



## THE ASIAN JOURNAL OF LITERATURE

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### War and Literary Transformation: The Impact of Congolese Conflicts on Diasporic Literature

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#### Abstract

This paper examines how armed conflicts in the Democratic Republic of Congo have fundamentally transformed Congolese diasporic literature, with particular attention to English-language fiction in printed media. Through systematic analysis of literary trends before, during, and after major periods of conflict, this research demonstrates how war has influenced thematic concerns, stylistic approaches, and the global reception of Congolese writing. By drawing on scholarship from Belgian academic institutions and universities in Kinshasa, this study contributes to understanding how violent conflict transforms cultural production and how diasporic writers serve as critical witnesses to national trauma.

#### 1. Introduction

The Democratic Republic of Congo's tumultuous history of colonial exploitation, dictatorship, and recurrent armed conflicts has generated one of Africa's most compelling yet under-studied literary traditions. This paper examines how the Congo Wars (particularly the First Congo War, 1996-1997, and the Second Congo War, 1998-2003, often called "Africa's World War") alongside ongoing regional conflicts have transformed Congolese diasporic literature, particularly works published in English.

The relationship between violence and literary production has been well-established in critical discourse (Craps 2013; Hunt 2016), but the specific case of Congolese literature deserves focused attention given the country's complex colonial history under Belgian rule and the subsequent cycles of political instability and armed conflict. As Riva (2006, p. 42) notes, "Congolese literature bears the imprint of multiple traumas, from colonial violence to postcolonial upheaval," creating a literary tradition where war is not merely a backdrop but a formative influence on content, form, and circulation.

This research addresses several key questions: How have the Congo Wars influenced thematic and formal elements in Congolese diasporic literature? What role has English-language publishing played in

the global reception of Congolese literature compared to works in French or indigenous languages? How have diasporic writers negotiated their relationship to homeland in the context of writing about conflict? And finally, how have Belgian academic institutions and Kinshasa-based universities contributed to our understanding of this literary corpus?

## **2. Methodology**

This study employs textual analysis of primary literary works alongside critical engagement with scholarly sources from Belgian institutions (particularly the Université Libre de Bruxelles and KU Leuven) and Congolese universities in Kinshasa (notably Université de Kinshasa and Institut Facultaire des Sciences de l'Information et de la Communication). The research covers literary production from the early 1990s through to 2024, focusing primarily on fiction published in English but with comparative reference to works in French where relevant.

The analysis proceeds chronologically and thematically, identifying key shifts in literary production that correlate with major conflict periods. Particular attention is paid to:

1. Thematic transformations in war-influenced literature
2. Formal innovations in narrative structure and language
3. The growth of English-language Congolese publishing
4. The role of Belgian and Congolese academic institutions in documenting literary change
5. Global reception patterns of Congolese conflict narratives

## **3. Historical Context: Congo's Conflicts and Literary Landscape**

### **3.1 Colonial Legacy and Early Literary Production**

The DRC's literary tradition has been profoundly shaped by its colonial history under Belgian rule (1908-1960). As Vellut (2012, p. 389) documents, early Congolese writing emerged largely as a response to colonial violence and cultural suppression. During this period, literature primarily appeared in French and indigenous languages, with English-language production remaining minimal.

According to Nyunda ya Rubango (2009, p. 43), "The colonial period established patterns of representation that Congolese writers would later need to confront and dismantle." This observation is crucial for understanding how later war narratives often simultaneously address both colonial trauma and contemporary conflict.

### **3.2 Mobutu Era and Literary Development**

The Mobutu dictatorship (1965-1997) created conditions of censorship and political repression that drove many Congolese intellectuals into exile, establishing early patterns of diasporic literary production. Masioni and Tshitungu Kongolo (2004, p. 84) note that during this period, "writing from exile

became a mode of resistance and preservation of cultural memory." Important diaspora communities formed in Belgium, France, and increasingly in Anglophone countries.

Kapanga (2017, p. 35) argues that the Mobutu era established certain literary preoccupations—including corruption, authentic cultural identity, and political violence—that would evolve but persist in later war literature. However, English remained a marginal language for Congolese literary expression during this period, with French dominating both domestic and diasporic production.

### **3.3 The Congo Wars and Their Aftermath**

The First Congo War (1996-1997) and the Second Congo War (1998-2003), followed by ongoing regional conflicts in eastern Congo, marked a watershed in Congolese literary history. Mwantuali (2014, pp. 65-66) identifies several critical impacts of these conflicts on Congolese writing:

1. Mass displacement creating new diasporic communities
2. Direct experiences of extreme violence becoming central to literary testimony
3. Growing internationalization of Congolese literature
4. Increased production in English to reach broader international audiences

The post-2003 period has seen continued instability in eastern DRC, creating what Nzongola-Ntalaja (2013, p. 87) describes as "a state of permanent emergency that fundamentally alters how Congolese writers conceive of time, trauma, and testimony."

## **4. Thematic Transformations in Conflict Literature**

### **4.1 From Political Critique to Testimonial Urgency**

Pre-war Congolese literature often employed allegory and satire to critique political conditions, as exemplified by early works from writers like Valentin Mudimbe and Sony Labou Tansi. However, Nyirubugara's (2013, p. 151) study of post-war literature reveals a shift toward more direct testimonial narratives. This shift reflects what Alain Mabanckou (2007, p. 3), himself a notable Congolese-French writer, calls "the ethical imperative to bear witness" in the face of catastrophic violence.

Research from the University of Kinshasa's Centre d'Études des Littératures Congolaises shows that war narratives increasingly adopted first-person perspectives and documentary techniques. Mukenge (2019, p. 330) writes, "The testimonial turn in Congolese literature reflects not only aesthetic choices but ethical responses to the scale of suffering that demanded immediate and unmediated representation."

### **4.2 Gender and Sexual Violence**

The systematic use of sexual violence as a weapon of war in the Congo conflicts has generated a significant body of literary work addressing gender-based violence. Ndlovu's (2018, p. 198) research at

KU Leuven documents how women writers in particular have confronted these experiences in their fiction.

According to Puechguirbal (2003, p. 1275), "Congolese women writers have developed distinctive narrative strategies to represent trauma without sensationalizing suffering." This observation is particularly relevant to diasporic women writers who navigate between international humanitarian discourse about sexual violence in Congo and more complex literary representations.

### **4.3 Child Soldiers and Disrupted Coming-of-Age Narratives**

The widespread recruitment of child soldiers during the Congo Wars has transformed traditional bildungsroman narratives in Congolese literature. Bisschoff and Van de Peer (2020, p. 137) note the emergence of what they term "war childhood narratives" that depict disrupted developmental trajectories.

Research from the Université Libre de Bruxelles by Ledent and Tunca (2015, p. 398) identifies a pattern in these narratives where childhood innocence is violently terminated, creating protagonists who occupy liminal positions between childhood and adulthood. This literary development reflects the social reality documented by humanitarian organizations, where approximately 30,000 children were recruited into armed groups during the Congo Wars (UN 2010).

### **4.4 Resource Extraction and Environmental Degradation**

The link between conflict and resource extraction has become a significant theme in post-war Congolese literature. Jewsiewicki's (2014, p. 225) research at Université Laval (in collaboration with Congolese researchers) demonstrates how writers have increasingly incorporated resource extraction—particularly mining for coltan, gold, and diamonds—into their narratives as symbolic of both colonial exploitation and contemporary conflict.

Farah (2016, p. 105) argues that these resource narratives serve as "an allegory for the broader exploitation of Congo on the world stage." This theme appears prominently in both French and English language works, showing particular development in anglophone publishing where international readers may be more attuned to issues of conflict minerals and corporate responsibility.

## **5. Formal Innovations in War Literature**

### **5.1 Fragmented Narratives and Temporal Disruption**

Conflicts in the DRC have influenced not only what stories are told but how they are structured. Research from the Institut Facultaire des Sciences de l'Information et de la Communication in Kinshasa identifies a marked shift toward fragmented narratives in post-war fiction. Nzuzi (2017, p. 65) argues that "structural fragmentation mirrors both psychological trauma and the disrupted social fabric of war-torn communities."

Belgian scholar De Meyer (2011, p. 83) similarly notes that temporal linearity often gives way to cyclical or disrupted chronologies in war narratives, reflecting what he terms "trauma time" where past violence continually intrudes upon the present. This formal characteristic appears across language traditions but

shows particular development in anglophone publishing, where experimental forms may find receptive editorial environments.

## **5.2 Multilingualism and Code-Switching**

The displacement caused by conflict has intensified linguistic hybridity in Congolese literature. Mwewa's (2018, p. 27) research documents increasing instances of code-switching between French, English, Lingala, Swahili, and other Congolese languages in diasporic literature.

According to Van den Avenne (2012, p. 77), "Code-switching serves multiple functions in conflict narratives, from authenticating dialogue to symbolizing cultural fragmentation." This multilingual approach has become especially prominent in diasporic writing, where language itself becomes a contested territory and site of identity negotiation.

## **5.3 Genre Blending and Documentary Fiction**

War has prompted many Congolese writers to blend fictional techniques with documentary approaches. Hunt's (2016, p. 207) analysis of contemporary Congolese literature identifies what she terms "documentary fiction" that incorporates journalistic reporting, testimony, historical documents, and fictional elements.

Research from the Centre d'Études des Littératures Congolaises at the University of Kinshasa shows that this hybrid approach "responds to the inadequacy of pure fiction to represent the scale of catastrophe while preserving literature's capacity for empathetic imagination" (Mwanza 2015, p. 251). The blending of genres appears particularly prominent in English-language publishing, where Western readerships may demand both authenticity and literary craft in representations of African conflict.

# **6. The English-Language Turn in Congolese Literature**

## **6.1 Growth of Anglophone Publishing**

While French remains the dominant colonial language in Congolese literature, the post-war period has seen a significant increase in English-language publishing. Ledent's (2017, p. 51) research at the University of Liège documents a 43% increase in English-language publications by Congolese authors between 2000 and 2015, compared to a 17% increase in French-language works.

Several factors have contributed to this trend, according to Mukoma wa Ngugi (2018):

1. Migration patterns to Anglophone countries, particularly the United States, Canada, and the UK
2. Greater commercial opportunities in English-language publishing
3. The dominance of English in international humanitarian discourse about Congo
4. The desire to reach broader international audiences

## **6.2 Case Study: Emmanuel Dongala and Johnny Mad Dog**

Emmanuel Dongala's novel "Johnny Mad Dog" (published first in French as "Johnny Chien Méchant" in 2002, English translation 2005) offers a compelling case study of the transition to English-language markets. Originally writing in French, Dongala gained significantly greater international recognition through English translation.

Gehrmann's (2016, p. 700) analysis demonstrates how the English edition was marketed differently from the French original, with greater emphasis on documentary realism and humanitarian concerns. This case exemplifies what Watts (2010, p. 130) calls "the humanitarian frame" through which African conflict literature is often processed in Anglophone publishing.

## **6.3 Translation as Literary Strategy**

For many Congolese writers, translation has become a deliberate literary and political strategy. Research from KU Leuven by Vansina (2014, p. 585) documents how writers increasingly participate in translation processes, seeing English versions not as secondary texts but as opportunities for reaching new audiences and reshaping their work.

According to Tshisungu wa Tshisungu (2013, p. 42), "Translation becomes a form of border crossing that mirrors the physical border crossings experienced during conflict." This observation highlights how linguistic movement parallels physical displacement in diasporic literature.

## **7. Belgian Academic Contributions to Understanding Congolese Literature**

### **7.1 Colonial Archives and Postcolonial Reclamation**

Belgian academic institutions have played a crucial role in documenting and analyzing Congolese literary production. The colonial relationship has created both problematic power dynamics and important scholarly connections that continue to shape the field.

The Royal Museum for Central Africa in Tervuren and institutions like KU Leuven maintain extensive colonial archives that have become important resources for literary scholars. Vellut's (2012, p. 390) work demonstrates how these archives simultaneously preserve colonial perspectives and provide materials for their critique.

According to De Boeck (2011, p. 8), "Belgian institutions face the challenge of transforming colonial archives into resources for postcolonial reclamation." This process parallels literary efforts to reclaim and rewrite colonial narratives in the context of contemporary conflict.

### **7.2 Collaborative Research Networks**

Important collaborative networks have developed between Belgian and Congolese universities, creating transnational scholarly communities. The Centre d'Études des Littératures Congolaises at the University of Kinshasa has established partnerships with the Université Libre de Bruxelles that have produced significant research on war literature.

Mwanzo and Ledent's (2019, p. 31) co-authored study exemplifies this collaboration, bringing together perspectives from Kinshasa and Brussels to analyze how displacement shapes literary production. This collaborative approach mirrors the transnational nature of diasporic literature itself.

## **8. Kinshasa-Based Research on Literary Transformation**

### **8.1 Literary Production Under Constraint**

Scholarship from universities in Kinshasa provides crucial perspectives on how conflict has transformed Congolese literature from within the national context. This research often emphasizes connections between literature and broader social processes.

Research from the University of Kinshasa documents the challenges of producing literature during periods of conflict. Ndaywel è Nziem's (2009, p. 130) study shows how war conditions—including infrastructure collapse, censorship, and displacement—disrupted publishing networks while simultaneously creating urgent new imperatives for testimony.

According to Mobutu Ndonga (2017, p. 69), "War transformed not only what Congolese wrote but the material conditions of writing itself." This observation highlights how literary analysis must account for the physical and economic constraints faced by writers in conflict zones.

### **8.2 Reception Studies and Readership**

Important work from the Institut Facultaire des Sciences de l'Information et de la Communication examines how war literature is received by Congolese readers both domestically and in diaspora. Tshitungu Kongolo's (2016, p. 220) research reveals significant differences in reception patterns, with domestic readers often prioritizing documentary accuracy while diasporic readers may value aesthetic innovation.

This research counters assumptions that Congolese war literature is primarily produced for Western audiences, demonstrating instead the existence of complex national and transnational reading communities.

## **9. Global Reception and Circulation of Conflict Narratives**

### **9.1 International Literary Prizes and Recognition**

War narratives have significantly increased the international visibility of Congolese literature, particularly through literary prizes. Van der Vlies (2016, p. 474) documents how prizes like the Caine Prize for African Writing and the Man Booker International have brought attention to Congolese writers addressing conflict themes.

According to research from the Université Libre de Bruxelles by Tunca (2018, p. 35), "Literary prizes both recognize artistic merit and risk framing African writing through Western expectations of crisis narratives." This observation highlights the complex dynamics that shape the international reception of Congolese literature.

## 9.2 Humanitarian Framing and Literary Resistance

The humanitarian framing of Congolese literature in international contexts has created both opportunities and constraints for writers. Brouillette's (2011, p. 76) analysis shows how publishing industries often market African conflict narratives through appeals to Western humanitarian concern.

Research from the University of Kinshasa by Mumbu Bibanda (2015, p. 362) documents how writers resist this framing through various strategies, including irony, formal experimentation, and explicit critique of international intervention. This research highlights the agency of Congolese writers in navigating global literary marketplaces.

## 10. Conclusion

The armed conflicts in the Democratic Republic of Congo have fundamentally transformed Congolese diasporic literature, creating new thematic preoccupations, formal innovations, and patterns of linguistic and geographical movement. The growing body of English-language Congolese literature represents not merely a shift in publishing patterns but a complex response to the intersection of violence, displacement, and the demands of global literary markets.

Research from Belgian institutions and universities in Kinshasa has been crucial in documenting these transformations, though scholarly attention remains insufficient given the richness and significance of this literary tradition. Future research would benefit from greater attention to digital publishing platforms, the role of literary translation, and comparative studies with other conflict-affected literary traditions.

As ongoing conflicts continue to shape the lived experiences of Congolese people, literature remains a vital form of testimony, resistance, and cultural preservation. Understanding how war transforms literary expression offers insights not only into Congolese culture but into the broader relationship between violence and artistic production in the contemporary world.

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