives, children and especially nephews. Morally and psychologically, the gaze of others changes on these actors who give the impression of chatting, often with the president, during their festive meetings and, in reality, of distraction, to better use them to advocate the virtues of peace in the pockets of resistance which we imagine that these people can continue to maintain. This vision is reinforced by the new banknotes which they bring back from these contacts, making them thus

available to the call of these chiefs for their pleasure, sometimes, in defiance of the charges linked to family responsibilities. These attitudes also allow those in power to embark on actions of generosity that forever mark the conscience of Africans, especially those who happen to be in urgent need. The great actors of this dance are sometimes assisted when necessary by the influential actors of power, on behalf of the President of the Republic. Those who die, far from their village, see their funerals taken care of, totally, by the actors of power. It is not excluded that the charges related to the burial and repatriation of their bodies will be insured. This was the case for the funeral of Mr. Ayessa, a great singer of the Ekongo dance, who died in Brazzaville and was taken care of for burial in his native village Oténdé. The case of Patriarch Mboka, notable of this dance whose personal involvement of the Head of State was manifest. His body was buried in Koyonganza, his hometown on the banks of the Kouyou River in Owando district. All these aspects, which are not exhaustive, show how much the song and, in reverse, the Ekongo dance is thus controlled to serve as an implicit support for power and to strengthen the authority of the chiefs over the koyo.

All these strategic constructions around this dance reveal a fear, manifest, towards the koyo which it is advisable to channel to direct their actions towards what the power wants than what they plan to do by themselves and for themselves.

Instead of fear experienced as a state of mind that we let appear in front of a rival that we fear the ability to strike in front of its own logistical means in competition of interests, the koyo seem, through this dance, challenge, sometimes at the cost of their lives, certain serious situations. This bravery has resulted in the people of Owando, on several occasions, using rudimentary means to challenge superior forces, and even institutions, to gang up behind the interests of one of his sons engaged in politics. These practices are legion, in Africa, even, when the game, as in the Pool department, still in the Republic of Congo, with Pastor Ntoumi, seems to be organized, partly with the blessing of the actors in power to better distract a party of the people whom they consider dangerous for power, for unacknowledged motives.

In 1987, the song Ekongo had to work and, the people of Owando and, the Koyo people, to accompany Captain Pierre Anga in his political fight. Faced with the fury of the army, the inhabitants of this locality organized their defense, stimulated by the jerky songs and rhythms of the Ekongo dance, to resist against the forces committed to overcome this officer. In 1997, Owando will experience the same throes, when the

current capacity using the aerodrome of this locality to transit the weapons will meet the resistance of this people organized around some courageous soldiers who had taken refuge there. The Ekongo song, again, played a part in the mobilization. The objective of this study was to try, by proven historical facts and, observation, to show the place of the song Ekongo in the construction of the personality and, the image of the koyo, in its relations to the power and with the power. Our exercise, basically, was to demonstrate whether the song Ekongo conveys messages of violence or contributes to education for citizenship. The song Ekongo as highlighted by Mbouma, one of the great singers, in solo, revealed to us the richness of the Koyo culture and, the fundamental traits that characterize living together and, the peculiarities of each people. Beyond that, our approach consisted in bringing possible light on the following concerns: What interest, the political actors of the department of the basin, mbosis, particularly, today, do they have towards Ekongo, inviting him to decorate inside the country, all the official or private missions of the president of the republic?

The koyo, including Marien Ngouabi and Yhombi Opango, were successively president of the republic, do they "scare", even without being in power, their close neighbors whose these two would have paid the price for their political patronage?

Our hypotheses which have been verified show that by making Ekongo a dance, in its own right of the presidency of the republic, the political actors in power hide ambitions which can be expressed, by two kinds of interests linked to the plan. psychological and mental and, socially.

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Psychologically and morally, the main actors in this dance, through permanent contact with the rulers and, by flirting with the circles of power, see themselves benefiting from certain advantages and privileges which would place them above the others. These contacts allow these actors to build relationships with those in power, relationships of trust which gives them, in social terms, various advantages in terms of solving certain problems related to the employment of close family members.

On the social level, this thoughtful proximity, thought and built by the authorities for their cause, allows the dancers, directly, to solve certain minor problems on the side of the actors in power, but, with a strong impact on the side of the beneficiaries such as the administrative positioning of certain executives, the recruitment to the public service and in certain public or private structures of certain young dancers or their relatives, in a universe where these same actors have created and maintained the conditions of pauperization advanced and constantly growing.

5. CONCLUSION

All these combinations contribute to the strategies of conservation of power, to maintain it as long as possible. Customary traditions and rites are presented as models of support for governance, for the well-thought out interest of the rulers, this to avoid sharing power and inscribing it in the dynamic of the modern vision of development. Edouard Balladur [12] would therefore have been right, to write that power is not shared.

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