

SPACE OF CONFRONTATION AND RESISTANCE IN 'YOUR FIGHT, BLACK WOMAN', BY KATENDE KATSH M'BIKA

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ABSTRACT

A greedy father, Mutoke Mwewa Lubundu, decides to end his daughter Kabibi Bwalya's studies in order to marry her off to Munga, a wealthy local polygamist. The father sees women solely through three functions: lover, courtesan, or mother. Hence the conflict. The two sides-traditional and modern-are opposed. They are poles apart. They are not on the same wavelength. Their interests are divided. They do not speak the same language at all. The defense of tradition is embodied by Kabibi's father and mother. The maintenance of tradition clashes with a progressive vision of the image of women in society. Kabibi Bwalya views the future with a critical eye. Facing her parents' veto, she defends herself, presents arguments, and confides in her beloved mother.

Keywords: Confrontation, Resistance, Social Space, Women's Struggle.

1.0 INTRODUCTION

This research is of significant pedagogical importance, driven by the reflections it conveys, which have proven fruitful. Through this article, we aim to elevate Congolese literature by focusing on this specific work. This study provides insight into how Congolese theater serves as a tool for raising awareness about the condition of women. It also contributes to highlighting a Congolese author who is still understudied outside of the DRC.

The object of study of this play, 'Ton combat, femme noire' [Your Fight, Black Woman] by Katende Katsh M'bika, is to analyze a textual and scenic space where two worldviews clash: patriarchal tradition and the desire for female emancipation.

By "confrontation," we intend to bring the play's characters into contact with one another to compare their opinions and clarify obscure questions. By "resistance," we mean the defense against certain behaviors, the act of opposing someone with force. It appears that the concepts of "resistance and confrontation" used in our article constitute two terms that convey the same reality: opposition. However, they carry the nuances noted above in their definitions. It should be noted, first of all, that the "state of the field" (état de la question) is a critical synthesis of existing writings that allows the researcher to draw a line of demarcation between them and the literature they propose to produce (Mumbal ikie: 2015, 6). Reflections on the theater of Katende Katsh M'bika abound in the DRC. Indeed, Larkey Kindom completed his final thesis on irresponsibility in 'L'arbre tombe' [The Tree Falls] by Katende Katsh M'bika in 2010. Wala Muwa addressed the image of women in 'Ton combat, femme noire' in 2014. We also note the doctoral thesis of Mumbal' Ikie, which studied contemporary Congolese theatrical text in

French: ideological content during the 32 years of Mobutu. This thesis analyzed Congolese theater, including 'Ton combat, femme noire', in 2010.

While these predecessors focused on the aforementioned aspects, we will set our sights on Ton combat, femme noire by Katende Katsh M'bika, presented here as a "space of confrontation and resistance." We will examine how confrontation and resistance manifest in this work. We will pinpoint these frictions, these oppositions, and these obstacles that form the backdrop of the targeted play by Katende Katsh M'bika.

The originality of this work lies in reading Ton combat, femme noire not only as a play of denunciation but as a true dramatic "space" where resistance is performed. Where critics have often emphasized Katende Katsh M'bika's moral message, we propose to see how the stage itself becomes a terrain of struggle, where the body, speech, and silence of the Black woman become weapons. This reading allows us to reposition the author within the current debate on engaged theater and African feminism.

In postcolonial African society, the issue of women is often caught between the weight of tradition and the demands of modernity. Contemporary Congolese theater has seized upon this tension to turn it into a place of denunciation and awareness. In Ton combat, femme noire, Katende Katsh M'bika portrays a woman who refuses submission and transforms her daily life into a battlefield. Why undertake this dissertation on Katende Katsh M'bika? Why the play Ton combat, femme noire? Why "confrontation and resistance"?

As a working hypothesis, based on the provisional answers sparked by the aforementioned questions, we respond laconically: "Why Katende Katsh M'bika?" He appears as the first Congolese playwright to have centered the debate on the thorny problem of the man-woman balance. He is the first Congolese playwright to raise the issue of injustice and discrimination between the education given to boys and that given to girls. It is therefore rightly so that Katende Katsh M'bika advocates for distributive justice, complementarity, harmony, and equal opportunity. The special attention that must be paid to the education of both boys and girls deserves reflection.

Ton combat, femme noire is one of his most successful plays. Its theme is universal: the status of women, gender parity, "Gender," women's emancipation, and women's empowerment. All these themes are widely discussed across the world. In doing so, Katende Katsh M'bika positions himself as a full partner in feminist movements aiming to value the subjectified woman viewed merely as a possession of man (a courtesan, a lover, a mother of children).

2.0 METHODOLOGY

The "space of confrontation and resistance" calls for a methodological arsenal. Therefore, to undertake this investigation, we will combine two approaches: the thematic method and the sociocritical method. Several techniques are used, notably:

1. Analytical reading: Dissecting key scenes of confrontation.
2. Analyzing the strategies of resistance implemented by the Black woman in the play.
3. Thematic analysis: Highlighting the themes of oppression, education, and dignity.

A theme is the explicit motif that recurs most often throughout a work; the leitmotif is the obsession, the haunting recurrence of the same motif, of the same ideas in a text, the repetition of the same preoccupation (Charvet, Gompertz, Martin: 1978). The sociocritical method will target the text. Thus, every work remains a textual totality, but one focused on society.

Our work is limited to the study of the piece *Ton Combat, femme noire* [Your Fight, Black women] by Katende Katsh M'bika. We will not cover the author's entire body of work. The analysis will focus solely on the representation of confrontation and female resistance within the dramatic text.

3.0 RESULTS: ILLUSTRATION OF SPACES OF CONFRONTATION AND RESISTANCE.

Before addressing this point, common sense compels us to recall the essential concepts of "resistance and confrontation." Confrontation consists of "bringing people into each other's presence to compare their opinions, to clarify an obscure question (Universal Dictionary 1554, 30)." It is the way of examining two things or two people at the same time, to establish differences, similarities, or to know the truth.

Resistance, on the other hand, "is the act of opposing, of standing firm, of maintaining one's position, of opposing fierce resistance to the enemy, the act of not yielding to someone's will. When the reader goes through the three plays by Katende Katsh M'bika, namely, *Ton combat, femme noire* [Your Fight, Black women], *L'arbre tombe* [The tree fell], and *La joue droite* [The Right cheek], they observe, on both sides, this confrontation and this resistance." Indeed, the opposition is constant. Neither side accepts defeat. Each party defends its position tooth and nail. No one wants to be defeated. Everyone stays the course.

a. Themes

The most emerging preoccupations in Katende Katsh M'bika's play *Ton combat, femme noire* are: the struggle and the generation gap. We will examine them one after the other.

1. The struggle.

It is an action against a force, a phenomenon, a harmful or hostile event, a fight, a clash between two people or two groups (Le Petit Robert: 1977, 378). This struggle in the play is embodied by the character of Kabibi Bwalya. The latter desires to go to university. But she is thwarted by her father, Mutoke, the apologist for custom. The girl Kabibi dreams of this preoccupation and determination in the excerpts below:

"I must enter the university (...) I cannot work. In our family, we do not yet have a doctor." (p. 14, 46.)

The Kabibi-Father Mutoke struggle generates misunderstanding; it creates discomfort between the two camps. The following lines pin it down:

"You don't understand, Kabibi. The crux of the problem is not money. It lies rather in the idea that your father has of current youth and of women." (p. 13.)

2. Generation gap.

The major theme that runs through the play *Ton combat, femme noire* is undoubtedly that of the generation gap. Indeed, "modern instruction is at odds with traditional instruction." (Mumbal Ikie: 2010, 495). We read the misunderstanding between the young and the old. Kabibi Bwalya and the proponents of tradition do not all look in the same direction. The young girl opts for university studies to help her family, her community, her country. But the traditional camp imposes an old person on her in marriage. Let us follow this dialogue between the son and the father, Mutoke:

Son: "Kabibi Bwalya is leaving us tomorrow. For the campus (...) father, she is enrolled at the University."

Mutoke: "No, Tubonge... Tubonge, she will not leave here without my agreement (...) With whose permission?" (p. 18)

The school space: confrontation and resistance through instruction.

School and university become the space of rupture. Despite family opposition, Kabibi Bwalya chooses her studies. Kabibi Bwalya is confronted with a retrograde tradition that would like to make her a second wife to Munga by interrupting her studies, thus stifling her ambitions. She cries out her drama with acuity:

"What to do, what to do, Lord? How will I manage? Answer me, you defenders of custom and tradition (silence). Is it true that a woman is only made to go into marriage? Can you confirm to me that she only came into the world to procreate? Answer me my sisters, my friends. You who oppose the march of the world. And you, young girl who flees responsibility (...) Yes, I feel the fight rising within me. It is a cowardly struggle, because it allows cowards to attack from behind..." (p. 15)

Intrepid heroes attack from the front; cowards, the craven, from behind to avoid reactions and slip away. The fight becomes unequal when one attacks the enemy from the back.

The public space: confrontation and resistance to social judgment.

In the street, the woman faces contempt and indirect attacks. Resistance also becomes internal. This confrontation in *Ton combat, femme noire* is first of all a struggle for the control of education. The sentence below is an act of ideological formatting. The father cancels any degree in advance. No matter the knowledge acquired, the woman's education must return to three functions: lover, courtesan, or mother. School is therefore not seen as a place of liberation, but as a waste of time. This logic aims to produce submissive women, not thinking subjects. Kabibi Bwalya resists this ideological confrontation with her father. Let us follow this dialogue:

Father: "A woman, regardless of her level of education, occupies one of three conditions: lover, courtesan, or mother." (p. 10)

Faced with this attempt at formatting, Kabibi leads a resistance through de-formatting. She refuses the mold imposed on her. Here, Kabibi reformats education herself. She gives it a new form: useful, scientific, and solidary. Kabibi literally breaks her father's ideological hard drive. Education then becomes the tool to deprogram stereotypes.

Daughter: *"Woman, don't you find it would be interesting for you to be consulted by a woman like you, a Doctor of Medicine, who, moreover, understands the problems of your life better and knows them better than anyone because she lives them day by day?"* (p. 10)

In this exchange, the confrontation reaches its climax. Mutoke confines the woman to a triple biological and sexual function, denying any impact of education: "a woman, regardless of her level of education, occupies one of these three conditions." Faced with this symbolic violence, Kabibi opposes resistance through her study project. She claims a "woman doctor of medicine," capable of understanding the problems of a woman's life. Resistance therefore goes through the revaluation of female knowledge and the creation of a new social status for the woman.

B. Confrontation-Resistance in Ton combat, femme noire

In Ton combat, femme noire, the "confrontation-resistance" is lived with acuity between the young girl Kabibi Bwalya and the father, Mutoke. Kabibi, the eldest of the family, obtains her State diploma. The mother, Tubonge, asks her daughter to look for a job instead of studying:

"..., I had hurt your father by helping you so that you could obtain the State diploma... Listen to me, my daughter! Look for a job. You work..." (p. 13)

Kabibi opposes. She resists her mother's proposals:

"I am in full possession of my intellectual faculties, I could not work for the moment... I will go live 'on' the campus." (p. 18)

The reader already reads resistance on the part of Kabibi. The latter and her mother, Tubonge, look in two diametrically opposed directions. They do not agree. Each tries to convince the other. For the mother, Tubonge, Kabibi must respect the conception one has of women. Indeed, in the collective mind of sub-Saharan Africans in general and Congolese in particular, the young girl and the woman are disregarded. "Men consider women as an object."

Kabibi, for her part, takes a retrospective look at the daily life of the traditional woman; she directs her life through studies. But Tubonge remains constant. She explains to Kabibi the following:

"...You don't understand Kabibi, the crux of the problem is not money. It lies rather in the idea that your father has of current youth and of women." (p. 13)

Kabibi revolts. She reacts violently:

"No! You have to get rid of these mentalities, don't talk to me about work, mama, I'm still young." (p. 13, 14)

Tubonge lands:

"Get married then." (p. 14)

The confrontation-resistance in Katende Katsh M'bika's Ton combat, femme noire is not only lived between Kabibi and her mother Tubonge. It reaches its climax with Mutoke, Kabibi's father. Indeed, Mutoke, the traditionalist, the defender of custom, opposes the future plans of his daughter Kabibi who dreams of becoming a doctor. Characterized by a strong personality, Kabibi revolts against custom. She insists on studying. But Mutoke's position is unequivocal. It transpires through this explanation he gives to his wife:

"...The world has indeed evolved. That's true. But what do we notice? Especially you young, people today... each of us would like to interpret traditional values in their own way. There, I don't walk. First our values. (...) No! Tubonge! ... Tubonge... she will not leave here without my agreement. With whose permission?" (p. 17, 18, 25, 26)

For Mutoke, a woman can only be "courtesan, housewife, procreator." It is unheard of for a woman to undertake university studies. The young girl must be kept in a state of ignorance. Kabibi does not agree. She resists, she does not approve of her father's reasoning. She wants to get to the bottom of it through this retort and these considerations:

"Papa, are there valid reasons to oppose my studies? (...) I must enter... To the university (...) What to do, Lord? How will I manage? Answer me, you defenders of custom and tradition. Is it true that a woman is only made to go to marriage...? I must study... For my parents, for my country. It is imperative." (p. 14, 15, 29)

But Mutoke's father shines by his intransigence. He is strongly anchored in custom. He embodies tradition down to the marrow. He illustrates himself as a true defender of custom and tradition. If Mutoke is the great defender of custom and tradition, Mukatenga is the defender of modernity. Indeed, he flatly opposes the traditional system that forces Kabibi Bwalya to marry. He campaigns for the emancipation and empowerment of the modern woman in general, that of the Democratic Republic of Congo in particular.

Mutoke explains :

"A woman who possesses degrees only brings amendments. (...) Guess the rest yourselves. What do you want for our country? Stable, united, balanced families, or jungles, choose! (Silence)" (p.36)

Mukatenga rejects Mutoke's arguments entirely:

"Is it normal? Is it logical, friend Mutoke, to apply, to have applied... currently... an obsolete custom? (...) You seem to forget a fact... Modern studies are subdivided into three cycles: primary, secondary, and university... Nowadays, the postgraduate cycle is essential... To educate a woman is to educate a nation." (p.26, 32, 39)

The reader discovers the same confrontation-resistance between Modukola and her brothers-in-law: Modukola is Mutoke's niece, cousin to Kabibi Bwalya, Munga's second "office"

[mistress]. Modukola is a pitiful character. She is frustrated because she does not give birth. She cannot stand these taunts and insults:

"You only eat all day long. You do not do the essential, the children. You only fill the toilets. You live your life in an unconscious way." (p.11)

The unspoken aspect of the discourse insinuates that she is useless. She does not give birth. She is good for nothing. African tradition castigates barren women. We recall here the pamphlets of the musician King Kester Emeneya, of happy memory, singing "mukar ekub," which means in Yans the barren woman, castigating and denigrating the barren woman. Modukola suffers terribly. She replies to the attacks of her brothers-in-law:

"I love my husband. What must I do? I am at the end of my strength. The essential cannot reside in childbirth." (p.52)

There is absolutely no rapport between Modukola and her brothers-in-law. They are on diametrically opposed wavelengths. The reader observes, reads the same confrontation-resistance between Kabibi and Modukola. Indeed, Modukola accepts that Kabibi Bwalya shares the husband with her in order to maintain her marriage with Munga, the wealthy merchant of the village, because her sterility compromises her monogamous marriage. Modukola defends tradition. She compels Kabibi to be a co-wife of Munga. She explains the rationale of her approach to her:

"Yes, I thought of you because my husband, pushed by his family, was thinking of marrying another woman. You understand his position well: acquiring money without an heir. With you, it is different. A woman would have cut the grass from under my feet (...) Who would have believed that one day we would live together? You say nothing? Are you not happy to share with me the fruit of my collaboration (...) We will live together? It is a question of habit. By becoming friends, we will sweep away the difficulties that will arise on our path." (p.46, 47)

Kabibi Bwalya rebuffs all of Modukola's proposals. She does not accept sharing a husband; she values her studies for her empowerment. The rest is secondary. She resists and explains herself:

"You thought of me! (...) I am a woman... A woman who knows how to love, hate, and incite hatred. Do not forget that (...) You think that one easily becomes friends? (...) You thought of everything. And if I don't have children? (...) Your assurance surprises me. You are sure that I will accept wealth and material tranquility! The fortune of others does not attract me (...) I must struggle myself until sweat floods me and strength fails me. (...) You speak to me only of money. I bet you dream of it. Let me work (...) We do not speak the same language. Listen to me, I would like to study human medicine and specialize in gynecology in order to help all the women of my country. I do not belong to you alone. Women like you are numerous." (p.47, 48, 49)

Modukola and Bwalya speak to deaf ears. They are not on the same wavelength. The reader reads the same confrontation-resistance between Ngoy and Modukola: Ngoy, son of Tubonge and Mutoke, younger brother of Kabibi, is 16 years old. He is against his older sister's marriage.

He would not want his sister Kabibi to interrupt her studies, her ambitions, her future projects. He says it:

"Do you know the difficulties that polygamy entails at the present time? (...) You surprise me, Kola. Don't you know that it is the man's selfishness that these women cultivate, care for by day, not to say from night to night? Only his animal instinct is satisfied. Not to mention his pride... (...) To enlighten you (a moment), in this story, Kola, you hold the final word. One single word from you is enough for my sister to win this fight. She must study. Listen: in our family, we do not yet have a doctor (...) Kola, you must ask yourself tonight about the decision to take (...) Bwalya Kabibi must study. ... By tomorrow evening, she must already be at the campus. Have you understood (...) With or without your agreement, Kabibi is going to the campus tonight." (p.45, 46)

Ngoy, like the Grande Royale in Cheikh Hamidou Kane's *Ambiguous Adventure*, decides on the case opposing Kabibi and the proponents of a regressive tradition. Kabibi must go to university and become a gynecologist. Modukola resists. Kabibi must be Munga's second "office"; she replies to Ngoy's attacks with vehemence:

"What are you telling me? Little Ngoy? (...) Know that love doesn't exist. Money is our denominator. [...] Do you know how your mother was married [silence?] You see... You are young and inexperienced. [...] Shut up! Your sister is not the last girl to become a 'mistress,' why all this drama?" (p. 45, 46)

Things are also heating up between Ngoy Tubonge and Kabibi Bwalya. Ngoy Tubonge, Kabibi Bwalya's younger brother, embodies youth in its vitality. He exhibits adolescent behavior: he plays sports. Teasing towards his sister Kabibi, he ends up understanding her and sympathizing with her. He becomes aware of his sister's drama. He breaks down the walls of fear. Curiously, Kabibi refuses to give him his meal, following their mother Tubonge's instructions, because he arrives home late:

"You always arrive after eight o'clock to eat alone. Stop this game. Mother has refused to set aside your portion of food... Thus, you will be disciplined. [...] The head of the household here is me." (p. 16, 19)

Ngoy is at odds with Kabibi. They are not on the same page. Both characters have different points of view. Ngoy Tubonge opposes her energetically. He claims his right as a son. He imposes himself as the leader after his parents. He has a massive superiority complex:

"So I couldn't eat...! I have a right to at least one meal a day, [...] I am the boss here, Dad stressed it well this evening. (He mimics the father's tone.) Kabibi, bring food for your brother! ... Yes Kabibi! How mean you are! Women like you wouldn't be able to study medicine... only one boss here, it's me... Do you forget that you were taken from man's rib? From my rib? ... You are inferior to me... The Holy Scriptures declare it with force... The woman must remain silent before the man. The Bible is clear on this." (p. 16, 19)

Ngoy evokes "ad crumenam" arguments. They pin Kabibi down. They are irrefutable. It is a crushing blow to Kabibi. The play constructs several spaces of confrontation: the family,

school, and the street. In each, the conflict between the masculine will to dominate and the feminine will for freedom is staged. The resistance of the Black woman does not pass through violence, but through three weapons: demanding speech, education, and sorority among women. The sociocritical analysis shows that Katende Katsh M'bika makes his heroine the mouthpiece of a generation.

- Thematically: the author denounces forced marriage, exaggerated dowries, and the silence imposed on women. The confrontation is therefore primarily ideological.

- Dramaturgically: the dialogues are lively and polemical. The heroine answers, interrupts, and refuses. The stage thus becomes a tribune.

- Symbolically: the "fight" in the title is not physical. It is an internal and social fight. Resistance is read in the refusal to lower one's head. Thus, the stage space becomes a microcosm of Congolese society where the future of the woman is played out. Furthermore, Katende Katsh M'bika shows that the Black woman's fight is a struggle against conditioning. Confrontation comes from those who want to condition education. Resistance comes from those who choose to recondition themselves through education. This is why the play remains relevant: as long as girls' education is conditioned, the fight will continue.

4.0 DISCUSSION

The results of our analysis show that the confrontation and resistance of the woman in *Ton combat, femme noire* by Katende Katsh M'bika are organized into three spaces: family, school, and street. This structure joins the works of other African playwrights who make theater a tool for social denunciation. In Sony Labou Tansi's work, the woman is also confronted with an overwhelming family and political authority. In *La Parenthèse de sang* [The Women's blood], the woman's body becomes the place where masculine power is exercised. As in "Katende Katsh M'Bika, as in the present study, conflict originates within the domestic sphere or the family. The family represents the only legitimate crucible for the genesis and dissemination of robust and enduring values (Katende Katsh M'Bika, 1987:1). The divergence, however, resides in the modality of resistance: in Labou Tansi's oeuvre it is frequently tragic and culminates in death, whereas in the work under consideration Kabibi's resistance assumes a constructive character."

University enrollment is a lever for emancipation. The author proposes a pragmatic resistance. Labou Tansi shows a sacrificial resistance. Werewere Liking, in *La Puissance de Um*, also portrays a woman who must fight against traditions to exist. Both playwrights denounce the weight of tradition as embodied by the father figure. However, Liking draws her resistance from ritual, spirituality, and female sisterhood. Katende Katsh M'bika emphasizes female strength through formal education, which reflects the Zairean context of the 80s, where school was perceived as the path to social advancement. In this vein, he demonstrates the extreme degree of the confrontation. The father does not discuss money or studies; he denies the woman's intellectual humanity. The excerpt: "Regardless of her level of education," Katende Katsh M'bika invalidates any degree in advance. For him, the woman remains locked in the roles of lover, courtesan, or mother. It is a reduction of the female body to the service of man.

Faced with this negation, Kabibi does not revolt through violence. She resists through discourse and planning. She is determined to materialize her progressive vision. Her question, "Don't you think it would be interesting...", is a strategy of resistance: she does not impose herself, but rather proposes. She uses or invents the figure of the "female medical doctor." This is a dual resistance. This confrontation and resistance of Kabibi Bwalya, initiated at home against her father, must now face social scrutiny. The fight becomes total.

Thus, Katende Katsh M'bika shows the process: family confrontation – resistance through the school project – affirmation in the public sphere. *Ton combat, femme noire* (Your Fight, Black Woman) is a manifesto play on the necessity of deformatting education to liberate women. The analysis reveals that the confrontation experienced by Kabibi is systematic. Within the family, Mutoke wants to impose a single format by reducing women to lover, courtesan, and mother. It is an attempt to deny female intelligence. A blow to the woman.

Faced with this violence, Kabibi chooses to stand her ground and go against the current. She does not respond with hatred, but with a plan. The "medical doctor" figure is a way to break the chains of patriarchy and found a useful sisterhood. The university becomes the place where formatting fails and patriarchy bites the dust. *Ton combat, femme noire* therefore remains a burning topical issue for thinking about female emancipation in Africa and around the world.

In doing so, Katende Katsh M'bika follows in the footsteps of engaged African women's theater. Like Tansi and Liking, she denounces patriarchy. But she distinguishes herself by her pedagogical optimism: for her, the resistance of the black woman necessarily passes through education and the conquest of public space. The play thus becomes a combat manual. The discussion therefore opens up to the necessity of further valuing this Congolese engaged theater in school and university curricula.

5.0 CONCLUSION

At the end of this study, it emerges that *Ton combat, femme noire* by Katende Katsh M'bika is undoubtedly the fierce struggle waged by Kabibi Bwalya for her emancipation and, consequently, the fight for the flourishing of the black woman. We will remember that in our days, conferences are held, and declarations abound everywhere around the theme of women (Mumbal 'Ikie: s.d, 33). Organizations in charge of human rights sensitize public opinion on this subject. All invest with the goal of proceeding with a meticulous and systematic unpacking of the woman's situation. This is why our country makes it a battle horse, even establishing male-female parity for humanitarian good. This new image of the woman, conforming to the norms of her society, is a real guarantee of development (Katende Katsh M'bika: 2015, 45). Its pedagogical interest lies in the fact that this play leads to concrete positions as potential solutions to improve the social situation of the black woman, considered an object of pleasure, an instrument of procreation, a machine for working the land and feeding the household, the housewife. All in all, *Ton combat, femme noire* is more than a plea. It is a true space of confrontation and resistance. The author stages the conflict between tradition and modernity, and makes the black woman the subject of her own history.

Through speech, education, and solidarity, the heroine resists and charts a path. This play therefore confirms that Congolese theater can be a powerful tool for social transformation. A

future perspective would be to study the reception of this play among the school and female public in the DRC.

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