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The video "Anti-terro" of JB Mpiana: hunting bin Laden in the context of the rivalries of pop music stars in Kinshasa (DRC)

1.Introduction

Leadership war and stars conflict which come from popular music practice in Kinshasa, capital of Democratic Republic of Congo (formerly Zaire), have pushed the stars competing to imagine all possible strategies of struggles, inspiring themselves from the imaginaries of local and global registers to the point sometimes to force the aesthetic admiration of the audience sometimes to create confusion in the minds caught off guard, because of no double key for decoding the message. Thus, as a result of rivalry between the singers JB Mpiana and Koffi Olomide from 2001, alongside the live performances of the two stars of Congolese pop music at the Palais Omnisports de Paris-Bercy, the singer JB Mpiana, inspired by the deadly terrorist 11 September attacks, has brought to market a controversial eponymous video, "Anti-terro" (from CD *Anti-terro*), which in turn has prompted a rejoinder from Koffi Olomide in favor of his album *Monde arabe* (Arab World).

This video, which is in the context of local artistic rivalry and draws its scenario in attacks of Al Qaeda in America, is defined in a transcultural context, mixes two social contexts and articulates the local aesthetic strategy of derision with a political strategy mobilized in the hegemonic struggles between nations. In which terms the video in question is defined as a struggle strategy? How this video is built according to the film of the WTC attacks? How this fiction has been translated into a blasphemous symbolic work till to have prompted the Islamic censorship? How this local aesthetical registry was finally translated into the ability to anticipate (prophecy) or to have predicted the commando attack "héliporté" of the fortified residence of Abbotabad (Pakistan)?

These are the concerns of this reflection that crosses the musical field with the political and religious fields. It bases its understanding and explanation of the facts on the fields theory of Pierre Bourdieu, apprehending Kinshasa's popular music space as a field of symbolic productions in which agents, depending on their resources and positions they occupy in the field, mobilize strategies for the

challenges around the specific stake of the field. These strategies depend at the same time on artistic *habitus*, or socialization in the musical field. "Thus, the *habitus* of the artist has established in relationships with a field that originally regarded as secondary commercial successes: the capital to accumulate is primarily symbolic" (Bonnewitz 2002: 70 [translation]). The analysis of the video "Anti-terro" will begin (allow) to distinguish this artistic work as a strategy around a symbolic stake: the success, honor, leadership, but that relative autonomy or heteronomy of the field can convert into business, financial issue. Its involvement in the global registry will lead me to place this symbolic production in a double political and religious stake independently of subjective structures; that is to say, of consciousness and intention, of its author as musical agent competing with his rival.

Apart from the introduction, the economy of our paper will revolve around two main axes: the socio-historical context of artistic competition in the **Kinois** (of, from Kinshasa city, Kinshasan) musical field and the analysis of the video "Anti-terro." A conclusion will present the essence of ideas and the final point of view.

2 .- Structural history of the stars symbolic competition in the Kinshasa musical field

According to the constructivist structuralism of Pierre Bourdieu, "a sociology fully completed should obviously include a structures history that is the outcome at some point of the whole historical process" (Bourdieu 1987:56 [translation]). In other words, it is the sociologist, to understand and explain a present situation, to build, hard work, "the genesis of structures as they can be observed at a given moment in a particular field" (...) (Bourdieu 1987:56[translation]). The competition within the field of modern popular music began with the emergence of this culture in the colonial city of Leopoldville (now Kinshasa). The birth of modern popular music that has coincided with a urban musical practice, and therefore modern, will lead the musicians as their respective publics to come into confrontation around the symbolic stake of prestige, social honor, but also around financial stake and which determines the relative autonomy of fields (here, between musical and economic fields) or heteronomy of the musical field and convertibility of the forms of capital, the musical product ceases to be a very simple cultural, symbolic, but also becoming a commodity. The first stars of the urban popular song in the Congo appear around the years 1940-50. These are, like the griots, solitary singers who were accompanied by a musical instrument and played for the sake of art. This *autotélique* art or art for art will then cause the rivalry between the agents of the musical field quickly enlisted by the disc contractors in competition, originally Belgian, but mainly Greeks and Jews. They create record labels such Olympia (Patou) Ngoma (Nico Jeronomidis)

Loningisa (Papadimitriou), Esengo (Antonopoulos), which launch recordings in emulation and are located behind the first modern orchestras (Lonoh1969, Stewart 2000, Mfumu, 2006).

If the rivalry in the musical field, that is to say between music agents, is the first time a competition around the ability to launch a hit record, the 1950-1960's generation of Franco Luambo (OK Jazz), Joseph Kabasele, a.k.a. "Kalle Jeff" (African Jazz), Tabu Ley "Rochereau" inaugurates *mbwakela* (jokes) system, or verbal attacks that constitute struggle strategies, bordering on insult and targeting to torpedo the charisma of the other. Franco, for example, illiterate, will suffer from a lack of aura to confront Kalle, a former typist (cleric) formed in the colonial school and then came to music. He will answer his critics that *miziki ezali pona daka-daka te* (musical practice does not depend on secretarial skills), referring actually to the onomatopoeia *daka-daka*, which means the sound of a typing machine. Fans of the two stars will either cause or relay conflicts that fuel the daily life of Leopoldville as Brazzaville, the nearby capital.

As well in Leopoldville as Brazzaville, the struggle of clans swings in full. On one side, African Jazz fanatics, the other, those of OK Jazz. In Brazzaville, the discussions sometimes leave the music to get lost in other areas. And Franco, who is illiterate, is often derided. He is contrasted willingly to Kallé the intellectual, the Tino Rossi of Congolese music. It is not uncommon for discussions to end in quarrels and fights in rows. In front of attacks of which he is the object, Franco decided to take up the challenge. He learned French. But his performances, in the beginning, are hilarious (Mfumu 2006: 129[translation]).

Within the bands, the stake of fighting may initially be financial as it is known that the financial bulimia characterizes bandleaders, but the fight ends up taking a form of symbolic violence. "Symbolic "because it occurs in the sphere of meanings, or more precisely of the sense that dominated give to the social world and to their place in this world" (Mauger 2006: 206[translation]). Symbolic because we are situated at the departure or the arrival in front of a "hidden violence which operates primarily in and through language, and more generally in and through representation (...)" (Mauger 2006: 206[translation]). Entire songs are sometimes composed in favor of quarrels between former comrades of orchestra. During the sixties, we include in 1965 the singer-guitarist Franco's song "Chicotte" (bastonade) which is a strategy of reply to "Fake millionaire" of singer Kwamy Mushi outraged by the venality of his selfish old boss and friend within OK Jazz.

(...) Kwamy releases *Belinda* and *False Millionaire* (...) against Franco, his intimate friend. The origin of this diatribe, the musical equipment received as a reward after the show performed by OK Jazz, at the time of a family Tshombe's son celebration, equipment sold by Franco. Not having received his share from the sale of musical instruments, Kwamy decided to slam the door of OK Jazz, joined the Africa Fiesta

and created the song "False Millionaire" (Mfumu 2006:157[translation]).

And after the separation between *Seigneur* Rochereau and the guitarist Dr. Nico in 1966, the two rival artistic personalities engage from their respective groups in a new leadership war. They will then self-inflicted insults, notably through two titles-pamphlets: "Toyebi nganga na bino" (we know who is your sorcerer) from African Fiesta Sukisa (Dr Nico) to reply to "Likala moto" (burning ember) from African Fiesta National (Rochereau).

These general strategies of derision and replies mobilized against the charisma of the other will mark the next course of the history of symbolic struggles within the modern popular music field in Kinshasa. These struggles between celebrities who claim groups (music field) - as well as between their respective fans (music consumption field) - have not only external but also internal appearances, because within the same orchestra are define balance of power and meaning on the hierarchical (vertical) or homology (horizontal) level in order to capitalize material, social and ultimately symbolic interests. During the seventies, the emergence of young music bands, distancing themselves on the artistic level from the established practice by eliminating wind instruments, will be accompanied by a high dislocation and fission of music bands. The increase of groups as well as the promiscuity of musicians (**number of musicians**) will boost musical competition in the orchestral subfield and the music field as a whole in Kinshasa.

In this promiscuity, the rising of several young groups leads to competition between generations without eliminating competition inside generations. Given the success of the new generation, the old ones will develop smothering strategies among which laying off. Thus, in order to counter the triumph of the orchestra Thu Zahina, musician- record label owner Franco signed in 1970 a contract (Les Editions Populaires) with the orchestra by publishing on the side of a disc OK Jazz's songs and on the other those of Thu Zahina. "Commercially this strategy carries off successfully. But it is also the beginning of the end. Franco is striving to dismantle the group by managing the dismissal of some musicians" (Mfumu 2006: 209[translation]), and dancing girls coaches who become "Francorettes" (dancers) to compete with "Rocherettes" after being snubbed by a live of two bands, taking turns on the same stage (Mfumu 2006: 211[translation]). And the following year (1971), always in the context of their rivalry, when Franco, thanks to a Mobutu's presidential donation, offers cars to his singers and musicians who are on display in the streets of Kinshasa, Rochereau at his turn "" offers " vehicles (through the extraordinary conditions) to his musicians"(Mfumu 2006:217[translation]).

Competition among the stars also passes through non-artistic means as using the services of stars' bodyguards, henchmen and thugs of the city that can go cause trouble at the concert on to beat rival or a dissident. *Bills'* culture of the fifties until today characterizes the behavior of pop stars and ways of managing bands. The Bills are at the beginning a marginalized urban youth, uneducated and jobless young people who got drunk American films which they began at once to imitate the heroes (cowboys opposed to Indians): Bill Lancaster, Buffalo Bill ... The life of Bill was riddled with violence through the battles of rivalry between different factions separated by inviolable borders of their districts or municipalities, but also the gang (mass) rape of girls and the protection of the weaks. Besides the violence, "which characterized the Bills, it was primarily the use of particular slang, *hindoubill*, a mixture of French, Lingala, English and local vernacular languages "(De Boeck and Plissart 2005: 39[translation]).

The success of Trio Madjesi (Sosoliso band) in 1972 sparked off the jealousy of the "Three Musketeers" (Franco Rochereau, Verckys). Bot Soto and his bills have been involved in sabotaging the third concert of the orchestra at the bar Vis-à-Vis.

The fourth concert of Sosoliso takes place at Kintambo that insiders call Las Vegas, at Délice Bar. At two o'clock in the morning, while the concert in full swing, Soto Bot and other Bills of Kinshasa zone [commune] get in this bar to disrupt the evening. But they did not anticipate the reaction of Kintambo Bills, the Yankees, Bingema, Vieux Porin, Durango, Kumaye triggering off a pitched battle (Mfumu 2006: 228[translation]).

In 1973 the first clip experiment was attempted in Kinshasa onto film 16mm, by the director Celestin Mansevani and the editor Paul Clary Manvidila. "This test was to illustrate the artist-musician Tabu Ley (Rochereau) 's song" Nzale ". The director has followed a very specific approach: he began by auditioning the song, mastering the content before writing a script and a "story board" from which he finally made the clip" (Kikene 2000:20-21[translation]) . The experiment continued with the Lutumba's song "Mabele". But financial and technical difficulties (heavy work tool: camera, film support ...) have plunged the Congolese clip art into lethargy until the 1980s thanks to "the introduction of light video on TV "(Kikene 2000:21-22[translation]).

In the eighties, the music video that remained at the stage of babbling in Congo is still confused with playback system, further with illustration of the themes mentioned in the song with pictures (Interview with Bobina 1998). Several artists will continue to use the VHS to promote their musical works. From the late nineties far till now, the video clip becomes more democratic, and is specializing in the favour of all-digital revolutionary technology to the point that music CD cannot

be released without its digital video version. But alongside the African perestroika, the anomie that affects the climate of political transition is reflected also in the musical field. The Kinois musical practice that has regained international wingspan (concerts at Olympia, Zenith, Bercy ...) is yet characterized by more violence, through stars' stage nicknames, exhibitionism of fetishized property (luxury cars, villas and Parisian costumes), titles and songs content, scenarios of clips, media and public behavior, just like the struggle that comes on political space (Tsambu 2004) .

It is for this reason that, for example, to strengthen their charismatic capital Kinois stars refer to local (traditional) mythologies or modern and globalized by taking on stage names or by upgrading those acquired for a long time such as " Roi de la forêt " (King of the Forest), "Maréchal" (Marshal), "Trinita Bush," "Rambo," "Sarkozy", "Benoît XVI " (Benedict XVI), "DiCaprio" , "Monstre d'amour" (Monster of Love)..., nicknames all of which reflect the challenge of leadership, power, *libido dominandi*, and "social magic", that is to say "the power to create stakes, to decree what is worthy of note, what it is supposed to get involved and fight (...) "(Chevallier and Chauviré 2010: 103[translation]). They will still be measured by the stage performances at the stade des Martyrs (stadium of the Martyrs) in Kinshasa (100,000 seats), but also internationally by the prestige of having played and completed Zenith, Olympia and the Palais Omnisports de Paris-Bercy. To do this, they make full potential strategies. That is what justifies the dispute between artistic celebs JB Mpiana and Koffi Olomide through the clip "Anti-terro" which in turn produced a rejoinder entitled *Monde arabe* (Arabic World).

3. - The "anti-terrorist" JB Mpiana hunting Bin Laden: between local and global strategies⁽¹⁾

On 22 September 2001, JB Mpiana stepped on the stage of The Palais Omnisports de Paris-Bercy (POPB). And yet that day, United-States were experienced within their motherland terrorist attacks later claimed by bin Laden and Al-Qaeda. Paris and the entire Western World were on alert. But, before appearing on the stage of Bercy, the star JB Mpiana stated on Kinois television that he was preparing to "correct Bercy with red ink". In other words, neither Koffi Olomide, the first African to perform in this prestigious Hall, neither Werrason, all Kinois stars of Bercy, would do better than him. This planted the dual decor (background), global and local, which has prompted the "Anti-terro"

¹ Certain ideas developed in this section have been lightly touched in the paper « Popular Music and Religious Censorship in Kinshasa » (sent off to press) presented while the Workshops and Conference on the theme of "Tuning in to African cities: popular culture and urban experience in sub-Saharan Africa", during the 7th Cadbury Fellowship, held at the Centre of West African Studies, University of Birmingham, England, and at the International African Institute of KUL, Leuven, Belgium, from 1st March to 8th May 2010.

clip and eponymous album. However, given the involvement of Congolese music stars in illegal immigration, the Western embassies closed their doors to Kinois musical bands, and it was later, in 2004, that JB Mpiana got the opportunity to travel to South Africa to release his disc and video clip.

Here is the video storyline: an exploding noise is followed by smoke from a building to remind the view of the hyper broadcasted images of 11 September 2001. Someone, bushy bearded and dressed in a white djellaba – an allegorical representation of bin Laden—attempts to place within a building, i.e. the World Trade Center, a suitcase bomb near to explode. The Terrorist is surprised, captured and handcuffed by a commando of four persons. But it is a whole troop of Special Forces which is mobilized in the operation that Navy SEALs will call actually by the secret code "Geronimo". After his arrest, the choreography of troops in uniform (red berets) shakes, war cries are launched: *Nsaka ve, nsaka ve, Sultani alenda ...* (Do not joke, do not joke, Sultani is Strong). Girls in military uniforms were also out and show off navel and erotic tattoos at the bottom of their spine. The troops are at the doorway and in the city. A map of Africa shows that the transaction takes place symbolically between the Democratic Republic of Congo and the Republic of South Africa but in the end everything revolves around the WTC because the image (not always the real twin towers) comes in the background. The "Congo"'s name, motherland of the special forces that form the "big team", is also mentioned on the background and hints that actually it is about an internal conflict in the Kinois musical field.

Then appears the commando commander, all glamorous, passing troops in review. Also the actual pictures of the WTC attacks with the visible impacts. Music, shouts and animations are always used for structuring images and choreography of troops. A close-up shows the terrorist on the ground controlled by the Commander, the leader of the orchestra: *Salvatore della patria, Bin Adam, Daddy darling, Native son, The man who put water in coconut*, as he is designated by himself and qualified in the clip. After several frames of dance, a way to simulate combat, the female elements of Special Forces parade on horseback at the *kindingu* (elder's beating) dance step they still have time to exhibit on the ground alone or with all the troops. And all of a sudden appear frames of the beach, freely inserted, showing ocean waves, and from the back thong-worn white women, laid down or passing through, but also the commander of special forces JB Mpiana superimposed, dancing *kindingu*. Another dance frames succession is in small groups or whole, homogeneous or sexually mixed, or the one with the troop commander to suggest his sexual supremacy on the female dancers. This order comes up from time to time from the beginning to the end of the clip. unexpectedly again, the video shows a crowd of black insurgents, certainly in South Africa, and riot police who must remember apartheid.

Photos, movies (...), recordings of television program, turn into collages in which music takes an important function as a structuring element. (...) From this method of the image breakup and its mosaic setting in multiple material is born a new visual language that works almost without words, however, can express society themes, political and also individual very complex (Fridel 1986:10).

It was then appears the special forces commander close-up aboard a helicopter, sitting on the edge of the right door open, pursuing the enemy whom he watches on the ground. The hunt continues inside "silent" dance motivated by these shouts: *Sultani bana bazolele ma. Ah bazoganga pamba , beto kisalu, silencieux, silen... , silencieux. .* (Sultan, children [musicians] love you very much. While other are chattering, so we are working in silence, silent ... in silence.) JB himself said: "*Oyo eza system ya représailles*"! (this is a reprisals system!). The dance which ruses the combat continues, then back on the explosion at the building bottom, emitting smoke. Appears superimposed on a military jeep photo the Captain JB and female elements of his special forces, tapping their feet on the ground in their battle-dance moves, before he finds in another frame the male forces of the troop ... and finally all the troop seen in slow motion to announce the final assault. Straight away, the operations Commander reappears aboard of his helicopter, carries out a jump and final attack to capture the terrorist who was previously able to escape (what the clip in contracted or elliptical form has not shown). He managed to catch the fugitive in the desert, before tumbling him. Then we can see passing the helicopter, hearing its roar and straightaway watching its moving shade.

On the rhetorical level, the clip exploits the inversion or anticipation through prior scene of fugitive capture in the middle of the narrative, by a helicopter-borne commando while the action returns in great detail at the end of the story. "This exit waiting from a" fatal situation""(2006:63 Leveratto) has already stopped in the middle of the clip, but without that anticipation blunts aesthetic emotion inspired by the final action which extension (imprisonment or execution of terrorist) happens in the outfield, in the viewers mind . At the same time, the clip uses a contracted, elliptical form because it does not show what happened between the first arrest of the bomber, handcuffed from behind, and the second by the *hélicopté* commando, and invites the viewers manipulated to fill the mind void by thinking that is able to restore the narrative logic. But in the end, the clip seems to be understood less an allegory of the Kinosis stars conflicts than an anti-terrorist war lead by the United States of America against Al-Qaeda. Hence the reason for not making a linear and unilateral reading of the images at the risk to skip the logical sequence of events and transcultural register of the clip.

In the local context, Ben Laden is the star Koffi Olomide who, after being more brilliant in terms of

audience than JB Mpiana on stage at Bercy, said on Kinois television from Paris: "That guy who claimed to correct me. Have you seen how B. L. attacked him? ". In other words, Koffi, today named Sarkozy, pretended become "B.L." (bin Laden) himself in this struggle for leadership that characterizes the Kinois music stage. This is why the fictional revenge of JB Mpiana. The clip shows the commando's Chief JB Mpiana in helicopter, chasing the terrorist he was finally captured. So, using a (military) Lingala language, JB Mpiana says in the video clip: "Oyo eza system ya représailles " (this is a retaliation system) and "Yo tata oyo ya mandefu, na dzui yo te?" (You bushy bearded guy, were you not caught?). In the global context, bin Laden after the attacks of 11 September 2001 which killed around three thousand persons is through this fictional work captured by the special U.S. forces. Choreography of "General" JB Mpiana's troops (singers, musicians and dancers) in uniform becomes a metaphor for a military parade and attacks of the U.S. Army against the most wanted America's enemy. "The battle becomes dance as Brazilian capoeira and certain figures in hip-hop (Cathus 1998: 176).

Other attacks directed to Koffi within the video clip are performed through the praising of the charisma and the military bravery of the anti-terrorist operations Chief by his troops: the *atalaku* and the musicians. In other words, the bandleader is called *Salvatore della patria* (Saviour of the motherland in Italian), *Papa Chéri* (Daddy darling), *Bin Adam* (Adam's son in Swahili), *Sultani* (from Swahili and Arabic). The bandleader JB Mpiana is also involved in self-praising his strength in the struggles in the Kinois musical space. It is in this perspective that the war cries and the lyrics (below) managed by *atalaku* (accomplice) from the clip can be understood:

Nsaka ve , nsaka ve , Sultani alenda ,
 Don't joke, don't joke, Sultani is strong,
Ata oye na marteau
 Even you attack him with a hammer
Nzoto ike bokono te
 A thin body does not mean illness
 (...)
Batatu bamamu tolanda Bin Adama landa e !
 Gents and Ladies, let's follow Bin Adam, let's follow
Salvatore della patria ayekokanga baterroriste
 Salvatore della patria come to arrest the terrorists
Bana Kin bolingi nini ?
 What do dear Kinois you want?
Anti-terro !!!
 Anti-terro !!!

Popular cultures are of oral tradition, one who knows speech, the one who "knows how to speak," also knows how to be respected. This parole is alive, is cheek, glibness, chat and seasons critical spirit and derision sense. This parole can even become a form of self expression, like rap that has often been presented, rightly, as a

verbal sparring match (Cathus 1998:98[translation]).

This is the reason this bunch of words and shouts of bandleader praise in this clip is not constructed on the basis of a song, but from a "générique" which, according to the Kinois musical jargon, is a musical entertainment-oriented marketing piece, intended to make dance and sell up the disc. It is a way to translate into studio the behavior scene of starting a show with a lively piece of music.

But the parole (word) here does not concern only what they speak like this: *Ata balobi salvatore nde leader, biso tobinaka na lindanda, Paty Moleso* (though they are chattering, Salvatore remains the leader, we have used to dance from Paty Moleso's guitar sounds). The image in turn is a set of metalinguistic signs constitutive of speech, of rhetoric.

(...) The picture is certainly more compelling than writing; it imposes the significance of a sudden, without analysis, without dispersing. But this distinction is no longer a constituent. The image becomes writing, from the moment it is significant: like writing, it calls for a lexis. So we will hear here, now, by language, speech, word, etc.. any unit or any meaningful synthesis, whether verbal or visual (...) (Barthes 1957:195[translation]).

Koffi Olomide, author of albums/clips including *Attentat* (1999/2000), *Force de frappe* (2000/2001), *Effrakata* (2001/2002) etc., the titles of which express violence, did not challenge his title of terrorist. What he did prove by releasing the CD *Monde arabe* (Arab world) in 2004, followed in 2005 by the clips where he plays the role of a Bedouin riding horseback in the desert, when he does not attend a sheesha pipe lounge. To praise himself, he says: "*Monde arabe/ the Arab world: monde ya nko/ a naughty world! monde ya beton/ a concrete world!...Moko oyo ezanga na 99 po ekoma 100! / The 1 which lacks to 99 for totalizing 100! Monde arabe / the Arab world!*" He also expresses his own strength through other stage names: *Mopao, songe ya mbeli, bapeta likofi te /Mopao [boss], the point of knife, which cannot be punched.*

Furthermore both local and global registers in which it exists, this clip crosses multiple fields: musical, religious and political. On this subject, the musical field is defined in the work of art in itself, hybrid work but specific and total which combines music, speech and moving image. Legitimate work, this clip is however reified as politically engaged, because politically committed as struggle strategy in the stars war or in the pursuit of power, success and prestige in the musical space in Kinshasa. The image is placed at the service of music in the video clip, and devoted himself to the function of retinal stimulation (Tsambu 2007) and thus to the function of spectacle: this is the

"religion of success to which, moreover, it holds so firmly "(Adorno and Horkheimer 1974 [translation]). But this strategy, which is not "the product of an unconscious program without making of it the product of a conscious and rational calculation " (Bourdieu1987:78[translation]) of the artist, as dictated by its play sense and its habitus which meets here the objective conditions of possibility of its expression (artistic conflict and the September 11 attacks), is subjected to moral (official) and religious censure, is blasphemous in the local and global religious field, Islam being a worldwide religion.

About official censorship, first, it is only the image of ladies wearing thongs and undergarments on the beach which immediately set off the official censorship of the "Anti-terro" clip. This was characterized as unjust by the press and some artists considering that American hip hop clips are broadcasted on TV channels in Kinshasa. Second, as a strategy in the leadership struggles of the Kinshasa musical field, the clip 'Anti-terro' underwent a second censorship, after the official one, from Congolese Islamic community who saw in this representation of terrorism a blasphemous intent against their religion. The Satanic Verses (Salman Rushdie) and Jyllands Posten's cartoons syndromes had reached Kinshasa city and the DRC. The press expressed this Islamic anger:

Muslims youth asked Leaders of the Islamic community in the Democratic Republic of Congo to file a complaint against the Congolese music star J.B. Mpiana. Indeed, they feel that the song and video clip *Anti-Terro*, from the last eponymous album of the artist, is insulting Islam and they require suitable restoration. Religious instances are waiting for their memorandum, as the basis for this decision. Please note that is not the first time clips of this opus have caused outrage. [...] The representative of the community in the province of Sud- Kivu (Eastern Congo), Sheikh Assimani Kasongo, for his part believes: "I do support the youth. To see a terrorist in a pilgrim suit may only have adverse repercussions. Because people who see Muslims dressed will in this way equate them to terrorists, which is not always true!", he exclaims indignantly. (Bangré 2005 [translation]).

A section of the public opinion has also seen in the clip in question an aesthetic of violence. But rather than to see in this work the praise of violence, is it not an invitation to reflect on the city ritualizing its own violence and as well as the violence of a globalised world? It is the structure of international political arena that served as backdrop for the technical realization of this clip, and thus reflects the cosmopolitanism of the artist and / or director. But everything starts from the JB Mpiana's failure at Bercy who, despite its artistic merit to have aligned two batteries on the scene on the scene, did not equalize the audience of his rival. Because from the challenge on the world stage that is built and scrapes the stars symbolic power in Kinshasa, and they would try to leave the ghetto for acquiring cosmopolitanism, universalism. But more obviously, the clip has directed the debate on

violence globalization and superpowers hegemony on other nations, in particular Arab.

The Cold War and the political fundamentalism of the superpowers have as parallel the fundamentalism of violence, especially among the Arab people, based on religious fundamentalism. The imaginary of terrorism has become globalized, so too the war of terrorism. Superstar for some people and devil for others, Sheikh Osama bin Laden has finally established a modern mythology for having transformed the U.S. civilian aircrafts into bombs against Americans in America by showing the internal brittleness of the great empire, at the point to have inspired artists. In this prescient clip shot in 2004, well before the fortified residence attacks from Abbottabad occurred on 2 May 2011, the American superpower is highlighted through the technological symbol of the helicopter (JB Mpiana is one of the few Congolese to use this device in a video clip) and true-false military uniforms for artists. And to mark in advance that belief in American superpower and to subconsciously seek the distinction in the Kinois musical field through this strategy, JB Mpiana resorted to a facsimile of the American one dollar note as ticketing for his show at Paris-Bercy. With that intention, he deputized for George Washington when placing in a medallion his effigy on the front and reserved the back of the note to his musical band members.

4. Conclusion

Narcissistic work and strategy of derision vis-a-vis a conflicting otherness in the Kinois musical field, Based-analysed on P. Bourdieu's fields theory, the "Anti-terro" video clip transcends the opposition between subjectivity and objectivity, particular and universal, local and global. Narrative of revenge, it is enrolled in the stars war between the singers JB Mpiana and Koffi Olomide from Kinshasa, by taking as backdrop the terrorist attacks of 11 September and the American and International hunt for bin Laden. Thus the study would have been a way of showing how the video is part of a narcissistic economy looking at on one hand the way in which people in Africa see their own personal representations, blow their own horn, and on the other hand construct their identity, their prestige and their distinction vis-à-vis of others (Tsambu 2007) by mixing the contexts taken as a backdrop for their representation of oneself and other. It would sometimes be incomprehensible the message for who has no dual code, the transcultural code of decryption.

Far from being an accurate representation of the 11 September events, the video as an artistic fiction has shown just one aspect of the attacks, the most dramatic: the WTC episode to which it borrows certain real and unreal images looted on television, online or synthetic. Having become freer and bolder, the clip art belongs to post-modernism. In this fiction, the real pictures of the WTC are shown

as a sequence where we see the impact of the planes that struck the twin towers. On 11 September, Al-Qaeda has not operated with a suitcase bomb staged in the video, at the bottom of a building, but as suicide bombers who hijacked American civilian planes that were used as weapons against American people in America, as their own physical bodies, by hitting both twin targets. The attacks mastermind, namely bin Laden, was not the performer but as far as in fiction the visible and invisible enemy, the most wanted by the American CIA.

It is also important to stress the premonitory (prophetic) and allegorical character of this video at the point to regard musical group BCBG and his leader JB Mpiana as the Navy SEALs commando, these Team Six members who has stormed the fortified residence of Abbottabad (Pakistan) on 2 May 2011. But whereas Koffi Olomide is still alive according to the musical field dogma, unless the off-scope, intended to compensate for the *péritélévisuel*/ TV screen narrowness, represents him mentally dead, Bin Laden has been shot in the head and in the chest (20 minutes.fr). But the allegory is simultaneously a parody whose playfulness for certain viewers may be translated into religious hatred and political for others, namely Muslims, the same way that, beyond the fiction, I notice that the bin Laden's death raises revenge among bearded (Islamist) ones whose initial terrorists reactions are already affecting the bin Laden's host Pakistani soil. That's *Monde Arabe* (2005) according to Koffi Olomide's CD as reply to JB Mpiana *Anti-terro* (2004).

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