AFRICAN LANDSCAPED SPACE: A CONSTITUENT DISCURSIVE SPATIAL SELF?

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Abstract

The environment is expressive of the occupants and of nature. This study questions the African interactional space as an expression of an organized spatial self linked to cosmogony. Indeed, the observation of environments in Africa specifies the place while revealing a game of the self for an interactive stake, revealing a constraint for its emergence and functioning (Maingueneau and Cossutta, 1995). This leads to hypothesize that, the space in Africa itself is a constituent discursive component of society. Thus, this space typifies the discourse, the setting, and the participants. Benin is taken as a place of exploration and the images of the spaces will be studied in terms of spiritual, royal and profane place to convey the organization and the 'constituent self' under construction for the expression of an African spatial self, constitutive of a real unreal. This semiotic-interactional study is rooted in the approach of analyzing constituent discourses to explore the essence of space in Africa.

Keywords*: Benin, space, archaeon, spatial self, discursiveness*

Résumé

Le milieu est expressif des occupants et de la nature. Cette étude interroge l'espace interactionnel africain comme l'expression d'un "moi spatial organisé et rattaché à la cosmogonie". En effet, l'observation des milieux en Afrique particularise le lieu, tout en dévoilant un jeu du soi pour un enjeu interactif laissant lire une contrainte pour son émergence et son fonctionnement (Maingueneau et Cossutta, 1995). Ce qui conduit à poser que, l'espace en Afrique en lui-même est une composante discursive constituante de la société. Ainsi s'il énonce, il typologise le discours, le site et les participants. Le Bénin est pris comme lieu d'exploration et les images des espaces seront étudiées en termes de lieu spirituel, royal et profane pour

dire l'organisation et le ''moi constitué'' en construction pour l'expression d'un moi spatial africain constitutif d'un ir-réel réel. Cette étude sémio-interactionnelle s'ancre dans l'approche de l'analyse des discours constituants pour explorer l'espace dans son essence en Afrique.

Mots clés *: Bénin, espace, archéion, moi spatial, discursivité.*

Introduction

Man is a communication animal. This logic of the Palo Alto school, while referring to the origin of humanity, challenges this reasoning being equipped with intellect and evolving within an environment (surrounding space). Thus, the study of the space of interaction of man is indicative of his historiography in terms of knowledge, links and the cosmogonic dimension. It is then not an affair of one: ''*cogito* (I think')', after ''*sum exist)*'' because ''binding''; and, ''binding'' due to its micro state that integrates the macro creation as a miniature expression. This *being* therefore expresses its ''self'' as having and being, sliding towards perfect union, constitutive of this being on both specific and global levels. ''Mon corps est là non seulement en tant que vécu subjectif, mais aussi en tant qu'objet de points de vue que je ne peux pas prendre et qui m'échappent ; il est ce perpétuel 'dehors' de mon 'dedans' le plus intime''[26] (E-M. Lipiansky, 2008, p.57). The 'outside of my inside', that's the entire question. Evolving between cognitive structure, object, experience, etc., the environment reveals man as he really is between assimilation of experiences, accumulation of knowledge, mutual apprehension of ''selves'' and manifest desire to self-expression. Do the constraints alter according to the speaker instance? What differentiates spatial organization ? How does man account for this source (archaeon) in the Maingueneau and Cossutta logic among 'self', 'other', and cosmogony?

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[26] Traduction : ''My body is there not only as a subjective experience, but also as an object of viewpoints that I cannot take and that escape me ; it is this perpetual 'outside' of my most intimate 'inside'''

The purpose of this work is to study the environment as a constraining space of expressive discourse of the 'self (essence)'. Thus, the organizational elements related to the source are listed to highlight the constituent spatial discursive self. This allows us to posit that, constraints of emergence and function found the 'spatial self'; also, the expressive elements of the organization reveal the source of the self, knowing it to be constitutive of space; and this source constructs interaction. In reality it is a questioning study on the African spatial self during human evolution in its surrounding environment. However, it employs the materials offered by the Beninese organized space to answer the question.

So the data accounting for the devices revealing the dwelling, the ceremonial and the individual organization of spaces. A set of signs that can allow us to see the effect of man organizing and revealing his state of knowing, the harmony with the inner and outer, and of involvement between two worlds: the *micro* and the *macro* (creation) are considered.

Thus, the study is philosophico-semiotic in order to elucidate the praxis that justifies each element in the environment ; opening the field towards ontology, the true nature of the human being, the communication animal. Consequently, each sign fits into the mythical triangle : sign-symbol-referent (C. K. Ogden and I. A. Richards, 1989 ; C. Lokonon & J. K. Gbaguidi, 2022 ; C. Lokonon, 2022, 2023). This to answer a single question: how the organization of space tells the source (the archaeon), the organizational constraints of design and rhetoric (D. Maingueneau & F. Cossutta, 1995) and allows us to trace the historiography of its existence (E-M. Lipiansky, 2008). This inevitably specifies the typologization of the participation framework and challenges the discursive construction to question the essence of *logos* for a rupture within paradigms.

To better understand our questioning, we introduce the spatial self in study (i), before approaching the analysis to address the African spatial self, expressive of a constituent

discursivity between knowledge and being (ii), sublimated by creation.

1. Brief Presentation of the Spatial Self Under Study

Everything converged towards a classical consensus as soon as one ventures into the realm of discourse analysis: the triad of discourse, namely: *logos*, *ethos*, and *pathos*. space is introduced to challenge a point on the globe: sub-Saharan Africa. Because, in Africa, the environment seems to be the first to speak to the occupants before inviting them to settle in it and unfold their being. So, space exists without human presence, it articulates and acts to construct an interaction. Even if one is purely modern and proclaims oneself against tradition, this still imposes behavior, whether voluntarily or involuntarily, for the self harmony in/and the space. Benin floods with such a construction where everything is message and especially the revelation of a being and its knowledge to say the being in its specificities in society. It is this state of affairs that inspires this study.

Made up of several kingdoms from north to south and from east to west, several and different populations, by their beliefs, their cultures, their social organizations for living together, establish it as a common entity under the influence of an exogenous force: colonization. This put an end to troubles, perpetual disruptions, and all kinds of violence for the imposition of one kingdom over another. It should already be remembered that the kingdom of Porto-Novo was the last to be subjugated for the colonized community in 1908 upon the death of its last king Tofá, often treated as the traitor of history. And yet, each kingdom has tried, as best it can, to serve its commercial cause at the expense of the other. Correspondences to the authorities of Bahia (P. Verger, 1968) prove this very well.

Le 24 juin, M. Basile, directeur portugais, était parti pour se rendre à Ardres[27], fut enlevé en chemin par des dahomets, qui l'y ont conduit sous une grosse escorte et l'ont mis au secret. Le même jour, Agaou, généralissime des armées du roi, investit le fort portugais avec ses troupes. Le 25, j'eus une audience du roi, qui prétend avoir de grands griefs contre M. Basile. Voici la plus grave dont ce prince me fit part : ''que depuis longtemps, M. Basile entretenait des liaisons avec les Judaïques de Popo et les nègres d'Épè et de Patacri, ses plus grands ennemis (…) » (P. Verger, 1968, p.173)[28].

From this excerpt of a few lines from the report letter to the Compagnie des Indes by Mr. Levet, on August 20th, 1743, at least four (4) kingdoms stand out: Epè, Dahomet, Judaïques, Ardres, and laid the foundation for the French colony, the Republic of Dahomey yesterday, today's Benin. It must be said that only one thing justifies merging of these kingdoms and their shared history to facilitate the task for the colonizer: this connection, which remained unexplained until recent times. This is explained by Y. Person (1975), through the Agasuvi origin, linking several kingdoms (Jaken-today Godomey to Ape-Ekpè) along the coast up to Xɔgbónù (Porto-Novo). This helps us understand that from the center of Benin to South Porto-Novo and the other regions before Itakon and Itakété, beliefs and cultures are interconnected, since originally there was a large Adra kingdom (Allada), then the war for the throne, the exile and settlement all along the route to regain peace. This enables

[27] It is necessary to clear up the confusion arising from the lack of official documentation, to recall here that, 'It is known that Porto-Novo was referred to in the 18th and early 19th centuries by the name Ardres or Grand Ardres. From the 16th century to the early 18th century, the name Arada Arda Ardra or Grand Ardres exclusively refers to the capital Allada, while Petit Ardres refers to the port, that is, Offra' (Person, 1975 : 228). Therefore, in this context, it concerns Allada which fell under Agbomè, as a retaliation against the Mother Nation from whom they isolated themselves due to succession reasons (P. Verger, 1968 ; Y. Person, 1975).

[28] Traduction : ''On June 24th, Mr. Basile, a Portuguese director, had set out to go to Ardres but was abducted on the way by Dahomey warriors, who escorted him there with a large entourage and held him in secret. On the same day, Agaou, the commander-in-chief of the king's armies, besieged the Portuguese fort with his troops. On the 25th, I had an audience with the king, who claimed to have significant grievances against Mr. Basile. Here is the most serious one that this prince shared with me : 'For a long time, Mr. Basile had maintained connections with the Judaïques people of Popo and the Negroes of Épè and Patacri, his greatest enemies (...)'' (P. Verger, 1968, p.173).

us to divide Benin into three (3) large parts : the Agasuvi and other zones, the Yoruba zone and the Northern zone.

Figure 1 : The map of the Benin spatial self according to the movements

Lokonon, juillet 2023

How did these separated parts become reattached? As this aspect is not the focus of this study, it needs to specify that the material is chosen in accordance with of this division offered by the historical evolution of this territory (spatial self), object of this study.

In reality, with this terminology, 'spatial self,' a blend of connotations between philosophy, psychology, and communication is created to transform space into a conceptualized place that offers a representation and expresses the archaeon, the distributor of knowledge in its entirety for unity. So, what is this space that communicates from all points of view?

2. Space as an expression of archaeon (source)

A single sign, as a constraint, makes a place, and its conceptualization either constitutes or deconstructs it into a mere object of emptiness, beckoning for representational construction. By this, just as classrooms offer the representation

of emptiness, named according to cultural, traditional, or institutional representations, 'school'; the bell, 'church' the symbol of balance, 'court'; and so forth; everything raises questions about space. An element that is not empty until a sign allows identification as such. However, the true question is : does the sign merely reinforce the representation of the place, or does it construct space as a subject of interaction ?

2.1. Organizational elements for functionnal emergence

A place exists because it emerges and functions as such. Each sign individualizes it as an interactive setting with participants, content and relational construction. Therefore, do the signs from which it emerges as a spatial self establish boundaries that ensure identification of the functional actors and the discourse organization, bridging already between space and the self, the self and the others, the spaces among themselves and the environment from which the spatial self emerges? But does this mean something philosophically?

> And thus, the intrinsic significance of our craft lies in the philosophical fact that we deal in nothing. We create emptiness through which certain physical bodies are to move…It is only the crass layman who thinks that we put up stone walls. We do nothing of the kinds. We put up emptiness (A. Rand, 1943).

''Emptiness'' a sign which questions through the triangle of C. K. Ogden and I. A. Richards (1989) in order to know what else is it, what is the meaning, what is the sens and which understanding so that it will be heard what needs to be understood ? For us ''emptiness'' is more than empty, it is all ; and african spaces seem to converge towards this.

At this level, the observation of the emergence of space in Benin highlights the development in terms of exterior and interior visual device, geometric shapes, and artistic-aesthetic designs. In terms of exterior and interior visual devices, there are four stylistic forms.

Lokouon, mars, 2023

Here, as shown in the images, access to this dwelling is through an external antechamber representing the entrance door through which the self engages with the space to take place before being allowed to move within it. There, it is hosted by a large courtyard with a podium, concealing behind it an organizational specificity of the space hidden from the view both for the occupants of the place and for those authorized to be there during particular circumstances (demonstrations, events, etc.). And on either side, a wall bench provides a place to stay while awaiting to enter the premises. Can one not read "elements of intra and extradiscursive connectivity in it?" (Maingueneau et Cossutta, 1995)?

Figure n° 3 : Spatial Self STYLE B

Sources : Documentaires ''Wanacka : la descendante du dieu Tonnerre'', Une pierre, un tchin, une histoire'' et ''Sur les traces de Ghâta Aza'' de Klemantine Lokouon

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Unlike the spatial self of style A, one can easily observe the disappearance of the enclosure with the antechamber, which served as the entrance gate to the dwelling, in favor of a spatial arrangement with a podium offered to the masses without further intimacy. However, other openings refer to a reality behind the space open to all. It is to be specified that the podium accommodates followers for meetings, consultations, as well as visitors. During large events, all dignitaries only have this space to await the chief before the start of the event. It is worth mentioning that the deities are also installed on the podium. All this is happening in southern Benin, among the Agasuvi people. This ''elements of intra and extradiscursive connectivity'' differ in terms of spatial organization between the two other large groups highlighted on the map of Benin, namely from the central region towards the southeast and the northern part of the country.

Figure n° 4 : Spatial Self STYLE C

Sources : Documentaires ''Sur les traces de gbèto Azo'' et ''Une pierre, un trône, une histoire'' de Klementine Lokonon ; et, … Nikki d'Anselme Awannou (CIRTEF)

Thus, this style C, while making the enclosure with the antechamber disappear, serving as a contact entrance with the residence for the site of the Yoruba king Abɛsan (who offered asylum to Tɛ Agbanlin in Porto-Novo) and the one representing

the first site of Soxa, the founder of the kingdom of Savalou, yet joins style A in the expression of identity through the mixture of forms and genres. While the one in Nikki, while opening onto a large courtyard on either side, reveals organizational specificity with boundaries. Also, to reach the main occupant (the king), the visitor is required to cross the large courtyard under the gaze of the occupants from all delimitations. From the representative object of a sign in a broad sense to the constituting informational indices, the constitution of the space addressed ''the legitimation device'' through a ''legitimated utterance'' for inscription in ''the social universe'', as highlighted by D. Maingueneau and F. Cossutta (1995, p. 115), in order to signify the source (the archè) imbuing for emergence and functioning.

It is nevertheless important to specify that all information about spatial organization before Tɛ Agbalin remains difficult to obtain, which leads us to be cautious regarding the spatial organization of the Yoruba. Even the kingdom of Kétu no longer truly reflects reality to deliver knowledge about the constraints. Nonetheless, it emerges from the three styles A, B, and C, an identity-based spatial organization, moving away from the 'insignificant spatial self' without an organizational philosophy. This allows us to affirm that all these sites refer to occupants assuming a position in society. Thus, style A and C result from the observation of royal places, and style B is related to sites associated with families rooted in indigenous worship with various deities. The question is : what is the difference with the site belonging to the mass, men without other statuses to the ones we just learn about in the city ? A constituent discourse, as suggested by D. Maingueneau et F Cossutta (1995, p. 115) does not "mobilize only authors but a variety of sociodiscursive roles"; as already asserted by the spatial self under study to justify each constraint for emergence, let alone for functioning.

Figure n° 5 : Spatial Self STYLE D

Lokonon, mars 2023

As shown in this figure, everything distinguishes the secular sites from the other sites, namely the absence of distinctive signs, the flatness of facades, anonymity, and lack of communication with the outside. Meanwhile, the other sites of styles A, B or C, offer layouts with geometric shapes and artistic-aesthetic designs. This undoubtedly expresses and constructs relationships while organizing the framework of participation. But it must be made clear that in the area of the Agasuvi and others, upon contact, from the outside, the space can convey 'I am secular'. Then, once inside, it begins by delivering a compelling discourse that leads to adapting your behaviors (attitude and language) before evolving within it so as not to fall into breaches of non-compliance with the codes of the environment. « Le caractère constituant d'un discours confère un statut particulier à ses énoncés, qui sont chargés de toute l'autorité attachée à leur statut énonciatif. Plutôt que d' 'énoncé',

de 'texte', voire d' 'œuvre', on a ici affaire à des inscriptions[29]» (D. Maingueneau et F. Cossutta, 1995, p 116). Inscription ? That is the point. But here, beyond what the authors develop, it's not just ''quotable'' or ''arche-text'', or ''arche-meaning'', but rather ''arche-knowledge'', revealing the principles of creation, the laws of interactions with the mega creation and the rules of life for the unity of self with creation.

This allows us to observe that from both the outside and the inside, an organization is devised to facilitate interaction between the self occupying the space (C. Lokonon and J. K. Gbaguidi, 2022) and the self choosing to engage with the space. Therefore, we can state that the following hypothesis: ''the expressive elements of space organization tell the source'' is verified. Thus, from the enunciation of what the place is to the unveiling of the knowledge that produced it, what does the African spatial self construct as an interaction?

2.2. *From expressing the source to constructing an interaction*

We evolve within a complex context of reality and theories, where multiple interactions interplay and intertwine to question consciousness and especially the prevailing paradigms up to this day about the discourse space. Indeed, everything here shows that there are the group(s), the cultural, the social, and the identity under the guidance of knowledge. In a context like that of this study, where everything seems to be organized in harmony, does it not all affect the interactive site from enunciation to interaction? This is what Section 2.1 provides; and it justifies the questioning pause for discussion at this second level of analysis.

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[29] Traduction : The constituent nature of a discourse confers a particular status to its statements, which are endowed with all the authority attached to their enunciative status. Rather than 'statement,' 'text,' or even 'work,' we are dealing here with inscriptions

Indeed, in the conditions of such a constituent space as demonstrated by this study, speech (word) questions and seems to shake and overturn all conventions upon discourse, rhetoric in terms of argumentation (*logos*), ethization and pathemization of speech. This challenges the human, this communicative being. So, doesn't this necessarily modify everything on the level of interaction?

From the various observed styles of the spatial self, the revelation of the source invites itself into the construction of the discursive space. Thus, speech questions arise to assert that, revealing itself as said orally, in writing, in images ..., it is both the result of intelligence and logic both in the diversity and in the uniqueness between itself, its bearer, the object and the place. This indicates that within a spatial self with such pronounced and deliberated constraints for its emergence and its functioning, does argumentation hold the same value as speech, or is it merely a component to bring us closer to the conceptualization of speech? Faced with various constraints of the emergence and functioning of space, we now know that the source organizes the interactive space. The problem is how does it organize it?

It should already be noted that the marks of the constraints, as noted in 2.1., reveal a modality of mutual knowledge and, most importantly, an awareness of it by all stakeholders, sharing a common doxa for the success of the exchange. "Communication is successful not when hearers recognize the linguistic meaning of the utterance, but when they infer the speaker's 'meaning' from it" (D. Wilson and D. Sperber, 1995, p. 23). This raises the issue of inference. But within a spatial self with constraints of emergence and functioning, what truly inferences? And what contributes to the construction of ostension in terms of information? This is the true core of what distinguishes the African spatial self and rekindles the discourse analysis debate.

We start with the basic assumption that, mutual information is obstructed on both sides and that the participation

framework is already animated by the actors; how is the perception of each other's intentions and information? It's important to clarify that the various styles of spatial arrangements offer, alongside the site, elements of artistic-aesthetic forms and design, as well as individual presence and the configuration of the participation framework. Ostensibly, these elements convey information and meaning, encompassing all intentions (is it as informative and communicational as elaborated so far? This is not yet the core of this study; we will sidestep addressing it). However, as emphasized by D. Maingueneau and F. Cossutta (1995, p. 117), it is the place ''to transcend the age-old oppositions of text analysis: (...) to deploy a framework where enunciative activity weaves a way of speaking and a mode of connecting people''. But in reality, all those constraints of emergence and functioning in this spatial self oppose content and container, support and transport, production and reception, representation and action, sender and receiver?

For us, every constraint embodies inference itself (C. Lokonon and Gbaguidi, 2022), meaning, information at its core, encompassing both mass information and interactive information (C. Lokonon, forthcoming). This implies that each sign not only refers but also symbolizes, communicating with all and unifying identity. It's more than a matter of 'latent transition end-to-end together with the representation' (T. Kipf et al. 2020), of 'control framework' (L. O. Wijdenes and P. Medendorp, 2022) for a reimplementation of interaction at its core. Thus, from shapes to writings, passing through artistic-aesthetic designs, speech and relationship intertwine.

✓ In terms of shapes

The geometric shapes revealed by this study serve both the content, the container, carrying mutual known information for all. Then we have the ''speech'' and ''the mode of connecting people'' as stated D. Maingueneau and F. Cossutta (1995). So,

when facing a certain kind of geometric shape, you know that, the entrance is both private and public, this means where live the king and his family as shown in figure n°2. However, it's important to remember that not every entrance is meant for everyone; the one intended for all is located somewhere specific.

Figure n° 6: The architectural plan of a royal Ajacɛ spatial self
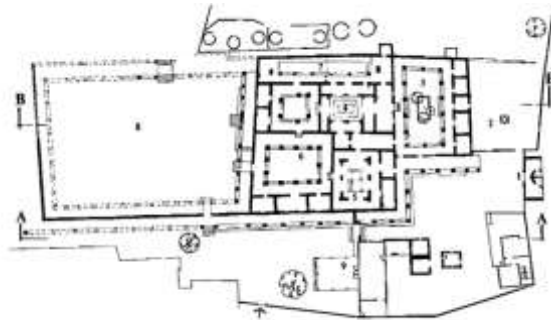
Source : A. Sinou et B. Oloudé, 1988

In this context, there is one language: 'not every entrance is for everybody'. So, the visitor needs to search the one dedicated for him in order to find inner peace. This also requires a certain attitude: whether the whole body is dressed or not, the head is covered or not, and whether the visitor wears shoes or not. Furthermore, this indicates the type of access: open, closed, or guided. In another context with spatial self Style B for deities, the constraints of emergence ensure that everybody understands that, it's ''entrance only for a member''. Then, it makes sure that, the space is both the medium and the message; and through the geometric shape, it constructs the relationship. The question is: which kind of relation?

And this is where the intelligence of speech comes into play. Who will enliven the discursive space in order to possess it? Who will be concerned about their image? Who will fulfill themselves through positions? Artificially, one might be tempted to say the occupant; however, do not the constraints of emergence remind each actor, in the space, their place? What

was noble blood yesterday? Yesterday, man was made God, he knows it, and he also knows what can happen to him when he steps out of line. So, a principle guides him: modesty; because he knows that he is what the Gods wanted him to be, what they wanted to make of him. And this is also justified by the organization of the entire space with a part reserved for divinities and ancestors; in short, space is not just a place, it is a place charged with all energies.

Figure n° 7: When ancestors and gods coexist with humans in the spatial selves of power expression

Sources : documentaires C. Lokossou et W. Chokki

According to the explanations of Sinou and Oloudé (1988, p. 47), the deceased ancestor has his remains located in zone 8, as shown in the centre of the figure, far from view and protected against desecration, just like the deities. Only one deity remains at the entrance of the space: Lɛgba, the guardian of the threshold, greeted on the left by another divinity of the Zangbetɔ cult in Porto-Novo, Kpakli Yaou - the chief of the Zangbetɔ. Beneath him, still to the left, is the dwelling of another deity, Zɛkpon, situated in the space dedicated to her. The others are scattered to cover the spatial self, a place of power; and sometimes share the

intimacy of the royal family - as is the case with the image of the ancestral residence with the Asaŋyan in the Savalou kingdom palace in the backyard and in the main courtyard of the Hɔnmɛ royal palace in Abomey.

> ''Il y a constitution précisément dans la mesure où un dispositif énonciatif [nous nous disons organisationnel] fonde, de manière en quelque sorte performative, sa propre possibilité, tout en faisant comme s'il tenait cette légitimité d'une source [pas vraiment, nous ajoutons ici: tout en dévoilant sa légitimité de l'Archè] qu'il ne ferait qu'incarner (le Verbe révélé, la Raison, la Loi.'' (D. Maingueneau et F. Cossutta, 1995, p. 119)[30]

This is also the interaction with the archéion; the source that floods and imposes the constraints of emergence and functioning for legitimation and for revelation about the reality; unreal-real.

✓ Regarding the writings and artistic-aesthetic designs

This aligns, at first glance, with the idea of ''closed statements where the specular and the speculative merge'', as developed by D. Maingueneau and F. Cossutta (1995, p. 118); but in reality, there is nothing closed in this spatial self. The individual must be educated, and education involves stages. Therefore, language is directed at everyone to facilitate coexistence in the space. As we demonstrated in section 2.1, particularly with Figure No. 5, spatial self style D, the place can initially articulate itself as profane upon contact and convey a different message upon further exploration; and this is achieved through one thing: writings. It is true that one might disagree with us in calling frescoes writings, but are they not, like words, signs that convey a discourse? Furthermore, as long as there are

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[30] Traduction : ''There is constitution precisely in the sense that an enunciative device [we say organizational] establishes, in a somewhat performative manner, its own possibility, while acting as if it derives this legitimacy from a source [not really, we add here: while revealing its legitimacy from the Archè] that it merely embodies (the Revealed Word, Reason, Law.''

signs called alphabets, can we continue to exclude everything else from the category of writings? Is not every sign left on a space a produced text? This is simply to emphasize how every person evolving within this spatial self knows and has been educated to read the texts produced through various signs, such as paintings or even simple or elevated frescoes. Thus, everything speaks, everything acts, and everything constructs interaction.

Figure n° 8: When painting and frescoes are used to produce the text (information)
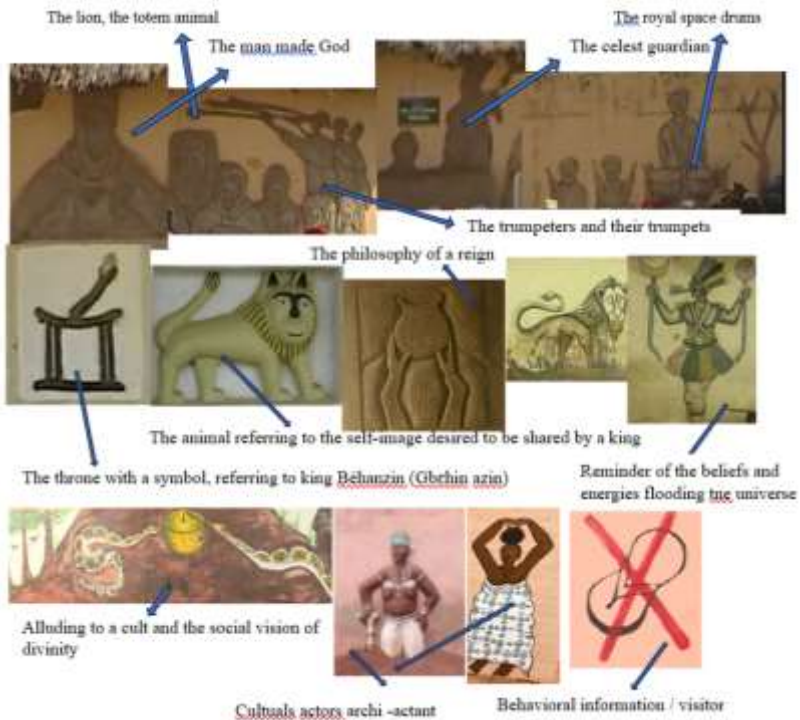
As shown by the various pieces of information conveyed by each image in this Figure 7 in terms of clues, referents, and symbols, we observe that the discourse is multi-layered, indeed, but it is made perceptible to all. Because, from the mother's

womb, the child of this spatial self is cradled by these images and immersed in this archè (the source) that shapes the space. Thus, the narrative delves into history, narrates the man-god (the king), the philosophy of creation, the guiding principle of the man-god, and behavioral acts in society. This is what establishes relationships and inevitably directs the discourse.

Therefore, the 'logos' is the core of this african spatial self. It is questioning human being to know if, as space that conveys to the construction of participants, the essence of word (it owner and it destiny), the constraints for emergence and functioning of place, what do he thinks to say about it (*logos*)? In reality, *logos* expresses itself in this study; but for the participants, its expression is deeper than what we known since. For occupant, it means and moving on in somehow, for the occupant, this means and behaves in a certain manner, and for the visitor as well; this study shows that it needs to make a pause and search about this. What the occupant does in this kind of space with word? Which meaning this let to the visitor so that he to can act with the same word? This calls for another studies.

Conclusion

"Men who wish to know about the world must learn about it in its particular details," said Heraclitus; this to remember a human being that, everything, each sign in the universe is Knowledge, instruction for his evolving within this universe. And everything takes place for the ''One'', that the human being moving for. So, in the context, where, each sign exists because of the construction and where nature imposes itself for human being, ''word'' starts to be for itself being and be; and; to have it become a long process. Therefore, african spatial self expresses this wisdom: having, being and to be. That is what reveals this study.

Furthermore, it should be noted that, if the following hypotheses: ''the expressive elements of the organization tell the

source of the self-knowing constitutive of the space''; and ''this source constructs the interaction" are verified then the general hypothesis "constraints shape the African spatial self" is also true.

Indeed, as demonstrated throughout the study, the space in its emergence is inherently constrained, a notion justified by the various styles observed, namely, the style of noble lineage, the ritualistic style, the profane style, at times hybrid, alluding to beliefs. Realities that guide men in terms of behavior - attitude and speech - in such a place upon contact. These aspects are further reinforced, as we had previously demonstrated, by other functional elements, such as the participation framework and the person, which constructs the participants, the information and the interactive site. In a single word, it is the place, as a source; this is why, while borrowing the terminology from Maingueneau and Cossutta (1995), we deduce from the data that, the african spatial self is a constituent spatial self, therefore from the source. So, we can say that space in Africa is an *archaeonic spatial self*. What challenges word (speech) in such a spatial self.

The word (speech) is inherently, within such a spatial self, the knowledge. This sets it apart from the Aristotelian conception to feverishly bring it closer to the Heraclitean one while really projecting it into African wisdom. Thus, "The logos is eternal" (Heraclitus, fragment 1) to be listened to and heard by man for learning. As emphasized in Dogon mythology, "the world is conceived as whole"; the One who defines creation.

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