REPRESENTATIONS OF THE POSTCOLONIAL STATE IN
THE CHILDHOOD METAPHOR IN SELECTED
POSTCOLONIAL TEXTS

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DECLARATION

This thesis is my original work and has not been presented for a degree in any other University or any other award.

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DEDICATION

To mum and dad, there is no other substitute, thanks for the exposure to books that you gave me when I was young.
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OPERATIONAL DEFINITIONS OF TERMS

1. **Postcolonial [Criticism]**: given the various and divergent approaches to this term and their limitations, the research adopts postcolonialism (or postcoloniality) as that which scrutinises, critically, the colonial relationship, even after the end of the colonial domination. The non-hyphenated form has gained currency and in line with this it is be employed, unless in reference to an earlier work that used the hyphenated form, but with an explanation.

2. **Post-colonialism**: the historical period after the end of colonial domination.

3. **Metaphor**: there are different approaches to understanding what a metaphor is. This study adopts the definition of a metaphor as a comparative process which involves two different domains of experiences.

4. **Childhood**: this is described as a transitory phase, though not strictly limited to the chronological and legal prescription but includes, for purposes of literature, the period of one’s formative years before maturity. The description acknowledges that there is no such thing as a universally homogenous childhood.

5. **Metonic Gap**: this is employed herein in reference to the use of non-English words in a novel in English language to signify a creative resistance to a colonial language.

6. **Pericolonial**: this term has been coined for purposes of this research. It is used to show an exerted form of colonialism in which a country was not colonised, in the ordinary sense of the word, but develops and registers traits of being colonised. This may be a function of other circumstances and
variables. Such a country therefore gains a somewhat neo-colonial involvement which is related to a post-colonial involvement.

7. **Mapping**: this term is guided by the idea of the transfer of correspondence, in similarity, between the source and target domains of a metaphor. According to Kovecses, conceptual correspondences between the domains are often referred to as mappings (6). Mapping brings out the connection between the three different designations – childhood, postcoloniality, and metaphor - analysed herein.

8. **Hegemony**: a subtle means by which one party or country controls another country for their own gains.

9. **Colonial Patronage**: this is a way by which certain socio-economic practices are viewed more important than others with the result that one party, for example the ruled, remains suppressed.

10. **Othering**: the process by which an entity is pushed to the periphery and deemed unable to be part of the decision-makers. Those who have been othered are the others. The doers of the action of othering are the Others (with the capital letter).

11. **Devoice**: this term is employed to mean the process of limiting one’s agency such as in self-representation minimal.
Chapter One, titled *On the Background*, tracks the origins of the pathway of this study. In so doing, it provides a response to the first research objective and question on how childhood is an analytic concept in *Beneath the Lion’s Gaze*, *The God of Small Things*, and *Nervous Conditions* as postcolonial literary texts. This is carried out in the preliminary information about this inquiry. Consequently, this chapter then proceeds to the construction of the conceptual framework. Through the conceptual framework there is an illustration of how childhood is used as a metaphor in the postcolony. Chapter Two is titled *Conceptual Framework and the Literature Review*. It arose out of the need to have a detailed review of literature that touches on the key elements of this study; postcoloniality, childhood and metaphor. As well it contains a literature review on the selected literary texts. It is centred on the literature review and the methodology employed in this research. The information derived from the literature review is then utilised in propping up the conceptual framework further. It also contains the limitations and scope of this inquiry. Chapter Three offers an analysis of the post-colony with recourse to the effect of childhood in the representation of the postcolonial state. Specific attention is paid in establishing to what consequence childhood has been engaged as a metaphor in *Beneath the Lion’s Gaze*, *The God of Small Things*, and *Nervous Conditions*. The chapter also qualifies further the pericolonial condition of Ethiopia within postcoloniality. In addition, the chapter has a section which deals with the (in)effectiveness of the metaphor of childhood in representation of the postcolonial state. Chapter Four, *Dialectics of Globalisation and Postcoloniality*, offers an analysis of the metaphor of childhood as a representation of the postcolonial state with recourse to the effect of childhood in the representation of the postcolonial state. It interrogates the dialectics of postcoloniality in global interactions while exercising the metaphor of childhood with respect to the selected literary texts. This Chapter also supplies further information on the (in)effectiveness of the childhood metaphor as a representation of the postcolonial state. As well, the consequence of childhood as a metaphor in representation of postcoloniality is scrutinised. Chapter Five is *Summary, Conclusions and Recommendations*. It is a concluding section which recapitulates the findings of this research. The Chapter is a general wrap-up of the various arguments advanced in this thesis. It also suggests proposals for further studies.
1 CHAPTER ONE: ON THE BACKGROUND

1.0 Background to the Study

Childhood, postcoloniality, and metaphor have not been consolidated into one study in a similar manner as done in this inquiry. This research is centred on how the metaphor of childhood within a literary form can be used in the analysis of postcolonial literary texts and the effects of such usage. One of the challenging and interesting assignment in this journey was the fluid nature of the definitions of the terms childhood, metaphor and postcolonial. This background of the study locates the preliminary information necessary in the construction of arguments in this thesis. This research focused on childhood as a metaphor of the postcolonial state in the selected postcolonial texts namely, Beneath the Lion’s Gaze by Maaza Mengiste, Nervous Conditions by Tsitsi Dangarembga, and The God of Small Things by Roy Arundhati.

Aries is accredited for establishing and demonstrating the interest in the topic of childhood (Cohen 1). Childhood is a contested space (Cohen 1).

Moreover,

Not only are childhoods diverse in terms of children’s cultural, racial, ethnic and linguistic heritages and socio-economic status, but family structures are varied with many children living in one-parent families, extended families, or with gay and lesbian families (Marsh 12). As such, childhood is experienced differently, even in various postcolonial states, and its examination within a metaphorical discourse is not a homogenous affair. Mintz further elaborates that there is diversity in children’s lives in demographic, economic, ideological, and race terms (19). A definition of childhood that
embraces all these differences is prescriptively difficult. Therefore, childhood models an engrossing critical prospect as a metaphor.

The approach to the study of childhood has been interdisciplinary in nature (Leifsen, 197-198). It has been fertilised by perspectives from anthropology, linguistics, evolutionary studies, socio-biology, sociology and even psychology (Leifsen, 197-198).

For instance, the psychologist Piaget's developmental theory's stages assume that adulthood is the destination of human development (qtd in Hetherington and Parke 324). It is no longer possible to see childhood simply as a common and universal biological phase in the life course (Allison and James 25). The initial perspectives of childhood as a stage towards maturity have been challenged. More about the characteristics of childhood will be given in the succeeding sections.

As a background overview, studies in metaphor are often traced back to the classical ages, as a rhetoric tool, to the Greek philosopher, Aristotle. His key contribution was to liken the metaphor as a naming of one thing in other terms in terms of their similarity (Qtd. in Johnson 401). The next major phase in studies of the metaphor is the mid-half of 20th century, with other brief studies in between. I. A. Richards identified, in details, the terms “tenor” and “vehicle” in the analysis of metaphor (100). Another notable milestone came during 1970s to 1980s. In this period, the key theoretical concern was Lakoff's and Johnson's Conceptual Metaphor theory. The development of Conceptual Metaphor, by Lakoff and Johnson, as ubiquitous in our abstract conceptualisation, was a paradigmatic revision in the study of metaphors. Through Lakoff and Johnson, metaphor changed from a 'figure of speech' to a 'figure of thought'.
In the last few years there has been a debate on the place of conceptual metaphor theory, with criticism of a metaphor not as a process of comparison but categorisation of similar features (Steen, The Paradox of Metaphor 215).

Cameron offers a suggestion that metaphor is not just a surface ornamentation of language, but a phenomenon of human thought processes, and therefore metaphor in real-world language becomes an important investigative process, and thus also as a means of conveying meaning (2). This factor then anchors the portrayal of childhood as a metaphor as being part of a meaningful system to portray the post-colonial nations. Lamarque and Olsen state that “the question of truth cannot be separated from that of content and meaning, for sentences (including those contacting metaphors) are not just true, they are true under an interpretation (or assignment of meaning) (340). Thus to understand the metaphor of childhood in postcolonial literary texts, the interpretation, of both the meaning of childhood and its interpretation (which is metaphor) is crucial. Lamarque and Olsen further contend that, “the search for metaphorical meaning...has to confront the idea of metaphorical ‘content’ or what might be called the location problem” (345).

In the identification of a metaphor, “the procedure begins with getting rid of all the linguistic surface features of a text and discourse and translate all words into thoughts” (Steen 17). As a result, there is need to translate the words and worlds of the postcolonial texts to the thoughts conveyed from the novels. This is particularly so in the employment of ideas that relate to children and the thoughts about childhood that are mapped onto the reader. In translating language into a list of thoughts, or propositions, it is easier to see which elements of these propositions
have been used literally and which ones have been used metaphorically (Steen 18). This is carried out in the conceptual framework and subsequent chapters.

Lakoff and Johnson emphasise that the essence of metaphor is understanding and experiencing one kind of thing or experience in terms of another (455). Therefore in this study, to speak of childhood as a metaphor in the postcolonial texts is a prism for a different appreciation of *Beneath the Lion's Gaze, Nervous Conditions,* and *The God of Small Things.*

The other pillar of this research is the question of postcolonial approach to literary criticism. Postcolonial criticism has multiple beginnings, locations, and trajectories (Starn and Shohat 379). Analysis of the unrestricted depth and breadth of postcoloniality may not be within the scope of this study. However, the study attempted to capture the key concepts within this theory.

Ashcroft *et al* attempt to define the ambiguous term post-colonial (they use the hyphenated form). However fluid it is, they comment that the ‘one way in which it has come to be deployed, has to do with issues of cultural diversity, ethnic, racial and cultural difference and the power relations within them – a consequence of an expanded and more subtle understanding of the dimensions of neo-colonial dominance’ (201). This is in resonance with the suggestion of postcolonial criticism analysing the ways in which a literary text, whatever its topics, is colonialist or anticolonialist (Tyson 427).

Postcolonial criticism raises questions, implicitly in a binary opposition, in aspects of representation of colonial oppression, problematic of post-colonial identity, operations of cultural difference, and similarities among the literatures of different postcolonial populations (Tyson 431).
Bearing these questions in this thesis research, the point of departure is the analysis of childhood as a metaphor in the selected post-colonial texts to appreciate postcoloniality. This study not only postulates the consequences of the metaphor of childhood but also dissect how childhood can possibly be a component of representation of the colonial oppression and problematic of identity in postcoloniality.

The postcolonial concern, with culture difference and power relations for instance, is made manifest in Daly Thompson’s study of *Nervous Conditions*. She locates Tambudzai’s (or Tambu’s) linguistic struggles as attempts to translate herself from one culture to another (50). Language is presented as a frontier in the battle between the powerful and powerless bodies within the larger picture of postcoloniality. This thesis is an investigation of childhood as a metaphor of the postcolonial state within socio-political and psycho-cultural discourses as constructed in the selected postcolonial texts.

Moreover, a charge has been levelled against postcolonial criticism, by ofsome critics, that it has lost its identity as a critical margin (Sorensen 73). Hawley also notes that in the postcolonial analysis, questions of form and genre have fallen aside since what is typically sought is a set list of themes (hybridity, diaspora) (780). On account of the two aforementioned reasons (by Sorensen and Hawley respectively), there is an inclusion of the question of the “how” in metaphoric function of childhood in the selected texts, *Beneath the Lion’s Gaze*, *Nervous Conditions*, and *The God of Small Things*.

1.1 Statement of the Problem

In the analysis of postcolonial literature, there is no systematic construction of a framework to factor in childhood as a metaphor. Postcolonial criticism has not
been engaged further in the enterprise of literary analysis, particularly on form. Consequently, this research fills the need to recast the focus of postcolonial criticism to the analysis of form in literature” (through the use of metaphor of childhood).

Hawley picks out one author, Salman Rushdie who is often studied under postcolonial criticism. He singles out that postcolonial critics look only (emphasis mine) for Rushdie-like characteristics (Hawley 70). It is in the interest of this research to apply childhood as a different set of characteristic or criterion to profit the agency of postcoloniality. This research also, therefore, contributes to this critique by establishing further that postcolonial criticism embodies a wider canon and that postcolonial texts are not a ‘handful and recurring’ (70). This research introduces pericolonial zones as well as exposing further ‘the list’ to include the selected texts; *Beneath the Lion's Gaze*, in addition to *The God of Small Things* and *Nervous Conditions*. A sifting of childhood metaphor, in relation to postcoloniality, engenders further appreciation on the analysis of the literary context and beyond.

1.2 Research Objectives
The objectives of this study are;

(a) To examine how childhood is an analytic concept in *Beneath the Lion's Gaze*, *The God of Small Things*, and *Nervous Conditions* as postcolonial literary texts.
(b) To establish in what way(s) childhood has been engaged as a metaphor, in *Beneath the Lion’s Gaze, The God of Small Things,* and *Nervous Conditions.*

(c) To interrogate the (in)effectiveness of childhood as a metaphor in the representation of the postcolonial state.

1.3 Research Questions

(a) How is the childhood metaphor an analytic technique in *Beneath the Lion’s Gaze, The God of Small Things,* and *Nervous Conditions*?

(b) What is the effect of childhood when used as a metaphor in the selected postcolonial literary texts?

(c) How (in)effective is “childhood” as a metaphor in the representation of the postcolonial state?

1.4 Justification of the Study

To identify a metaphorical implication from a discourse, Kittay proposes that the reorganisation of meaning that the conceptual oddity forces may also, in the end, direct us to new conception of the world, either to new theories about the actual world or to a new vision of the world as reflected in a poem or novel (187). The conceptual oddities which are a reference to metaphors are additional ways of looking at a discourse: childhood in post-colonial literatures. In implication, Kittay also admits that metaphors are meaningful. The fact that a metaphor contains meaning is however not debated upon, and she further states that there is an agreement on the ability of the metaphor to bring new insights. In reference to postcoloniality and the selected texts, metaphorical use of language is a meaningful and insightful initiative. Out of such necessity, this study is validated as a
worthwhile enterprise which offers a new perception in the appreciation of the
selected literary texts, in Kenya and beyond.

This fact is another impetus for this inquiry as it highlights “childhood” as a
possible mode of reorganising meaning.

It has been observed that:

There are critics and other literary scholars who have contributed to a
more general view of literary metaphor. However, they seem to have
concentrated on what is specific to literature without being overly
concerned with metaphor in general patterns of language use and
cognition (Steen and Gibbs 341).

This study examines metaphor in both literary and non-literary perspectives.

In spite of being a pericolonial nation, it is worthy of note that the question
of language is a topic that is equally significant in the Ethiopian literary context.
Asfaw argued that there is no significant Ethiopian novel written in English (Qtd.
in Kurtz 193). This research, as it acknowledges the complex linguistic makeup of
literature that emanates from Ethiopia, also illustrates that much has happened.

This study is also useful to those interested in linking concepts from a multi-
domain perspective. This is legitimised since this study pursued a relation of
childhood, metaphor and postcolonial criticism.

1.5 Scope and Limitations of the Study

The study was limited by its inability to include other texts as it would be too
lengthy for the reach of this inquiry. As well, this thesis was unable to use all the
tenets of postcolonial theory in examining the selected texts.
1.6 Research Methodology

This research is an examination of the selected literary texts with a close focus on the construction of childhood as a metaphor. Data is obtained from critical and creative literary output. The data generation involved reading, interpreting then qualitatively analysing the selected texts through mapping as constructed in the conceptual framework.

The primary texts have been purposively chosen on the basis of not only their diverse geo-cultural backgrounds but also similarities in the aftermath effects of colonial experience. This also applies to a nation such as Ethiopia which was not colonised like other nations and whose text are under study herein.

The metaphor mapping process constructed in the conceptual framework is instrumental in dissecting the dichotomies of the rulers versus the ruled, weak versus strong, and adults versus the children. The conceptual framework is a constant in the examination of both childhood and postcolonial criticism within the constraints of a metaphor. The study was a library-based research majorly undertaken in Maseno University Postgraduate Library, Kenyatta University’s Post Modern Library and on-line resources such as peer-reviewed journals and data bases.

This study was based on literary texts from postcolonial geopolitical areas. Its intent was to examine the metaphorical construction of childhood in the selected texts. It was limited to specific tenets of postcolonial criticism as discussed above. It is equally limited by the inability to use all the constituent elements of childhood and postcolonial criticism.

The selected texts were chosen on different but consciously purposive grounds. To have a more inclusive historical perspective, Nervous Conditions was
chosen as it was published in 1988 and *Beneath the Lion’s Gaze* came out in 2010.

In addition, Maaza Mengiste’s text, *Beneath the Lion’s Gaze*, gives a taste of Ethiopian pericolonial experience in relation to postcoloniality. The wider geographical spread of postcoloniality necessitated the inclusion of *The God of Small Things* 1998 from the Indian sub-continent.
CHAPTER TWO: CONCEPTUAL FRAMEWORK AND LITERATURE REVIEW

This section contains the construction of a framework which brings together, concepts of metaphor, postcoloniality and childhood for the demands of this investigation. The conceptual framework aims to methodically these three elements for an analytical purpose. It includes the procedure for identifying a metaphor, as well as explanation and mapping of constituent elements of both childhood and postcolonial criticism for this research. The chapter, in addition, contains the conceptual framework.

Notably, this inquiry deals with conceptual metaphor and not linguistic realisations of metaphor. The linguistic metaphors make use of the more concrete domain - source domains (Kovecses12). The linguistic metaphors are partial realisations of conceptual metaphors, and therefore make manifest conceptual metaphors. Linguistic metaphors are realisations, within an utterance, of the larger conceptual metaphors. For instance, *his argument collapsed* is a linguistic metaphorical expression. This expression is a realisation of the underlying idea that *arguments are structures*. This concealed but detectable idea is the conceptual metaphor. In the same tenor, this research does not regard explicit linguistic expressions of metaphor that use children. It however, concerns finding childhood as a larger concept whose realisations has corollaries with concepts in postcoloniality. “The scope of a study of ‘metaphor in literature’ is drastically broadened if metaphor is taken in a conceptual, discursive sense, instead of a linguistic, relatively more formal sense” (Steen and Gibbs 344). Conceptual metaphor is thus poised against a linguistic realisation of a metaphor. It is
imperative to note here that the research makes use of conceptual metaphors and not linguistic metaphorical expressions.

In conceptual metaphors, one domain of experience is used to understand another. This was the modus operandi in this study. Identification of the conceptual metaphor is explained in details below.

2.0 The Conceptual Metaphor Identification

Metaphorical concepts can be extended beyond the range of ordinary literal ways of thinking into the range of what is called figurative (Lakoff and Johnson 460). This assertion helps to realise the certainty of a metaphor’s functionality. The urgency then is the identification of a metaphor. Conceptual metaphor theory currently represents the dominant theoretical framework in the academic study of metaphor (Gibbs, Evaluating Conceptual Metaphor Theory 530). Thus it was employed in this study. More about arguments surrounding Conceptual Metaphor Theory are raised in the literature review of metaphors later on.

To identify a conceptual metaphor, it should be known whether “the semantic elements of the content of a text are from the same domain of knowledge or not” (Steen 23). The content of semantic elements is the context within which the comparison element of metaphor identification occurs. The domains of knowledge or the context for this research are childhood and postcoloniality or postcolonial experiences. They (domains of knowledge) supply the context for the function of a metaphor and this is corroborated by Cameron’s observation that there is a context involved in the interpretation of metaphors (Cameron 5).

Steen makes an important proposition in the identification of a metaphor, 

... for every concept in each proposition, the question should be asked whether its decontextualised content is the one that holds for
the referential application of the concept to some projected entity, relation or attribute in the text world ... if the content is not directly applicable and has to be interpreted by means of setting up a non-literal comparison, then the use of the concept is metaphorical (24).

The implication of Steen’s suggestion for this research is that to speak of childhood as a metaphor in postcolonial literature, there needs to be a set-up of a non-literal comparison. By virtue of the two referential elements (childhood and postcolonial relationships) premised on two different domains of knowledge, there is no direct applicability of their foundational constituencies and decontextualised contents. There is no direct referential application of childhood to postcoloniality. This creates the need to set up a framework of non-literal comparison. After such comparison, the decontextualised content of childhood may hold referential value on postcolonial criticism, in literary portraiture.

2.1 Mapping Domains

The non-literal comparison for this research took the form of listing semantic content elements of both childhood and postcolonial criticism. It was then tabulated to aid the metaphorical comparison.

A conceptual metaphor is defined as consisting of two domains of concept in which one domain is understood in terms of another (Koveceses 4). This study adopts this descriptive definition. This implies that there has to be a comparison between two different areas of concepts or experiences. Each conceptual area of experience is referred to as a domain. There are two domains in the employment of a metaphor; target and source. The target domain is postcoloniality whereas the source domain is childhood in this inquiry. The relationship of concepts between
the source and target domains is correspondent in nature. Gibbs observes that processing of metaphors involves “complex metaphorical mappings giving rise to very specific, and often predictable meaning” (Gibbs *Multiple Constraints in Theories of Metaphor*, 578).

Conceptual correspondences between the domains are often referred to as mappings (Kovecses 6). Gibbs asserts that the systematic nature of many conventional expressions provides evidence for their meanings being motivated by enduring metaphorical mappings (*Evaluating Conceptual Metaphor Theory* 532). For this study mapping is, therefore, a comparative and collaborative procedure between postcoloniality and childhood. Mapping is a key phase in unravelling how a metaphor achieves its objectives.

According to Lakoff and Johnson, the essence of a metaphor is to understand and experience one kind of thing in terms of another (455). The experience of the metaphor of childhood is to enrich an appreciation of postcolonial condition, and cardinally *Beneath the Lion’s Gaze*, *The God of Small Things*, and *Nervous Conditions*. They further give an illustration of cross-domain mapping of a metaphor (454). Steen affirms that a metaphor is any stretch of language that has two underlying conceptual domains that can be crossed metaphorically (20). The conceptual domains of this study are childhood and postcoloniality.

Kovecses explains that the target domain is the experience that we try to understand through the use of the source domain (4). What is sought to be understood more is why and how childhood as a metaphor is used as a representation of a postcoloniality in appreciation of the selected texts. It follows therefore that the target domain is the concept of “postcolonialism” and the source
domain is "childhood". Postcolonial criticism is a domain of experience with its own structures as a theory. An important part of Conceptual Metaphor Theory is that many abstract concepts can be structured by multiple conceptual metaphors (Gibbs *Evaluating Conceptual Metaphor*, 531). In such manner, postcoloniality can be viewed, using childhood metaphor, using various issues raised. This will be illustrated in succeeding chapters.

The following summary presents a background and preliminary structure in the construction of a metaphorical comparison for this study

(a) Speakers need several source domains to understand different aspects of the target domains (Kovecses 84)

(b) Not all aspects of the source can be mapped onto the target (Kovecses 9). Therefore not all constituent elements of childhood can be mapped onto postcolonial experiences.

The study suggests the following as characteristics or constituent elements of the source domain (childhood);

(a) Childhood can never be divorced from other variables such as class, gender, or ethnicity (Allison and Prout 10). Thus childhood is not an independent terrain.

(b) Immaturity of children is a biological fact of life but the ways in which this immaturity is understood and made meaningful is a fact of culture (Allison and Prout 7).

(c) It is refuted or denied that children are beings of themselves (Knowles 29).
(d) The concept of child and childhood is always changing (Knowles 26). Childhood thus is a dynamic category.

(e) Children are present as beings in the society, yet because they lack power (they do not have voting rights, for example) and they have no direct economic earning power (although through their parents they do have power) they are generally ignored in the wider social context (Knowles 11). Children are, hence, side-lined.

In addition to the foundational constituencies identified above, and as noted by Qvortrup;

(a) Children are marginalised, in terms of both place and nature.

(b) Marginalisation is often coupled with children’s need for protection.

(c) While marginalisation may be protective, it can also, or alternatively, be paternalistic.

(d) Children are the quintessential minority group, which is defined by its subordinate relationship to a dominant group (adults).

(e) Children are subject to all of the vertical and horizontal modes of stratification that still mark out identities and life chances within modern society only, because of their relatively powerless position (Jenks 5)

(f) Children are in practice being individualised and institutionalised, while ideologically they remain within the family (familialisation).

(g) While hidden from the public gaze by familialisation, children are actors and are an integrated structural form of society.
Childhood is a permanent category in society, although for individuals it may be a transient phase (qtd. in Tisdall and Kay 193).

From Qvortrup's observation above, it is evident that childhood is embedded in a social framework outstandingly within a household setup. Jenks also observes that:

(i) The status of childhood has its boundaries maintained through the crystallization of conventions and discourses into lasting institutional forms like families, nurseries, schools and clinics, all agencies specifically designed and established to process the child as a uniform entity (Childhood Key Ideas 5).

As it has been observed above, not all elements of the source domain may be mapped onto the target domain. The guiding factor is suitability of their referential application.

Postcolonial criticism has been influential in understanding the effects of colonialism in the former colonies and power relations. Postcolonial is now: a comparativist philological/critical perspective that is committed not only to the historical task of exposing the Eurocentrism of the Western canonical tradition that justified the global colonial project, but also the present, postcolonial, task of resisting neocolonial—transnational capitalist—versions of domination (Spanos 307).

Postcolonial criticism is symptomatic of such analysis as has been noted by Spanos. This research makes use of tenets of postcolonialism which work towards this end. The interrogation of postcolonial criticism has taken various trajectories, with whole book-length analyses on the tenets of postcolonial theory. Mukundi notes that postcolonial criticism remains an ambivalent and blurry concept (6).
Thus, postcolonial criticism, as a conceptual domain, remains ambivalent with no indubitable definition. As has been stated in the scope and limitations of the research, this study has been unable to use all the foundational elements of postcolonial theory. Though not all of the concepts may be employed, this inquiry therefore suggests, the following concepts as the constituent properties within the knowledge domain of postcoloniality:

(a) Marginality; Being on the margin. The perception and description of experience as 'marginal' is a consequence of the binaristic structure of various kinds of dominant discourses, such as patriarchy, imperialism and ethno-centrism, which imply that certain forms of experience are peripheral

(b) Othering: This is the process by which imperial discourse creates its 'others'. Whereas the Other corresponds to the focus of desire or power (the M-Other or Father – or Empire) in relation to which the subject is produced, the other is the excluded or 'mastered' subject created by the discourse of power. The (process of) othering describes the various ways in which colonial discourse produces its subjects... othering is a dialectical process because the colonizing *Other* is established at the same time as its colonized *others* are produced as subjects

(c) Hybridity; It commonly refers to the creation of new transcultural forms within the contact zone produced by colonization

(d) Colonial Patronage; this is a system of privileging certain social and economic practices by the dominant or colonising force over the colonised (Ashcroft, Griffiths and Tiffin, *Postcolonial Studies*, 38).
These patronage systems continued to influence the development of post-colonial cultures into and beyond the period of independence (e) Decolonisation; this is the process of revealing and dismantling colonialist power in all its forms. This includes dismantling the hidden aspects of those institutional and cultural forces that had maintained the colonialist power and that remains even after political independence is achieved (Ashcroft, Griffiths and Tiffin, *Postcolonial Studies*, 56).

Decolonisation is an active venture to resist colonisation and its aftermath. It thus includes *resistance* (highlight mine) as a component (f) Hegemony; this is a subtle form of domination over the colonised through control over apparatuses such as education and media (Ashcroft, Griffiths and Tiffin, *Postcolonial Studies*, 106-107). It is not a process of active persuasion. Often, the domination is veiled by such terms as social order, stability and advancement, all of which is defined by the coloniser (g) Subaltern, meaning 'of inferior rank' refers to those groups in society who are subject to the hegemony of the ruling classes. Subaltern classes may include peasants, workers and other groups denied access to 'hegemonic' power (Ashcroft, Griffiths and Tiffin, *Postcolonial Studies*, 198).

The three elements of this study (childhood, metaphor, postcoloniality) have, therefore out of necessity and deliberately, been made interactive. They affect one another towards a single objective of satisfying the demands of this study. Having identified the referential properties or constituent properties of both domains, the following diagram illustrates the stated interactive relationship:
Diagram 1.1 The Conceptual Framework Link

iv. Postcoloniality
Target domain

iii. Childhood
Source domain

i. Metaphor

ii. Selected text

d

v. Derived conclusion

e

f
c

a
b

The above diagram illustrates the nature of interaction among the three elements which are crucial in this study. This interaction between the arrow flow and text boxes is explained further as follows:

(i) An analytical instrument of childhood and postcolonial elements.

(ii) The selected postcolonial texts under analysis.

(iii) Identified referential properties of Childhood.

(iv) Identified referential properties of Postcoloniality.

Conclusions derived from observation of the interaction of all the components

a. Postcolonial experiences’ features interact with metaphor as the target instrument.

b. Childhood constituents interact with metaphor as the source instrument.

c. The interaction of childhood and postcolonial approach is processed on the selected postcolonial texts.

d. Observations based on the instruments of metaphor acting on the selected texts.

e. Postcoloniality interacts with the selected texts.

f. Childhood interacts with the selected texts.

g. Correspondence between referential properties of childhood and postcoloniality.
Not all the elements of childhood and postcolonial criticism have been employed because some do not hold direct referential properties. Therefore only those that can be mapped have been included in the following diagram.
Diagram 1.3 Linking Domains

<table>
<thead>
<tr>
<th>SOURCE DOMAIN</th>
<th>METAPHORICAL MAPPING</th>
<th>TARGET DOMAIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Children are sidelined.</td>
<td>The similarity of this feature as a referential property lies in the fact of childhood being sidelined in the same way as the experience of being marginal in postcoloniality.</td>
<td>Marginality</td>
</tr>
<tr>
<td>SOURCE DOMAIN</td>
<td>METAPHORICAL MAPPING</td>
<td>TARGET DOMAIN</td>
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</tr>
<tr>
<td>(b) Children are the quintessential minority group, which is defined by its subordinate relationship to a dominant group (adults).</td>
<td>The common ground is the function of being relegated from the centre. One is therefore viewed in terms dictated by the owner of power or the centre.</td>
<td>Othering</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In general terms, the ‘other’ is anyone who is separate from one’s self. The existence of others is crucial in defining what is ‘normal’ and in locating one’s own place in the world.</td>
</tr>
<tr>
<td>(c) Children are in practice being individualised and institutionalised, while ideologically they remain within the family (familialisation).</td>
<td>This is the ability to have an existence that belongs to no specific category in terms of identity.</td>
<td>Hybridity</td>
</tr>
<tr>
<td></td>
<td></td>
<td>commonly refers to the creation of new transcultural forms within the contact zone produced by colonization</td>
</tr>
<tr>
<td>SOURCE DOMAIN</td>
<td>METAPHORICAL MAPPING</td>
<td>TARGET DOMAIN</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>(d)The status of childhood has its boundaries</td>
<td>This is a system of using soft power to bring subjugation of the colonised.</td>
<td>Colonial Patronage</td>
</tr>
<tr>
<td>maintained through the crystallization of</td>
<td>Conventions are crystallised in a manner that makes the child a subject to the adult just like the coloniser makes subject of the colonised using systems of patronage.</td>
<td></td>
</tr>
<tr>
<td>conventions and discourses into lasting</td>
<td></td>
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<td>institutional forms</td>
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</tr>
<tr>
<td>like families, nurseries, schools and clinics,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>all agencies specifically designed and established to process the child as a uniform entity</td>
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<tr>
<td>SOURCE DOMAIN</td>
<td>METAPHORICAL MAPPING</td>
<td>TARGET DOMAIN</td>
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</tr>
<tr>
<td>(e) Children are subject to all of the vertical and horizontal modes of stratification that still mark out identities and life chances within modern society only, because of their relatively powerless position.</td>
<td>Children occupy a powerless position just like the subaltern in postcoloniality occupies an inferior rank.</td>
<td>Subaltern</td>
</tr>
<tr>
<td>(f) Children are and must be seen as active in the construction and determination of their own social lives, the lives of those around them, and of the societies in which they live.</td>
<td>Children are not passive recipients in the locating of their world. The metaphorical corollary is the resistance and dismantling of the colonial power consciously.</td>
<td>Decolonisation (this will include its attendant resistance) In colonies where a majority culture or cultures had been invaded and suppressed or denigrated by colonialist practices, the resistance and overthrowing these assumptions has been obviously more active</td>
</tr>
<tr>
<td>SOURCE DOMAIN</td>
<td>METAPHORICAL MAPPING</td>
<td>TARGET DOMAIN</td>
</tr>
<tr>
<td>---------------------------------------</td>
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<td>----------------------------------------------------</td>
</tr>
<tr>
<td>(g) Marginalisation is often coupled with children's need for protection</td>
<td>Children are manipulated into accepting protection of the adult yet it is the interest of the adult that is ultimately being served. Similarly, in postcoloniality, it is the interest of the ruling class being served yet it is domination that is being exerted.</td>
<td>Hegemony Fundamentally, hegemony is the power of the ruling class to convince other classes that their interests are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion, but by a more subtle and inclusive power over the economy, and over state apparatuses such as education and the media (Ashcroft, Griffiths and Tiffin 106).</td>
</tr>
</tbody>
</table>

The above diagram draws the similarity in terms of concepts for both childhood and postcolonial criticism. The ensuing Chapters will therefore examine the selected texts in line with the similarity already identified in the above diagram.

The conceptual framework assembled above will be the reference point in the succeeding chapters while undertaking textual analyses of the selected literary texts.
2.2 The Literature Review

2.2.1 Introduction

This section critically examines the previous analytical attention paid on the three elements within this study: childhood, postcolonial relationships, and the metaphor. In addition, it is a review of the texts that are part of the study. Each element is analysed individually and at the end of the section, these elements are tied together. The end product is to scrutinise what has been, until now, examined that is related to this study. This subsection, therefore, maps out the distinct trajectory of this research.

2.2.2 Metaphor, What Metaphor?

The use of metaphor is pervasive in everyday language (Lakoff and Johnson, *Metaphor in Everyday Language* 453). The foregone statement is a revisit of the earlier thought-provoking assertion made

The most important claim we have made so far is that metaphor is not just a matter of language, that is, of mere words. We shall argue that, on the contrary, human thought processes are largely metaphorical. This is what we mean when we say that the human conceptual system is metaphorically structured and defined. Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system. Therefore, whenever ... we speak of metaphors, such as ARGUMENT IS WAR, it should be understood that metaphor means metaphorical concept (Lakoff and Johnson *Metaphors We Live By* 4)

Lakoff and Johnson, quip that metaphors are systematic and the language we use to talk about that aspect of the concept is subsequently systematic
Johnson reiterates Lakoff’s and Johnson’s definition of conceptual metaphor as a cross-domain mapping of structure from a source domain to target domain. In the same manner of such a proposition, the translation of the concept of childhood metaphorically to the postcolonial text follows a structured order. This illustrates the actuality of a metaphor in addition to its functionality.

Contrary to the popular perception that metaphors are vehicles of novel meanings, some scholars have held views other than metaphors as conveyors of their meanings. Davidson has argued that there is nothing as a metaphor, ‘Metaphors mean what the words, in their most literal interpretation mean, and nothing more’ (32). In a nutshell, he argues that metaphors are meaningless, beyond the literal sense. Davidson’s argument homes in the reality that there is no other meaning to the literal meaning. This is a contentious proposal. Cooper also holds forth that metaphors have no truth value (251). He says that, “a true statement is one which successfully achieves what statements generally aim to achieve – telling how things really are. To employ the notion of truth in the appraisal of metaphor, therefore, wrongly suggests that metaphors, too, have the dominant aim of getting us to see how things really are” (251).

In a later study, however, Moran describes metaphor as ‘semantically articulate’ (92). This is an admission that a metaphor has the quality of getting us see not only ‘how things really are’ but also in a more fluent fashion. The success of a metaphor, according to Moran, is not the statement of parallels between ideas but in what it gets us to attend to (96).

Heywood et al tread on Conceptual Metaphor Theory carefully. They maintain that there are difficulties in making hypotheses about the conceptual
structure as well as lack of a relevant set of criteria based on available empirical evidence (39). This resonates with Mussolf's note that Conceptual Metaphor Theory has 'difficulties' in dealing with empirical discourse data (305). They further find the nature of and boundaries between conceptual metaphors and synecdoche raise the issue of whether metonymy and synecdoche are involved under conceptual metaphors (40).

Further than Heywood et al, McGlone has critically contributed to the discourse of metaphor by challenging Conceptual Metaphor as a theory which has been dominant. He adopts the term 'figurative language' in preference to 'metaphoric expressions' to distance his ideas away from the idea of a metaphor. In reaction to Gibb's assertion, McGlone claims that there has been no study to directly demonstrate the degree to which figurative language is mediated by conceptual metaphors (Gibbs, Evaluating Conceptual Theory; McGlone 565). This statement attempts to hit out at the very existence of Conceptual Metaphor Theory, and in effect the agenda of this research: analysis of the metaphor of childhood in appreciation of postcoloniality.

Steen endeavours to raise further questions on the nature of processing of metaphor; whether by means of categorisation or by comparison. (The Paradox of Metaphor 214-215). Steen attempts to reconcile the comparison approach that is supported by Gibbs and the categorisation approach that is substantiated by McGlone in the transactions of a metaphor. Steen argues that most deliberate metaphors are processed by comparison as opposed to non-deliberate metaphor which may be assumed to be typically processed by categorisation (The Paradox of Metaphor, 237). The addition of a communicative aspect bridges the two sides in
the analysis of metaphor. Steen, even as he argues that mapping may not bring a
fresh revelation, opines that:

Deliberate metaphor (*metaphor in communication*) may be expected
to be processed by comparison, because it invites adopting a
different perspective. By contrast, metaphor that is not deliberately
metaphorical in communication may be expected to be processed by
categorisation, because it is meant to stay within the conceptual
target domain. This offers a resolution to the paradox of metaphor
that has been emerging in cognitive science: that it is unlikely that
most metaphor is processed metaphorically (Steen, *The Paradox of
a Metaphor* 237).

Steen’s attempt is laudable as far as it tries to concretise the differences in
conceptual metaphor. However, his argument needs to be subjected to further
rigours of empirical test. The common ground of agreement between Gibbs and
McGlone is that there is correspondence in analytical approach to metaphors.
Regardless of different theoretical view towards the Conceptual Metaphor Theory,
the unassuming fact is that it is a dominant theory in the approach to analysis of
metaphors.

Glucksberg and Keysar offer an alternative way to understanding metaphor
through their Class Inclusion model or theory. In their analysis of Conceptual
Metaphor Theory they conclude that: it may be misleading because it takes as the
conceptual basis for a metaphor the common taxonomic category of the vehicle
(653). They claim that Class Inclusion Theory is more specific than Conceptual
Metaphor Theory in the analysis of metaphor (Glucksberg and Keysar 653). They,
however conclude that, “in general, the uniqueness of metaphors may be found in
the realm of use, rather than in comprehension process” (Glucksberg and Keysar 656). Thus the stage is set for this thesis to delve into the use of childhood as a metaphor, to understand postcoloniality.

Fauconnier and Turner offer yet another alternative to Conceptual Metaphor Theory by advancing the Blending Theory in analysing metaphor. The blend offers fills in spaces which may not be visible if examined through Conceptual Metaphor Theory (404). They further explore the blending model in this proposition:

In blending, structure from two input mental spaces is projected to a new space, the blend. Generic spaces and blended spaces are related: Blends contain generic structure captured in the generic space but also contain more specific structure, and they can contain structure that is impossible for the inputs (Fauconnier and Turner The Way We Think 47).

Bowdle and Gentner, in trying to resolve the controversies (processing of metaphors by categorisation or by comparison) present in the study of metaphors acknowledge comparison as the standard way of approaching metaphors, even though they come up with a new model—career of metaphor hypothesis (194). Their need of coming up with a new approach to understand how metaphors are processed is motivated by Conceptual Metaphor Theory’s inability of every feature of the target and source domains to be used in interpretation of the metaphor. They suggest that:

A more parsimonious way to address the flexibility of metaphoric mappings would involve allowing the target concept to interact with
the base concept itself, rather than with the entire set of possible metaphoric categories that the base concept typifies (195). They subsequently propose that metaphoric categories are a by-product of figurative comparisons (198)!

In resolving the complex debates which surround Conceptual Metaphor Theory, despite its shortcomings, Gibbs' resolution is adopted in this study as follows:

Conceptual Metaphor theory has much empirical; and even if it does not necessarily account for all aspects of metaphoric thought and language use, this approach has great explanatory power, and must be considered to be foundational for any comprehensive theory of metaphor, as well as for broader theories of human cognition (Evaluating Conceptual Metaphor Theory, 556).

Due to its explanatory power, this study anchors on Conceptual Metaphor Theory as an important pillar in the interrogation of childhood metaphor in the representation of the postcolonial state.

Having detailed above the critical discourse on metaphors, the research adopts the analytical perspective that metaphors indeed have existent and considerable bearings on creating truth values and novel insights. It is yet another contribution in the on-going discussions on metaphorical conveyance of truth and contribution to meaning. It contributes to this on-going debate by opening wider critical spaces on the critique of Davidson’s notions of the metaphor. The research treated not only an abstract but also a theoretical concept (postcolonial criticism) as a domain in comparison to childhood, which is also an abstract concept. This was
done in pursuit of further enlightenment on postcoloniality through the medium of childhood.

2.2.3 Childhood Rising

This subsection grounds this study in the previous analyses on childhood.

The use of childhood is a phenomenon that is not new in the world of literary studies. It is however relatively new with regard to its systematisation as a metaphorical technique in the postcolonial literature. The concept of childhood has been changing over time. This is noticeable in Aries’ observation that in the earlier times, the family:

... was unable to nourish a profound existential attitude between parents and children. This did not mean that the parents did not love their children, but they cared about them less for themselves, for the affection they felt for them, than for the contribution those children could make to the common task. The family was a moral and social, rather than a sentimental, reality (Aries 368).

Childhood was important as far as their contribution to the sustenance of common good was significant. In the modern industrialised world, Qvortrup observes that children lost their position as useful people as they were gradually transferred from manual activities in pre-industrial eras to mental activities in early industrialization’s schools. From working side by side and simultaneously with adults, that is as contemporaries, their new position as pupils implied that only with many years delay could their school work be exploited as useful, if that connection was perceived at all (see Qvortrup, 2001)... While schooling as such has become clearly appreciated as indispensably connected with a
future qualified labour force, children have been deprived of a visible role in the (diachronic) social division of labour and instead reduced to receptacles of knowledge from adults – parents and teachers. The reverse side of their being sentimentalized therefore has been a silencing of their competences and capabilities, which apparently have all to be taught and learned as they grow up (Studies in Modern Childhood 5-6).

The very definition of childhood is not stable, its reality shifting no less than its cultural parameters. In other words, there is no stable pre-existing definition of childhood on which to anchor its historical evolution (Cohen 3). The definition of childhood is apparently a contested terrain. It is further stated that the division of adulthood from childhood cannot be clearly distinguished as they often overlap (Cohen 3).

Notwithstanding the multiplicity of constructions of childhood in various disciplines, the prevailing view is that children are incompetent in the sense of lacking rationality, maturity or independence (Chi-Ming 148). This observation encapsulates the quite common a view of the child and thus the child is in need of competence which presumably is constructed and given by the adult. In consequence, the adult is seen as a central character in the construction of perception of childhood.

Childhood is a state all adults have experienced, knowable as far as memory extends but strangely unknowable too (Gavin 2). Therefore, there is a need to examine the 'knowable' and what may be strangely unknowable as far as how they are represented as a metaphor in literary texts. This is as possibly
presented in the metaphorical postulates of the post-colonial texts. Gavin further adds that:

...literature does not stand entirely apart from life, and literary depictions of children are not only influenced by views on childhood in their times ... but also reflect and reveal concerns, cultural tendencies, and areas of interest in the period of their composition. At the same time, literary portrayals of childhood, sometimes intentionally, influence life (3).

Gavin illustrates the functional ability of childhood in the literary province as an instrument used to mirror the society. He thus gives the basis that an investigable ground of metaphor of childhood in the postcolonial texts exists and not only existent but also as a satisfying and revealing assignment. In post-colonial societies, childhood reflects the community and it may thereby be used to influence life. Chabal observes that ‘there emerged in post-colonial Africa a new, ‘modern’ form of subject-hood, in which the populace found itself again bound to their political masters in a situation not just of inequality but powerlessness’ (91). The post colonial literary artists therefore, according to Gavin, may reflect Chabal’s observation of this phenomenon in their works through the use of childhood. This research explores the presentation of childhood as a metaphor of the postcolonial state in the postcolonial literature.

Muriungi Colomba explores the use of individual stories as narratives of colonial invasion and decolonisation. Her study uses the [re-]presentation of adult characters in the construction of narrative techniques. It is important therefore to
Huskinson analyses the constructions of childhood on Roman funerary memorials. This is a metaphorical task in nature. She concludes that “metaphorical images were developed to express the hopes and wishes that parents had... children were constructed in ways that indicate personal affection as much as social roles or virtues” (337). The use of childhood has been present in art from earlier ages. Huskinson’s approach is best suited for her aim of studying the Roman civilisation. Our study, however, is an analysis of the postcolonial era, unlike Huskinson’s Roman-era approach.

Dabydeen and Wilson-Tagoe analyse the mode of bildungsroman, “the theme of childhood and with it the idea of growth from innocence to maturity”. They stress on the aspect of childhood as a record of development of the West Indian. This study departed from their trajectory by the introduction of childhood in appreciating the postcolonial criticism and also by analysis of postcolonial literature that is not restricted to the West Indian experience only.

Booker and Dubravka commenting on the use of childhood in the Caribbean, considered a post-colonial region, postulate: “It is thus no surprise that subgenres, such as the bildungsroman, which are thematically concerned with the construction of identity, have been particularly prominent in the Caribbean novel” (5). This gives a context for a different and appropriate transformation of childhood to a metaphorical level: the use of childhood as part of the maturational process. Bildungsroman genre employed in Caribbean literature is essentially a metaphorical technique used in understanding the meaning of texts authored in such a form. Their contribution is, besides, noteworthy as it deals with childhood on identity formation.
Booker and Juraga do not mention childhood as a possible model in their review of Caribbean literature. Their treatment of the text is concerned majorly with the question of identity, bildungsroman maturation, history and historiography, class, memory and alienation as the thematically constructed agenda of the Caribbean text. The study therefore operates on this backdrop of childhood as an element of characterisation.

2.3 Text Review

This sub-chapter consists of a brief synopsis of the novels. The review will take the form of analysing previous critical materials on the novels, where available. The literatures on the selected texts are far and wide and this sub-section intends to analyse them together, in line with the constraints of this thesis. This research has sought to extend the available critical information on the selected texts namely Mengiste’s *Beneath the Lion’s Gaze*, Dangarembga’s *Nervous Conditions*, and Arundhati’s *The God of Small Things*, with a view to examine the metaphor of childhood in a representation of the postcolonial state in postcolonial literature.

2.3.1 Beneath the Lion’s Gaze

Owing to its publication date (2010) and unlike the other texts under examination in this study, Mengiste’s novel, *Beneath the Lion’s Gaze*, has not had much critical review. This forms yet another impetus for this study. It is however important to note that this novel is set in the Ethiopian revolutionary time of the Derg (or Dergue). As noted by Morrison,
A military mutiny that began in early 1974 resulted by September of that year in the overthrow of Haile Selassie and the rise to power of an officers' junta known as the Dergue (126).

This debut novel by Ethiopian Maaza Mengiste is a historical novel in so far as it fictitiously reconstructs the collapse of Emperor Haile Selassie’s regime and the subsequent authoritarian Derg regime. It oscillates between a historiography of Ethiopia and the creative craft of literature. The two military regimes atrociously reigned over Ethiopia. The omniscient narrator moves through many characters particularly through Hailu’s family, which supplies the hero, Dawit. Dawit crosses the class barrier in fighting for the down-trodden under a hostile junta.

The plot begins media res in a surgery theatre when Dr. Hailu is operating on a young patient who has suffered a gunshot. The narrative revolves around Dawit’s development from a student to one of the leaders of the freedom fighters in a hostile political environment. Dawit’s activism leads to his father being arrested by the Derg regime and consequently tortured.

The villain is Mickey, a childhood friend of Dawit. Unable to join university, Mickey joins the military and rises to the top ranks of the oppressive military junta, after the overthrowing of Haile Selassie. Dawit’s father took in Mickey and the two grow together. In the complication, there are two children – Robel and his brother Berhane – whose lives are used to show the effect of the revolutions on the daily lives of Ethiopia’s impoverished children. Mickey is eventually killed by Dawit and the novel ends in suspense as the struggle
continues. Hailu who is initially indifferent to the struggle against the regime, changes after being tortured and detained without trial.

This novel examines, too, the contribution of the elites and intellectuals in the face of a mounting political discontent amid government’s crackdown on perceived dissenters, such as Dawit and Solomon. It explores, in detail, the contribution of communism as a tool in the suppression of individual freedom in Ethiopia at the height of cold war in late 20\textsuperscript{th} century.

2.3.2 Nervous Conditions

Tsitsi Dangarembga’s novel, \textit{Nervous Conditions}, was published in 1985. The title of the novel is based on the introduction to Frantz Fanon’s text \textit{The Wretched of the Earth}. It is an account of a young girl protagonist Tambudzai (shortened as Tambu) in post colonial Zimbabwe. Tambu comes from an impoverished background and later relocates to a mission school while living under her domineering uncle. Tambu fights against a male and often patriarchal society on her way to personal growth.

When she goes to live with her uncle, her life and Nyasha’s (her cousin) inevitably get interwoven. Nyasha exhibits an assertiveness that borders on rebellion. This near-rebellion behaviour was born out of living in England when she was young. Tambu moves from an inquisitive rural girl to a submissive girl who also hides a rebellious streak within. Tambu finally finds her own strong-willed and decisive voice and intellectual independence in a patriarchal society. The story is not only about the female struggles but also about fighting as a child. Her life is frequently contrasted against her cousins - Nyasha and Chido.

This novel has since been included in many discourses on growing up female, and black in Africa. Ada examines this novel using Gynocriticism and
feminist lenses. She comments that Dangarembga’s autobiographical mode is a ‘literary strategy’ that ‘marks her attainment of voice in the Zimbabwean male-dominated literary arena’ (75).

Ada goes on to place Dangarembga’s female characters in the suffering of *African women* (my highlighting) under the double oppression of patriarchy and colonisation (78). She claims that ‘the primary agenda in *Nervous Conditions* is to expose the mechanism of male domination in Zimbabwean society’ (77). This in her estimation, is pulled off when ‘the narrator, Tambu, achieves voice through narration, an act that gives her liberation from patriarchal-imposed silence and offers her hope in the resilience and success of female challenge’ (77). The much followed path is to analyse Tambu in a patriarchal set-up, and Tambu as a girl. The approach of this thesis will add onto such analyses further considerations of Tambudzai as principally a child character, and not only just as a female character.

Kim’s concern in *Nervous Conditions* is the formation of single performative space as well as an analysis of *bildungsroman*. He is concerned with the use of space vis-à-vis the intellectual development and final redemption from Babamukuru’s patrilocality. He says, ‘Maiguru and Tambu learn to speak out loud in public spaces’ (121). The feminist undercurrents in his reading of *Nervous Conditions* are made visibly constructed. He situates the female characters within a political and social framework that aid their formation as subjects within the ‘national space’. He sums up his argument when he observes that ‘Dangarembga’s Tambu rewrites the Shona female storyteller back into the national narrative, and the daughter’s bedroom space plays a crucial role in the development of this new subjectivity’ (114).
Daly’s analysis of *Nervous Conditions* is an assessment of the ‘extended metaphor of language translation’. Her concern is the significance of language to two characters, Tambu and her cousin Nyasha. She thus states, that her paper is meant to locate their linguistic struggles as attempts to translate themselves from one language and culture to another (50). She notes that Tambudzai quest for the other tongue (English) is a deliberate attempt to translate herself out of Shona language and culture into English which she equates with money and self-realisation (54). In Nyasha, Daly sees the depiction of erosion of Shona identity among those who acquire English fully (57). Lindsay’s study on *Nervous Condition* offers a particular focus on the dialectic of autonomy and community within the novel. She contends that the dialectic of autonomy and community, characterised by the cousins’ friendship demonstrates the displacement of African ‘wholeness’ by the colonial invasion at the same time it reveals the agency of African women and their resistance to threats of multiple marginality (238). The variation herein is postcolonial representation through the perspective of childhood metaphor from the selected literary texts.

2.3.3 The God of Small Things

*The God of Small Things* is Roy Arundhati’s only literary text to date. Set in Kottayam in Kerala, India, the novel is a critical evaluation of childhood in conservative India. It is also significantly an appraisal of the effect of caste divisions on the individual. The novel is set in 1969 India. It is authored in a non-linear format which employs a cyclic swing in the plot development. This novel, cognisant of India’s historiography, is a social and political commentary on the Indian society in the contemporary times, as it plays on the psychology of the characters. The novel is about a set of twins, Estha and Rahel who are products of
a multi-religious and cross-caste marriage. It is a marriage that is frowned upon by
the society in the novel, which analyses the sharp division in Indian class, religious
and caste system.

The novel depicts a difficult childhood faced by the two children after the
divorce of their parents and subsequent residence in their mother’s home, at the
Kochammas. Their mother is forced to separately send them away after she is
cought engaging in a relationship with Velutha who comes from the lowest caste of
the untouchables (the Paravan) in the Indian Hindu tradition. This breakage of
Indian caste laws is a major focus in the plot development and it influences where
and how Rahel and Estha live. The caste division is quite pronounced even above
political affiliations and religion’s moral demands. Estha and Rahel are mistreated
psychologically and the effects hang on long into their lives to a point that they
commit incest. The incest is one of the climactic points of the novel, apart from the
rendezvous between Velutha and Ammu.

Nandi discusses the presentation of characters in this novel via the lenses of
postcolonial theory. She says that *The God of Small Things* displays considerable
sympathy for the plight of the subaltern, and this sympathy is embedded in a
network of fantasies and fears in a complex fashion (175). She proposes that the
upper caste in this text have become *alienated* from their *subaltern* other (176).
The italicised terms are definitely postcolonial in their usage. Her contention is that
there is alleged exoticism of Arundhati’s novel, and this must be questioned (175).
As an effect, she concludes that Arundhati subverts the legacy of Indo-English
fiction as a product of colonial discourse of Anglicization (184). Her study is
coupled with Lacanian psychoanalytic information, in the analysis of Arundhati’s
novel, as an exercise in postcolonial literary examination.
Still on the labelling of postcolonial ‘Indo-Anglian’ texts and authors as exotic, Singh observes that there is no detailed examination of what constitutes the exotic in these novels (13). To buttress his argument, Singh employs the use of privileged child-viewpoint in analysis of *The God of Small Things*. He uses child narrators to show the representation of the postcolonial nation (16). His research, however, does not show how this is achieved. It is in the interest of this research to show how childhood, and not child-narrators, is a metaphor in the critical appraisal of *The God of Small Things*.

Maiti’s engagement with *The God of Small Things* takes the form of an argument on history on the literary (2382). He attempts to account for the history in this novel; particularly the presentation of communism in the Indian state of Kerala, which is the setting of the novel. He also locates his focus on postcolonial terminology when he refutes the notion that analysis must take the ‘straight-jacketed’ terms of ‘subaltern’ and ‘elites’ (2382). This research diverts and moves away from Maiti’s postcolonial-history-Counterhistory reading of *The God of Small Things* and builds its own argument on childhood as a metaphor that represents the postcolonial condition in the selected postcolonial literary texts.

The fragmented temporal structure with a polyphonic narrative voice positioned in *The God of Small Things* is the subject of Benoit’s study (98). He infers that this circular time frame in the novel is an act that draws the reader and the author into the process of creating the meaning of the text (106). This is because Arundhati is making a political statement in her novel, and she has written an angry book (105). The circular time frame underpins his study whereas the core concern, here, is with the novel insofar as its poser of childhood metaphor is concerned within the larger vista of postcoloniality.
The plot progression of the novel in its cyclic sequence is a subject in Sharma’s study, but from the standpoint of memory and transgression. According to Sharma, the plot is a style which serves to show invocation of fragments, repetition of images and casual cross references so that small things grow into significance (171). In effect, the plot strengthens the transgressing of caste lines in Ammu and Velutha as well as Estha and Rahel. The concern of this study, however, is not on structure of the plot, but on the representing of postcoloniality through childhood as a metaphor.

The title of the text, *The God of Small Things*, has been dealt with, at length, by Binayak. Taving in consideration the previous debates on the title, Binayak avers that the title evokes in one a sense of binary oppositions which constantly play out themselves in the novel (62). He singles out Big God versus Small God, centre versus periphery, and high against low (62). He illustrates that the ‘Big God’ may be a tyrannical institution or person while on the other hand the ‘Small God’ is cosy, private, contained and limited (58). He summarises that the title is an avenue for Roy Arundhati to pack all her iconoclasm and in making a god of a small subversive lover (62).

To conclude this section, in order to understand further the condition of postcoloniality in the above texts, there is an employment of childhood as a metaphor. This section has brought together, previous studies that are relevant for this particular study.

2.4 The Postcolonial Approach

Innes traces the development of postcolonial studies as the amalgamation of Commonwealth Literary Studies, Black Studies and Third World Studies which has produced contemporary postcolonial literary studies, and which accounts for
some of its peculiar features and the debates within the discipline (5). Therefore, the theory is an academic reaction to the psycho-political realities of colonisation. It (postcoloniality) also cuts across a vast historical territory in its development and engagement.

Important to the cause of this thesis is an acknowledgement that defining a nation has proved to be notoriously difficult (Anderson 2-4). Anderson, however, notes that people have died and others have been willing to die for a nation (7). The import of this observation is that though a nation cannot be easily defined, it is an existent phenomenon which has been present for long and communities have a deep attachment to it (nation). Anderson attempts to define a nation as “an imagined political community – and imagined as both inherently limited and sovereign” (6).

Fanon, possibly one of the pioneers of postcolonial studies, grounds the postcolonial theory on the nation when he talks about the middle class of the newly independent states aspiring to be like the bourgeoisies of its former colonial master (123). Thus as the theory develops it essentially examines the categories through human society in a psychological, political and cultural context within a nation. He goes ahead to name the landed proprietors as the new colonists (124). Therefore, Fanon implies that there is a sustained colonisation even after the disappearance of direct colonial rule. As well, he forms the ground for contextualising postcolonial in opposition of the ruled against the oppressive rulers. Marxist overtones are visible in the jargon adopted by Fanon such as the issue of social stratification. On such a tone, postcoloniality owes part of its historical background to Marxism.

Mbembe enhances the power imbalance angle of postcolonial approach when he identifies the (mis)use of the state to enhance inequalities (41). Mbembe
illustrates a post-colonial government that shows a lack of limits when a Kenyan District Commissioner ordered two policemen to forcefully shave a teacher who had a goatee on, in addition to the teacher suffering arrest (114)! The teacher was further asked to send the photos of the trimmed beard to a national newspaper and the Teachers’ Service Commission (Mbembe 114). Evidently, postcolonial theory has a close connection with the government as well as its (government) apparatus. Therefore in the post colony, the government treats its citizens as its subjects. Such treatment will, if possible, be subjected to the source domain of childhood in the metaphor correspondence between childhood and postcoloniality. To aid clarity in analysis, postcoloniality of the postcolony is separated from postcoloniality of the wider global commitment. Postcoloniality within the context of international interactions is the subject of the next chapter of this thesis.

In addition, Postcolonial cultural critique involves the reconsideration of history, particularly from the perspectives of those who suffered its effects, together with the defining of its contemporary social and cultural impact (Young, *Postcolonialism, an Historical Introduction* 4). Thus, Ngugi engages in a postcolonial discourse when he discusses the politics of language in African literature (94). This discussion on the choice of language for African fiction is one of the arguments during the formative stage of the postcolonial approach. He therefore advances a cultural angle to the reaction of the postcolonial approach. The topic of cultural interactions and relationships is no doubt one of the key issues in postcolonial theory, as Appiah argues (3-5).

In the *Empire Writes Back* Ashcroft *et al* while arguing on the deployment of the term post-colonial (herein termed as postcolonial), advance that it (postcolonial) is measured on how well it has assisted in implementing strategies
of decolonisation (Ashcroft et al 203). Thus postcolonial criticism has been suggested as a tool in decolonisation. The implication is that postcolonialism is instrumental in linking the past to the present. Young observes that

The postcolonial does not privilege the colonial. It is concerned with colonial history only to the extent that that history has determined the configurations and power structures of the present, to the extent that much of the world still lives in the violent disruptions of its wake, and to the extent that the anti-colonial liberation movements remain the source and inspiration of its politics (Postcolonialism, An Historical Introduction 4).

Besides, Ashcroft et al advance the notion that ‘the term post-colonial might provide a different way of understanding colonial relations: no longer a simple binary opposition, black colonised vs. White colonisers; Third World vs. The West, but an arrangement with all the varied manifestations of colonial power, including those in settler colonies’ (Ashcroft, Griffiths, and Tiffin 200). Therefore, this idea is appropriated to demonstrate whether childhood as a metaphor might be a channel for the demonstration of the post-colonial agenda in the selected texts.

Postcolonial criticism, however, has had criticisms levelled against it. It has been criticised as laying emphasis on the extra-literary dimension of a literary work (Sorensen 74). Neil contests that there is a ‘category error at the heart postcolonial studies’, and he does this by way of extra-literary dimension (What Postcolonial Theory Doesn’t Say 3). He argues that postcolonial criticism does not take into account the historical and capitalist background in its situation of critical contexts. He paradoxically moves out of the literary to contend the theory.
The materialist school of thought contest that postcoloniality should play more roles in extra-literary textual analyses. The materialists outline that postcoloniality involvement with literary texts instead of politics has rendered it (postcolonial criticism) much less important than it could be or could have been (Hawley 771). This spells out the fluid nature of the reception and function of postcolonial theory to different categories of scholars. From this research postcoloniality can be used, for instance, in pedagogy and wider understanding of global relationships. This study is an intermarriage of the politics within postcoloniality in relation to literary texts using metaphor as an intermediary.

Sorensen illustrates that there is evidence that although postcolonial literary analyses in most cases decode literary texts against the background of political objectives, these objectives are legitimised according to a set of aesthetic norms (71). The treatment of metaphor in this thesis is a subscription to one of the aesthetic norms of literature. Thus this research positions childhood as a metaphor within postcolonial criticism.

Young defines the postcolonial as the result of different cultural and national origins, the ways in which the colour of your skin or your place and circumstance of birth define the kind of life, privileged and pleasurable, or oppressed and exploited, that you will have in this world (14). For instance in cultural perceptions, postcolonial criticism raises the Other as correspondent to the focus of desire or power (the M-Other or Father – or Empire) in relation to which the subject is produced, the other is the excluded or ‘mastered’ subject created by the discourse of power. Othering describes the various ways in which colonial discourse produces its subjects (Ashcroft et al Post-Colonial Studies 156). The question of ‘the other’ then presents a dichotomous view when applied on the
postcolonial texts. It effectively maps the difference between the master and subject, weak and the strong, big and small, knowledgeable and naive, and adult and child.

2.5 Childhood, Postcolonial Approach and Metaphor

This subsection serves as a further link-up of childhood to postcolonial approach and the metaphor, given the information relayed above in the literature review.

Mintz argues that childhood is the missing link connecting the personal and the public, the psychological and the sociological, the domestic and the state (17). This contradistinction in Mintz’s argument places childhood at the crossroads between the state and the family. The ‘missing link’ is a metaphorical connection in this research. With regard to this study, the state was viewed through a postcolonial lens.. Hence there is a close association between childhood and the state.

Postcolonialism is a field which is also concerned with a dichotomous contradistinction in portrayal of various categories such as gender studies, childhood and nation. For instance, political scientist Chabal discerns that Western social scientists are more biased against Africa than the rest of the non-Western world (Chabal 18). This is a performance of postcolonial narrative in the reading of the African and Western world relationship. The oppositional positioning is, as a component of postcolonial criticism, incorporated in the analysis of the metaphor of childhood in the selected postcolonial texts. Thus, for instance, childhood is weighed against adulthood. The ruler is viewed against the ruled.

The use of child as a representation of the subject is partly derived from the observation that the subject is generally assumed as a reference to an age when
rulers were kings and had political dominion over their populace (Chabal 88).

Where there is a dominion then there is the subject. Since childhood is the weaker entity, it will represent the ruled. Chabal further states that although subjects were historically under the nominal protection of their lords, that protection was at the discretion of their masters (90). This captures the essence of relationship between the postcolonial state and citizens.

It has been established that childhood operates in a household structure or family organisation. It has also been identified in this Chapter that postcolonial theory operates on a political and national or governance theatre. It is also demonstrated above, that childhood may represent the ruled. In effect, the following diagram maps further correspondence between the constituent elements of childhood and the postcolonial approach.

Diagram 1.3 Mapping of Theory and Childhood

<table>
<thead>
<tr>
<th>Childhood</th>
<th>Postcolonial Theory Setup</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family</td>
<td>Nation / Global Community</td>
</tr>
<tr>
<td>Adult</td>
<td>Government/Coloniser</td>
</tr>
<tr>
<td>Child</td>
<td>Subject / citizen and Native</td>
</tr>
<tr>
<td>Siblings</td>
<td>Fellow subjects/ Native</td>
</tr>
<tr>
<td>Friends</td>
<td>Alliances</td>
</tr>
<tr>
<td>Childhood</td>
<td>Postcoloniality</td>
</tr>
</tbody>
</table>
Given the above diagram, there is an emergence of a metaphorical correspondence in the representation of childhood against the postcolonial approach.

The deployment of the term ‘native’ refers to the colonial discourse’s reference to the colonised. Mbembe observes that the notion of the native at first belongs to the grammar of animality... not having attained the age of maturity, natives and animals cannot stand on their own two feet; this is why they are put firmly in the grasp of another (236). The upshot is a corresponding understanding of the child and the native in colonial discourse as tied above in a metaphorical framework.
3 CHAPTER THREE: THE PERICOLONY AND THE POST-COLONY

3.0 Introduction

The previous chapters have been instrumental in the analysis of the first objective of this study: to examine how childhood is an analytic concept in *Beneath the Lion’s Gaze*, *The God of Small Things*, and *Nervous Conditions*. This Chapter analyses the consequence and (in)effectiveness of the childhood metaphor as objectives of this study. There is recourse to the post-colony or the pericolonony as an entity of and on its own. Special emphasis is also laid on the pericolonony in relation to Ethiopia and postcoloniality, within this section of introduction. The next chapter deals with the second and third objectives of this study of childhood metaphor in postcoloniality with a focus on the global scale.

There is necessity to cover a special category within the confines of this study. Knowles observes that childhood is not experienced in a universal way across the world (28). There are states that are not ex-colonial but at the same time fit within the context of post-colonial constructions. This research adopted the term “pericolonial.” Particular reference is attached to the fact of pericoloniality of the Ethiopian nation within an association with postcoloniality. The motivation for this chapter is fitting childhood, as a representative condition in the post-colony and the pericolonony, into a subset for analysis of postcoloniality.

The survival of Ethiopia as a sovereign and semi-colonised nation (the British having had the intention of making Ethiopia an enemy-occupied territory) has been dependent on several historical circumstances (Tiruneh 7). Some are detailed below. For instance Ethiopia went the socialist path during the Cold War. Consequently, Ethiopia received massive Soviet funding in the Cold War era:
What is more, he (Mengistu) had, with the aid and advice of the socialist countries, extended the state's security forces to an unprecedented level in the history of the country. The mass organizations had armed wings within them intended to counter local criminal and counter-insurgency activities. The intelligence department was raised from a section to a ministerial level with branch offices at all the nation's administrative levels and in each of the other government departments. The army, which was well armed by the Soviet Union, was expanded to become the biggest military force in sub-Saharan Africa with almost half a million men under arms (Tiruneh 344).

Holcomb and Ibssa, in addition opine that

The Italians brought Ethiopia under their rule in 1936 and divided the empire into ethnic regions and introduced ethnic languages as the educational and administrative media. They built several schools which used Afaan Oromo and other ethnic languages as mediums of instruction in the respective regions (qtd in Bulcha 331).

Ethiopia, therefore, also becomes a colony of Italy. However, Italy never got to fully control Ethiopia in the proper sense of the word as done in the British Empire's execution of colonisation.

From its inception in the revolutionary upheaval of 1974 to the end of the decade, the rule of the Derg was characterized by an excessive use of force and violence (Tiruneh 345). It is evident from this observation that Ethiopia is considered in binary division in terms of the military rulers (the Derg) who violently govern others (the civilian population). Therefore, Ethiopia may fall
under the postcolonial rubric due to association with its pericoloniality and a
variety of her historical processes that have already been identified above. These
processes have served to create institutional and oppositional positioning in her
historiography. Unlike other countries whose literary texts are also under scrutiny
herein, Ethiopia was not colonised in the same fashion. She was occupied briefly
by Italy from 1936 to 1941. Morrison states,

European colonialism reached Ethiopia relatively late, when the
Italians seized the Red Sea port of Massawa in 1885 and established
the colony of Eritrea five years later. Italy's desire to control all of
Ethiopia, first thwarted at the battle of Adowa in 1896, was finally
realized in 1935 when Mussolini's forces drove Emperor Haile
Selassie into exile and seized Addis Ababa. British troops returned
Selassie to the throne in 1941(126).

The cultural influence of Italy as a colonising power was minimal in Ethiopia due
to the brief occupation, unlike other post-colonial nations. The influences of
foreign control, however, is evident in the manipulation of the military junta, The
Dergue, by soviet forces who "contributed to the regime's 1984 creation of the
Workers' Party of Ethiopia (WPE) as a communist "vanguard"; and assisted in the
writing of a Stalinist national constitution in 1987"(Morrison 126). Ethiopia was,
therefore, engaged in ideological conflicts due to external forces during the cold
war (between USA and USSR) and leaned on the communist Soviet's side.
Moreover, Ethiopia has also adopted a foreign language, English, as a medium of
instruction in her schools. Over and above these factors, Ethiopia viewed herself
through non-indigenous lens. Kebede makes the following observation,
A society cannot properly map out and accomplish its future if it mistakes its history for that of another society. Saddled with alien predicaments, such a society is bound to stumble constantly. A case in point is Ethiopia: among the various factors that contributed to the present plight of Ethiopia, a false or borrowed reading of its history figures prominently (1).

The application of postcoloniality towards the Ethiopian condition is a special and delicate act. Ethiopia is a pericolonial nation. Beneath the Lion’s Gaze, therefore, is a suitable choice for analysing and locating the postcolonial approach using the childhood question in the Ethiopian context. As has been examined above, Ethiopia has oscillated between being a colony and self-rule. She has swung from the Italians, to the British Empire and to the Soviet domination. Interestingly, she has never fallen completely in total subjection under each of the named powers. This is contrary to the other post-colonial nations represented in this thesis.

On the post-colony, Mbembe writes an observation which captures part of the disturbed relationships that exist in both the pericolonial and postcolonial nations:

In every country where socio-political configurations before European penetration were marked, regional differences have been accentuated...the feeling of belonging is forged and identities reinvented through the medium of disputes over what belongs to whom and through the medium of indigenousness and ancestral descent (86).
In the post-colony there is an adjustment to the condition of being an ex-colony: the feeling of belonging and identities are reinvented over what cultural and socio-political fronts one assimilates and accommodates. The access to resources (a socio-economic and political agenda) and sense of belonging (a psychological agenda) are thus accentuated on the post-colony. The analysis in this Chapter entails the political, psychological and socio-cultural spheres of the post-colony as manifested through the use of childhood as a metaphor.

3.1 Falling Apart: Othering, Marginality and Subaltern

The metaphor of childhood is a mirror which throws back the psychological agony of the subjects in a post-colony. Estha and Rahel suffer psychologically at the hands of most adults in *The God of Small Things*. Berhane is exposed to a violent treatment at the hands of the Derg regime’s military in *Beneath the Lion’s Gaze*. Berhane encounters a murdered girl who has open eyes and he innocently reports to his mother that he was not scared (Mengiste 216). Through a metaphorical mapping, this observation sets a violent and oppressive tone in the observation of the postcolonial nation as formulated in the selected texts. The violence is meant to be a process of inculcating into the child the certainty of the adult as the master. And conversely, the child is enforced as a subject. This process of master and subject fits well into postcoloniality’s engagement of *othering* in the post-colony. As a metaphor, childhood is instrumental in illuminating the socio-cultural differences in the post-colony. It metaphorically examines the political deficiencies and their associated psychological suffering in the post-colony.
The effects of violence and the suffering of the subjects are both psychological and life-long. Berhane, moreover, sees the soldiers murder a man and he watches as the man’s blood drip from his head onto the car seat (Mengiste 216). The violence which the subjects of a postcolonial state are subjected to lasts long; this is evident from childhood as a metaphor in the novels under study. This violent handling of the child is commensurate, metaphorically, with a post-colony’s leader’s mistreatment of the subjects. Having had a disturbed childhood, Estha develops into a reclusive person. Once the quietness arrived, it stayed and spread in Estha (Arundhati 11). Even in his adulthood Estha remained a loner. It is not, therefore, surprising that the adult Estha takes to lonely walks alone (Arundhati 12-13). In the post-colony, metaphorically translated, the psychological effect of colonisation reverberates even after the departure of the colonisers. The post-colony is therefore built as a space in which the effects of colonisation are carried over. This has been made incontestable as seen through childhood. The citizens of the post-colony are not only viewed as subjects but are also routinely violated (Mbembe 42-43). Since the violence serves the process of othering, and the effects of the same last lifelong, and the victims suffer throughout their lives. On such account, the metaphor of childhood portrays the subjects suffering at the hands of the government after being othered. This form of othering, occasioned by a resultant exclusion from control of instruments of government such as the military, induces suffering in the post-colony’s subjects.

Childhood exists as a category of ‘others’ in the scheme of adulthood – childhood contradistinction. Within that periphery of a subject and othered people, however, there are special cases of othering as evident in some of the texts under analysis through a metaphorical lens. The adults separate children on categories
that they (the adult) define. Sophie Mol is given a preferential treatment over Rahel and Estha in The God of Small Things by the adults. Dangarembga’s Nervous Conditions also contains Nyasha and Chido as recipients of a better treatment than Tambu and Nhamo. The preferential treatment has metaphorical corollary in the postcolonial nations. The othering in the context of the selected literature is thus interesting. Adults divide the children into different categories with different treatment of each category. In Nervous Conditions, the reception of Nyasha and Chido, when their family comes back from England, is equally significant. Even though they are all children, and should have eaten in the kitchen, Chido and Nyasha eat with the adults in the house (Dangarembga 41). This is a subversion of the Shona cultural norms. No one questions this preference except Tambu. She reacts because she is irked by his brother taking advantage of the opportunity to also have her wash his hands. Citizens of the colony, in a metaphorical correspondence, also exist as the ‘others’ and within this category of ‘others,’ there is another set of ‘others.’ Bhabha observes that the strategic function of colonial discourse is the creation of a space for a subject peoples (Bhabha 101). This implies a sense of others in relation to the centre (the ruler). The kind of othering leads to a distinction between subjects and citizens. As a child, Sophie Mol is othered in the way that a government treats its citizens. Estha and Rahel are treated like the post-colony’s rulers treat the subjects. This is a narrative of preferential distribution by the rulers for and towards the ruled (depending on the ruled’s closeness to the ruler). Such value distribution is also, interestingly, a sole prerogative of the adult (the ruler) as manifested through the mentioned literary texts. The agency of childhood as a metaphor helps to indisputably demonstrate the
levels of othering within the post-colony. It discloses how the rulers in the post-colony break the rules for their selfish benefits.

Rahel witnesses the change that takes place in her uncle Chacko. The child is cast as a keen observer of the transitions in the family. Chacko had been a close friend of and popular with the twins, Estha and Rahel. However, Chacko overturns this close relationship as a response to their mother’s sexual relationship with a paravan, untouchable man. The childhood metaphor, in this instance, is important insofar as it figuratively expresses the change of a good ruler to a bad ruler in the post-colony. Chacko changes due to the broken history of his upbringing and family history which has been damaged by Ammu. Popular leaders change into unwanted leaders, with the subjects as witnesses. This change is motivated by the desire to protect the heritage delivered by the post-colony’s history of power; a continuation of the absolute power wielded by the leader. At this point the leader is viewed as a destructive force by the citizen. Conversely, the subject crosses into the zone of the “other.”

Rahel’s mother quips “maybe a boy does need a Baba (Arundhati 31).” Accordingly, the innuendo is created of a child who needs the presence of an adult. In such manner, there is a creation of dichotomous difference between adults and children, with the child junior to the adult. As Fanon observes, the colonial world is cut into two (29). When Tambu is hindered from expressing her objection to her father’s wedding, her powerlessness is manifested in *Nervous Conditions*. She does not have equal access to mechanisms of decision-making and consequently she is not an equal player in influence and power transmission. This therefore metaphorically corresponds to the performance of power in the post-colony. Baba Mukuru tries to coerce Tambu into attending her (Tambu’s) mother’s wedding.
Those who wield power use it at the expense of the powerless. Othering is evident in the selective exclusion of the child from the adult’s resources by the adults. Thus childhood is a representation of the postcolonial state, instances that some citizens of the post-colony are deliberately excluded from the process of self-government.

When caught in an argument with Ammu, Chacko disowns Rahel and Estha and claims that they are millstones around his neck. Adults may regard children as millstones around one’s neck. Likewise, the post-colony’s rulers may consider the citizens as millstones around their neck. The citizenry then, ironically, becomes a burden to the rulers. Even though Chacko rejects the two children, Rahel smiles when Chacko is mistaken to be her father (79). The impetus for her smile is the desire of projecting the image of a “normal family.” In the middle of psychological and political turmoil, rulers in the post-colony create, even falsely, a sense of ‘normal’ government. The extent to which othering occurs in the post-colony is one in which the ruling class views the dominated group as a burden to them. Moreover, the government of the post-colony tries to create a false state of normalcy, even when it is evident that there are certain fissures which need to be filled up. The superficial normalcy is a cover-up of a wider mistreatment of the subjects.

The anxieties in childhood are not invariable in nature. Berhane’s torturers do not permanently harm him in Beneath the Lion’s Gaze. In death, however, Berhane finds his freedom. Berhane moves from being the periphery to the centre. The narrator observes:

A lion kneels. Berhane climbs on its back and they race through a field of meskel flowers to the top of a bright green hill where his father waits on his white horse, his hair like a dark sun around his
head...he swims, free and cool in the golden light of dusk. His father holds out his hand. “You’ve come,” Berhane says. “I’ve been looking for you.”(Mengiste 268).

It is ironical that acceptance is finally realised in death, for Berhane. Neither does Nyasha and Tambu’s suffering and othering at the hands of adults go on permanently in Nervous Conditions. Nyasha, in her epiphany, remarks:

Quietly, unobtrusively and extremely fitfully, something in my mind began to assert itself to question things and refuse to be brainwashed, bringing me to this time when I can set down this story. It was a long and painful process for me, that process of expansion. It was a process whose events stretched over many years... (Dangarembga 204).

When the twins discover a long-forgotten boat in water, Velutha joyfully helps them to mend the boat (Roy 212). The ensuing dialogue is shown below

Can you mend it for us? Veluthapappychachen Peter Mon? Rahel asked... First we’ll have to find the leaks... how long will it take? ‘A day,’ Velutha said... Estha, delirious with joy, jumped on Velutha, wrapped his legs round his waist and kissed him...

Velutha set the boat up for them (Arundhati 213).

As a consequence of childhood as an emblematic presentation of the postcolonial state, it is evident that othering (or any other postcolonial ill) experienced in the post-colony is not a permanent fixture on the socio-political scape of the post-colony. Like the childhood herein, it is noteworthy that the problem (of being othered) experienced in the post-colony is not constant. Othering is neither a
continuous nor a permanent state. It both has a break and an end. The realisation is made that through childhood as a metaphor, hope is present in the post-colony.

The adult takes the perquisite of protection of the child, minus the child’s interests. The desire to take Tambu to go and stay with Babamukuru is carried out without consulting her, even though she (Tambu) revels in the idea. The swept-beneath-the-carpet truth, however, is that her views are not considered. She says, “When I stepped into Babamukuru’s car I was a peasant... this was the person I was leaving behind... The point was this: I was going to be developed in the way that Babamukuru saw fit, which in the language I understood at that time meant well” (Dangarembga 58-59). However, Tambu later acquires some reservations about the bearing in which Babamukuru handles her and controls her family and she refuses to attend her own father’s wedding. The wedding of Tambu’s parents had been organised by Babamukuru, Tambu’s uncle (Dangarembga 167). The inclusion of children in decision making processes involves a childcentric and non childcentric perspectives. As it has been noted by Chi-Ming:

The chief reason for excluding children from decision-making in law is

that this is in line with the welfare principle, or protective of their best interests. Ironically, however, the legal focus on children’s welfare does not involve serious consideration of their views (150).

The exclusion of the child in the decision-making process is correspondent to marginalisation of the citizens by the rulers of the post-colony. On the African postcolonial society, Mbembe notes that there was a privation of public prerogatives (46). This observation as well may also be projected to non-African post-colonial societies. The metaphor of childhood is a critical strategy in
identifying the role of post-colony’s government in misappropriation and misuse of powers to and for itself.

The police, furthermore, marginalise the children by arm-twisting them in *The God of Small Things*. Estha is blackmailed into rejecting Velutha at a critical moment during the latter’s own life. The children’s reservations are not considered. This effectively highlights how the adult assumes all the accountability, which could be partially shared with the child. In an effort to clear up the police’s degeneracy and Baby Kochamma’s unrestrained behaviour, Estha and Rahel are threatened into admitting that Velutha abducted them (Arundhati 320). Chabal observes that not only did the politicians fail properly to represent the ordinary men and women who had supported their nationalist campaign; they also appeared increasingly immune to the formal accountability mechanisms enshrined in the new constitutions (91).

The portrayal of the child vis-à-vis the adult indicates an imbalance in the division of power in the texts under analysis. This type of portrayal symbolically mirrors the citizen’s access to power which is limited in the post-colony. Kochamma colludes with the Kottayam Police to force the children to admit that Velutha was their abductor. Baby Kochamma says “the children will do as they’re told (Arundhati 315).” The projection of power is apparently in favour of Baby Kochamma, who is an adult. They (Inspector Mathews Thomas and Baby Kochamma) coerce the children by way of their police and adult power, by the fact of the children’s younger ages, and by the perceived lack of intellectual development in the child. Ashcroft, Griffiths and Tiffin argue, guardedly, that the marginal indicates a positionality that is best defined in terms of the limitations of a subject’s access to power (120). The children are relegated to the state of being in
the margins as the adults take the position of the centre (the centre matters most and their word is final). This elucidates how necessary the metaphor of childhood is insofar as imbalance of power relationship between the citizen or subject and the government is concerned in the post-colony. The unfair projection of power is, and greatly so, tipped towards the rulers.

Childhood creates an atmosphere of loss in *Beneath the Lion’s Gaze*. Berhane innocently says: “‘My daddy’s a soldier. But we can’t find him.’” He held up three fingers. “It’s been three years” (Mengiste 126). The child’s inability to find his father expresses his marginality in the presentation of the center versus periphery binary. The sense of loss at the hands of the repressive Derg junta is, moreover, better seen through the lens of childhood. The child’s ability to qualify the period of his father’s loss means that the loss in the post-colony can also be qualified with a certain degree of accuracy. This holds a metaphoric referential property to the global politico-cultural relationships. There is partial loss of the indigenous culture in the post-colony due to long periods of colonization and the loss of political voice due to economic inequality by hegemonic neocolonialism. Thus the post-colony finds itself in a repressive cultural and political atmosphere in international relations. Through the examination of childhood as a metaphor in the representation of postcoloniality, the magnitude of loss is qualified in terms of economic, political and cultural loss suffered. At the same time it explicates how the post-colony is marginalized by the Other powerful forces.

In the selected texts, quite often the children occupy a peripheral role. Ammu, aged nine years old, suffers at the hands of her father in *The God of Small Things*. She treasured her new pair of gumboots. After being beaten by her father she runs away to hide. In the process, she leaves behind her gumboots. When she
sneaks back to their house to collect the gumboots, her father catches her, flogs her and shreds her gumboots to pieces. Her emotional attachment and love for the gumboots is completely disregarded by her father. According to Allison:

"Although the need to listen to children's voices is, as noted, often paid lip service outside the academy, all too often those voices are silenced by images of childhood that cling to the more traditional, developmental discourse of children's incompetence, rather than competence, as social actors" (266). She has no power to fight back, and rescue her gumboots, given that she is a child. Ammu's father perceives childhood as a marginal zone. After carrying out this act, he looks at her daughter with cold, flat eyes (181). Marginality implies that certain experiences are regarded as peripheral (Ashcroft, Griffiths and Tiffin 121). Ammu's love for the gumboots is completely disregarded (if not trifled) by her own father. Moreover Ammu cannot contest her father's excessive cruelty towards her. We (adults) see what we want to see, think what we want to think, say what we want to say, and children are not in a position to contest (Morrow 6). Pappachi marginalises her own daughter, who is a child. The marginalisation of the child in her own family, in *The God of Small Things*, testifies to a metaphorical association. The impression is the citizens of the post-colony are marginalised in their own nations by the ruling class. In addition, the subject and the citizen are seemingly helpless against the onslaught of those who govern them.

The attires are quite revelatory about childhood and attendant social philosophies. Rahel grew up without a brief (Arundhati 15). The child's desire to manipulate their surrounding is evident:

Rahel’s toy wristwatch had the time painted on it. Ten to two. One of her ambitions was to own a watch on which she could change the
time whenever she wanted to (which according to her was what
Time was meant for in the first place). Her yellow-rimmed red
plastic sunglasses made the world look red (Arundhati 37).

The metaphorical correspondence is psychological: the lack of space to achieve
what one wants, thus the waiting (in the ambition) for a chance to manipulate time
and the socio-political inadequacies in the post-colony. The lack of a clear
perspective of her world is constructed by her sunglasses. Thus the child is
portrayed as having a limited understanding of the world. In the same way, citizens
in the post-colony are shown as having a deficient control of their circumstances.
However, the child has a desire to own a watch on which they could change time
(Arundhati 37). The child wants a voice in factors that control their surrounding
like time. The citizens have a desire to own factors and abilities with which to
control their immediate environment, such as government, which they can easily
manipulate. The metaphorical suggestion is that even the time of the subject is
controlled by the government. Rahel’s growth, without a brief, is used to
symbolise adults who lazily respond to wants of childhood. Evidently, childhood
evinces an inferiority of rank in the society. The rulers too, in the post-colony are
then constructed as insufficient in the understanding of the processes of governing
the rulers. They show insensitivity to demands of the citizens. The inability to
comprehend their circumstances is the childhood metaphor’s portrayal of inferior
rank of the ruled and thus subaltern agency within the post-colony.

The physical description of childhood is also used to exemplify and better
magnify the plight of the subject in the post-colony. The description of the famine
in Ethiopian is brought out at its worst through a girl who is described as ‘one
small girl, her stomach so distended it looked like it would split, gnawed on a stone’ (Mengiste 51). The malnourished girl is contrasted to the opulent emperor who is ‘feeding his lions extravagant foods’ (Mengiste 51). The post-colony’s and pericolonial’s government are therefore constructed as not only unable to offer basic requirement to its populace such as food but also insensitive in their self-presentation before the citizens through childhood as a metaphor. Even though the famine affects both adults and children, it is pronounced more through the image of the child. The image of the suffering child enhances the concept of a subaltern perception of the child. Through childhood as a metaphor, social failures of the ruling class are vividly sketched.

Hailu looks down upon the ability of ‘children’ to bring change (Mengiste 37). Adults (in correspondence to the rulers of the post-colony) underrate the agency of childhood (corresponding to citizens) in commitment to initiate change. This goes on even as these rulers use violence to sustain their grip on power. Hailu asks: “do these children think they can take down a monarchy of three thousand years?” This question, metaphorically, is a reflection of the rulers’ perception of the subject’s ability to initiate, sustain and successfully execute change as inconsequential. Hailu conceives the children as incapable of solving complex political equations. His conception handles children as the powerless underprivileged lot. Adults marginalise children in Beneath the Lion’s Gaze. When mapped on this study’s target domain, the rulers in the post-colony marginalise the citizens. They (rulers or government) perceive the citizens as unable to fan the change they desire.

In Nervous Conditions, Maiguru takes away Nyasha’s novel without informing her, yet Nyasha is attached to it (83). When Nyasha attempts to express
her dissatisfaction, her father tells her: “I expect you to do as I say” (Dangarembga 83). Perhaps this statement summarises, and metaphorically corresponds to the nature of the post-colony’s power relations, in which the powerful ruler expects the weaker masses to conduct themselves in total and unquestionable obedience. The ruler is a being which manipulates and subjugates the subject in the post-colony into an inferior rank. Mbembe, on the populace of the post colony, says: “I was the matter on which someone else exercised a right of appropriation, the object that, in the hands and mind of another was once received as a thing.” (237). Nyasha is expected not to question the authority of her superiors (represented by her father). This is an instance of occupation of an inferior rank by the citizenry which is shown through childhood. Childhood, moreover, shows how the subaltern is worked out.

3.2 Hegemony and Colonial Patronage

There is little variation in terms of meaning between hegemony and colonial patronage. Thus the two concepts are tied together in this section. Colonial patronage has been defined as “a term that refers to the economic or social power that allows cultural institutions and cultural forms to come into existence and be valued and promoted” (Ashcroft, Gareth, Tiffin Postcolonial Studies; Key Concepts 38).

Hegemony, has also been viewed as:

the power of the ruling class to convince other classes that their interests are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion, but by a more subtle and inclusive power over the economy, and over state
apparatuses such as education and the media, by which the ruling class’s interest is presented as the common interest and thus comes to be taken for granted (Ashcroft, Gareth, Tiffin Postcolonial Studies; Key Concepts 106-107).

Colonial patronage and hegemony have such a close relationships which involves wielding power over the other (weaker or colonised) party by means of subtle influences.

The child characters, in the assistance of showing metaphorical correspondence to hegemony, are deceived that it is for their benefit – to keep them out of jail in Arundhati’s The God of Small Things. Subsequent to this blackmail, Estha’s childhood tiptoed out (Arundhati 320). The police abuse childhood by constructing in it a perceived safer margin to control damages they have recklessly created. Velutha was beaten up by the Kottayam police who were intent on upholding and entrenching the Indian traditional caste system. The omniscient narrator sarcastically observes that the police “were merely inoculating a community against an outbreak” (Roy 309). In the lack of evidence to incriminate Velutha, they arm twist Estha and Rahel. Fear is created in the children when they do not toe the line drawn by adults. This abuse of power is situated in a context of childhood. This is a not a child-centric approach to handling childhood.. It is metaphorically analogous to a non citizen-centred approach to governance as a feature of governance in the post-colony. This is an illustration of power that is invested by the public on a few individuals. These individuals then ironically serve a private capacity instead of serving the broad-reaching public mandate. Childhood in the selected texts depicts a tactfully cunning way of excluding citizens from the
apparatuses such as education and the media, by which the ruling class's interest is presented as the common interest and thus comes to be taken for granted (Ashcroft, Gareth, Tiffin Postcolonial Studies; Key Concepts 106-107).

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decision-making process in the post-colony by way of metaphor. Fear is deviously or sophisticatedly constituted in the subjects, if they do not toe the ruler’s line.

It is evident that Sofia does not consultatively involve her children in the decision making process, despite her poverty. She convinces the children to work to earn a living, yet it is her duty to provide for them. Her cares are passed about as the common (or core) concerns of her children. As the ruling party over children, adults assume that the interest of the child is their concern, when it is actually their (adult’s) own interest that they serve. Just like the adults to children, in Beneath the Lion’s Gaze, the ruling party pass their own interests as the common interest (Ashcroft, Griffiths and Tiffin 107). As noted here, adults pass their own interest as the interests of all.

However, not all adults exhibit a hegemonic relationship with childhood: Velutha treats the children like his equals in The God of Small Things (79); Mr Matimba treats Tambu as an adult in Nervous Conditions (24). Therefore not all adults are overbearing in their disposition towards children. Velutha calls Sophie Mol, Rahel, and Estha as Kochamma (Arundhati 190). The single surname – Kochamma - that Velutha uses to refer to all the children lifts up the children to a level of oneness and equality to the rest of the other adult members of the Kochamma family. Mr Matimba recognises the potential in Tambu (Dangarembga 24). Tambu voices her satisfaction thus: “Mr Matimba listened hard, inclining his whole person to me; and I talked to him as though he were just another person and not an adult (emphasis mine) and a teacher (Dangarembga 24).” In a reverse way, Robel, a child, views it as an obligation to be supportive to his mother (Mengiste 265)! In effect, this points to a possible resolution of the agenda of decolonisation: an equal perception and treatment of those who are different in terms of the level
of economic and socio-political development. Childhood establishes herein a possible means of resolving post-colony’s rulers’ hegemonic maladies.

There is a difference in treatment of the child, by the adult, depending on the child’s friendly connection to the said adult. When there is a closer connection (whether based on design or parenthood) between an adult and a child, the adult treats the child with the due attention. Sara reacts to her daughter Tizita’s illness with a lot of attention (Mengiste 101). However, her reaction to the death of Berhane, son to her house help, is less intense (Mengiste 263). In *The God of Small Things*, Baby Kochamma unfairly blames Rahel and Estha (whom she considers less closer in comparison to Sophie Mol) for her accidental death (Arundhati 316). Thus when mapped on postcoloniality, childhood shows that the close connection between the rulers and the ruled is correspondent to the government’s preferential treatment of the ruled as citizens. Where there is a real or perceived distance between the government and the ruled, the ruled are treated as subjects. The postcolonial government treats its citizens as one would favourably treat own children. On the other hand, subjects are poorly treated by the postcolonial government because of a distant relationship between them. Where there is a less friendly connection, the rulers treat the ruled as subjects. The difference in treatment of children has metaphorical reference to colonial patronage in the post-colony. Certain aspects of relationship, as discussed in the previous chapter, are privileged over others. Childhood illustrates that there are varying degrees of privileges in the process of government in the post-colony. The privileging of Sophie Mol over Estha and Rahel metaphorically discloses the privileging of citizens over subjects, although both are othered by the rulers.
That not even one adult question the fact of Nyasha and Chido eating in the
dining room together with adults is a form of favouritism bestowed on the two
children (Dangarembga 41). This privilege magnifies a presupposed superiority of
Chido, Nyasha, and Nhamo over Tambu. Nyasha and Chido break a cultural
practice and adults remain silent, yet they are the propagators of such cultures. This
is quite telling. The two children are excused to eat together with the adults
because they have come from England whereas Nhamo joins them because he is a
boy. The adults ignore such cultural dictate of children eating separately because
they want to appease Babamukuru. The end result is that in not raising an
objection, they stand to gain from Babamukuru. Their stay in England is thus used
to exalt them above the unsophisticated, rural and untravelled Tambu. Nyasha and
Chido are privileged above Tambu by adults. This is metaphorically parallel to
colonial patronage which “is a system of privileging certain social and economic
practices by the dominant or colonising force over the colonised” (Ashcroft,
Griffiths and Tiffin, *Postcolonial Studies*, 38). Childhood showcases that the adults
create a system of privileging certain children above other children. In the post-
colony, the ruling class has systems of privileging some citizens above others.
Colonial patronage, from the metaphor of childhood, is gainful to the leaders in the
post-colony. Any system of rewarding the ruled thus aims to benefit the rulers in
one way or another.

However, the distinction at times is blurred in the border between child and
adult. When Berhane and Robel go to the streets to sell newspapers and shine
shoes, respectively, they engage in adults’ responsibilities (Mengiste 167). The
narrator observes that Robel “was twelve years old but had already begun to carry
himself like a man (Mengiste 167).” They work to supplement their mother’s
efforts, for she is a house help. Tambu decides to sell maize so as to raise her school fees (Dangarembga 28-29). The distinction between adult and child is erased when the child performs responsibilities associated with adults such as providing for the family. The erasure of the child-adult boundary is a system of rewarding the child and it makes the child feel important. However, it is the adult who benefits in such arrangements, particularly when economic benefits are realised. Thus in the post-colony as a metaphorical upshot, there is a distinction in the socio-political strata which is blurred within the citizenry. This is particularly so, when the adult stands to gain from the resultant circumstance. The brief induction into the adult world is a scheme to benefit the adult and not the child.

Adults rejoice in children who conform to their expectations. Lenin’s first position in class and double promotion in school is a source of pride to his father (Arundhati 274-275). The joy is a form of reward to the child who does not even understand what he is reciting. Adults make children to engage in actions that they (the children) do not understand. For instance, this is done to Lenin by his father Comrade Pillai. Lenin and Pillai’s action under the auspices of a metaphor illustrates that the subject in the post-colony engages in acts which denote obedience and allegiance to their master, they are praised. Lenin recites Shakespeare without understanding what he is talking about, yet his father glorifies his son’s abilities. Lenin’s inability to comprehend his actions metaphorically signifies the weak subjects of the post-colony’s engagement in actions which they have an inability to understand. The subjects may engage in socio-cultural acts that are meant to please the ruling power, in the same way that Lenin recites Shakespeare to please his father. These actions, however, mean that the ruler remains as the political authority to which the subjects must subscribe. Through
the portrayal of childhood, the imperialist nations use culture as a means of stamping their authority.

Kochu Maria falls asleep while the arrest of a fifteen-year old young man on television goes on. The young man is arrested by the police and he has a story to tell (Arundhati 296). However, he is not accorded a space to tell his story. The boy narrates: 'I’m fifteen years old and I wish I were a better person than I am. But I am not. Do you want to hear my pathetic story?' (Arundhati 296). The boy clearly seeks sympathy and attention to his details which, however, are not forthcoming. The disregard and inattention paid to this teenager are symptomatic of the indifference that adults often exhibit towards children, particularly those who are thought to have negatively gone outside social expectations. On this note, childhood as a metaphor of the postcolonial nation exemplifies that the post-colony too has expectations which are used to govern the subjects. These social expectations that are demanded out of children are a construct of the adult society. It is noteworthy that this particular child has a plea to which no one (adults) gives a second thought. Adults, standing in for post-colony’s rulers, have established the capacity and mechanisms to enforce social norms on children as seen in the police arresting the young man. As a result of the metaphor of childhood herein, the postcolonial government has the authority to cunningly instil its desires on the subject. Should the subject fail to abide by the expectations then a due action is taken on the subject. The post-colony’s leadership regimes resort to manipulative agenda to sustain power over the subject and citizen. The arrest of the boy (there are no details leading to his arrest) expresses the hegemonic ways of the post-colony’s leadership in dealing with subjects who do not stick to the leaders’ expectations.
3.3 Decolonisation: fighting the enemy within, from within

The rendering of childhood is one of violence, veneration and denigration for the benefit of the adult. The child is helpless against the onslaught of the army man who is referred to as a "butcher" (Mengiste 276). Like the violence meted on the child characters by the adults, the rulers in the post-colony rely on both subtle threats and violent means to enforce their authority. The violence attests to the attempt of suppressing diverse political opinions. Thus in the post-colony, violence is part of the interaction between the state and the government. The army is a state apparatus that is constructed as a violent weapon employed against the innocent civilian population. The children are forbidden from visiting the History House because Paravans live there (Arundhati 78). However they resist such a law and frequently they visit Velutha in the History House. In the post-colony, reciprocally analogous, there are attempts to do away with oppressive categories. The resistance mounted by the children in visiting the History House, yet it is forbidden, reflects the agenda of decolonisation within the post-colony through the lens of the childhood metaphor.

Children resist certain practices committed by adults. Nyasha punches her father in the eye, after he beats her up (Dangarembga 115). When rendered as a form of denigration and violence, childhood fights back. This evokes the postcolonial criticism’s commitment to the notion of resistance against authoritarianism. Decolonisation involves rejection of certain colonial practices. In the context of the post-colony, decolonisation involves a rejection of or resistance to oppressive circumstances. Robel rejects the violence of the Derg regime. In *Beneath the Lion’s Gaze*, Robel joins the fight against the Derg regime which had
murdered his younger brother (Mengiste 278). Ashcroft, Griffiths and Tiffin opine that there is demand for a rejection of the influence of the colonial period in programmes of decolonisation (17). The resistance by Robel and Nyasha against adults’ behaviours, which are not in their interests, is a rejection of the colonial-like adult reigns in their lives. Their rejection metaphorically points at the reaction of the subjects of the post-colony. When oppressed, the citizens of the post-colony are bound to protest.

Nyasha’s violent reaction is an exertion that rejects the overbearing influence of her father in her life. She goes ahead to say, in a philosophical tone, “You can’t go on being whatever is necessary (Dangarembga 117).” From childhood metaphor, it is clear that the subjects of the post-colony can not go on being what the rulers want. Miss Mitten’s wrong impression of the Malayalam language is corrected by the child Estha as a “highly stupid impression” (Arundhati 60). Estha rejects a wrong impression and he (Estha) attempts to rectify an error committed by an adult. Thus childhood has the effect of showing resistance and repulsion of practices deemed unjust. Citizens of the post-colony reject governments that are not operating for their own welfare, particularly authoritative regimes as viewed in Nervous Conditions. From childhood, it is clear that decolonisation within the post-colony involves resisting the excesses of the overbearing government.

In revenge of the suffering experienced, Robel fights against the oppressive Derg military junta (Mengiste 278). The oppressed society fights back against the oppressive rulers or circumstances. Children stand up to oppressive adults and in a metaphorical implication, subjects of the post-colony contest oppressive reigns. Fanon remarks that the Algerian people have been fighting a war for national
liberation for seven years (189). This resistance is in line with the colonised fighting back the coloniser. This falls, through mapping, within the margins of decolonisation. For instance, the child characters, in the hands of adult characters, in *Beneath the Lion’s Gaze*, are violently treated. This novel is composed of the most violent textual handling of childhood in this study. The suffering of Berhane, regardless of his childhood, is a proof. Berhane is at the hands of an army interrogator who

Swept the needle through the air...Berhane was so intent on watching the short man run to a corner and kneel that he lost track of the needle. It stabbed his thigh before he had a chance to scream. It went through his leg, its coolness warmed by his blood, and he thought he heard the tip hit against the metal chair before the man ripped it back out, flesh sliding from the end. Berhane gaped at the gushing wound in his thigh, and realised the voice wailing into his ears, slamming through his hot, pounding head, was his own (Mengiste 232).

Berhane survives this torturous treatment without dying. He was innocently dragged into the torture chambers for an action he was totally unaware.

Hailu operates on a young boy who has suffered a bullet wound in the process of resisting the dictatorial regime (Mengiste 6). The Ethiopian government devised various aggressive ways to contain divergent opinions. As the narrator observes: “so many ways to break a body, and none of these children seemed to believe in the frailty of their muscles and bones” (Mengiste 6). The children, thus, do not see their own weaknesses as hindrances in the war against their adversaries.
In the face of socio-political adversity in the novels under study, childhood is used to make metaphorical inference on the postcolonial state’s resilience. This nameless boy in the operation theatre is further described as “living his moment of manhood too early” (Mengiste 6). The boy who undergoes surgery risks his life for a better nation in future. He is described as having a ‘proud chest’ though it has been inflated by a gun wound (Mengiste 6). The violence and suffering, in childhood, attests to a pre-maturity of nationhood in the post-colony. The childhood metaphor unearths a brand of decolonisation within the post-colony, which is a resilient exercise.

Childhood is used to create a space that enhances an understanding of change within the post-colony. To exemplify this, behaviours learnt in childhood may be carried over to adulthood. Dawit has the same reaction when Sara loses her temper; just like he had when he was a child (Mengiste 21). In spite of adulthood, behaviours learnt in childhood sometimes crop up. Thus behaviours learnt by the colonised from colonisers is carried over to post-colonial rulers. In spite of the transition from colonial dependence to post-colonial independence, the citizens of the post-colony still have the same mentality towards the rulers. This mentality is one of being junior to the coloniser. Dawit withdraws himself into the image that Sara loved when he (Dawit) was a young child (Mengiste 21). Processes of political change ensured that, over time, the subjects found better and more efficient means of forcing upon the powerful some form of accountability, if need be by violent means (Chabal 90). Attempts in resistance to totalitarianism, as evident in these texts through the childhood metaphor, may assume either an openly violent identity or a reserved and docile withdrawal into one’s inner being.
This is better illustrated when Ammu, aged nine, catches his father (Pappachi) in a rage of anger. Ammu attempts to save her new gumboots, upon which Pappachi:

flogged her...when he finished beating her he made her bring him Mammachi’s pinking shears from her sowing cupboard...shred her new gumboots using her mother’s pinking shears. The strips of black rubber fell to the floor...when the last strip of rubber had rippled to the floor; her father looked at her with cold, flat eyes (Arundhati 181).

The effect of such an illogical treatment on a child by an adult makes Ammu to develop “a reckless sense of injustice that develops in Someone Small who has been bullied all their lives by Someone Big” (Arundhati 181-182). Pappachi displays atrocious power. As the adults in *The God of Small Things* violently treat childhood, so is its reflection in the post-colony: the rulers perform political roles violently. The violence is a colonialist-like approach to handling issues. As she grew older Ammu learned to live with this cold calculating cruelty (Arundhati 181). The citizen of the post-colony, metaphorically represented by the child, develops a sense of indifference towards injustice perpetrated by the government which ought to be their servant.

Not all cases have children negatively engaged in the selected texts. Steeped in poverty, and in dire need of an extra income, Sofia sends her two children to work in the streets. As such, the post-colony has the citizens as her human resource in the political economy. In place of plunging the post-colony’s subjects into turbulence, there can be alternative ways of engaging them into useful citizens. Berhane sells newspapers while Robel shines shoes in the streets.
Even though motivated by poverty, Sofia taps into childhood to fill her economic deficiencies. The energy dispensed by the populace towards decolonisation has the potential of developing aspects of socio-political existence of the post-colony.

The adults peculiarly and paradoxically treat the child as an equal at certain times. This is created through an ironic twist in equality of adulthood and childhood as attained in Beneath the Lion's Gaze. Berhane's interrogator sees him not as a child but as an enemy. He thus goes ahead to administer on Berhane an adult torture. The interrogator says: "He's not a child... this is our newest enemy" (Mengiste 232). Due to this peculiarly perceived equality of status, the child suffers mental as well as physical torture. The adult's (who represents the post-colony's ruler) attitude towards childhood (a representation of the ruled) is ambivalent in nature. A chain is therefore created in which the post-colony's rulers treat its citizens as equals. It is the citizens who suffer in this arrangement. Thus a metaphorical correspondence to the post-colony is created in which a proof of rulers who are greedy to maintain their power through social tragedies such as child torture. In turn, the citizens generate a further hostile attitude towards the rulers. At the end of this chain, the citizens demand decolonisation and thus honest and inclusive equality. Whenever the rulers view the subjects as equals then it is the subject who suffers.

In this thesis, childhood is placed, in contradistinction, against the adult. However, when the adult is viewed fighting against the oppressive regimes, in the literary text, childhood discharges an auxiliary or supportive role. When a soldier is sent to look for Dawit, as a response she, "Tizita grasped the back of his shirt (the soldier's). They struggled to maintain their hold on the straining body."
Daddy, I'm holding him for you! Tizita cried between clenched teeth” (Mengiste 299-300). This tight action prompts Yonas (Tizita’s father) to act in their defence by smashing the butt of the gun into the soldier’s cheek (Mengiste 300). In the post-colony, should the leaders choose to do the wishes of the ruled, then they gain the favour of the ruled as correspondingly shown by the willingness of the child (specifically Tizita), metaphorically, to intervene when under threat.

Children consciously take a role in resisting the Derg regime in *Beneath the Lion’s Gaze*. The boys secretly distribute anti-government pamphlets alongside the daily newspapers that they sell (Mengiste 116). This is done in the understanding that it is a potential dangerous undertaking. This instance vividly depicts children as active ingredients in the fashioning of the political awareness. Thus childhood shows that children are not passive in the construction of socio-political realities which surround them. The supportive role that children play casts them into resistance against the Derg regime. Increasingly, many children also become victims of the cruel military junta which they resist. As a metaphor, citizens of the post-colony suffer victimisation in the hands of the rulers. The children choose a tactful way of delivering the pamphlets to the willing buyers. The resistance painted by the childhood metaphor portrays a calculated assessment of potential dangers as well as employing tact in voicing opinion against a suppressive regime. The decolonisation at the level of the post-colony or pericolony involves means which are not directly belligerent against the present powers. It is an acknowledgement that the post-colonial state apparatus are powerful and may use brutal force to respond to opposition.

The twins bear the brunt of their mother’s abuses by disappearing from her. They move into self-exile. Their journey to the forbidden history house, however
turns tragic: Sophie Mol loses her life by drowning in the river. The twins, weighed down by their mother’s words – *If it weren’t for you, I would be free. I should have dumped you in an orphanage the day you were born. You’re the millstones round my neck* – carried nothing (Arundhati 291). The words are italicised to foreground the children’s melancholic reception of what Ammu says. This is despite their mother’s love for them. She had passed through difficult times in defence of her two children. Velutha is overcome by emotions yet the children are unable to decipher it. They only hang onto the bad that their mother has told them. This is done to make the adults realise their importance and look for them. As a response to a perceived mistreatment, the children make themselves scarce by running away from their parents. They all agree that “the absence of the children, all children, would heighten the adults’ remorse. It would make them truly sorry” (Arundhati 292). Having felt rejected by the adults, the children decide that their escape would create acceptance and cause the adults to miss them. The children are making an attempt to belong. In the matter of childhood metaphor as representative of postcoloniality, the children are trying to be part of the centre. The children’s self-exile is intended to appropriate love from their parents. It is a means of fighting for power. The subjects of the post-colony use self-exile as a tool to fight the over-arching political regimes. The desire to be part of the centre makes the post-colony’s subjects desert their nations hoping to be considered important due to their absence. In the post-colony, self-exile serves as part of the process of decolonisation. The accidental death of Sophie Mol, however, indicates that the process of self-exile has a fatal angle and thus it may not be the best option in response to political oppression by the uncaring elite.
When Fisseha rapes their house girl, Dawit finds him (Mengiste 22-24). Dawit intervenes by beating up Fisseha (Mengiste 23). Dawit's mother, on the rape, remarks that "this is how many boys learn how to become men" (Mengiste 23). This runs against the expectation that Dawit's mother would be sympathetic to the plight of Mulu. In deed her comment is out of her character as a woman who is sympathetic to the political oppression under the Derg junta. The injustice witnessed in the pericolly is part of the maturational process similar to the development of the post-colony. The rape and the irony that comes with it illustrate a border between a pericolonial state and a postcolonial state and thus both are weaker players in the global politics. Tiruneh reflects: "how was it that Ethiopia, which had the potential to feed the whole of Africa or the Middle East, and which had been independent for 3,000 years, was now, in the second half of the twentieth century, just as backward as other Third World countries if not more so?" (14).

The metaphor of childhood indicates here that it is also possible to use violence against a fellow child to negotiate differences and shortcomings. It is possible in the post-colony to use violence against fellow subject who perpetrates the exclusion from power, which is often an act of the government. The violence signifies an interventionist strategy. Decolonisation may entail violence against fellow subjects if the said subjects seem to perpetuate systems of violation that are perceived to be carried out by oppressive parties such as the rulers over the subjects.

Surprisingly, Mulu (Fisseha's house help) does not entertain Dawit's intervention in the matter! She actually offers the weakened Fisseha a club to defend himself! Mulu's action is pointer to an adult unable to make a wise decision in fear of Fisseha's economically powerful parents (who also double up as her
employer). She, out of the fear of her possible loss of job, draws on Fisseha’s economic background in response to her own rape. Amuka observes that “the so-called post-colony continues to writhe with the destructive plunder...the inability of colonialism to die” (Amuka 4). The pericolonial state, like the colonial state, still draws on the colonising power’s traditions to maintain its class distinctions:

African politicians, cultural nationalists, and, indeed, historians are left with two ambiguous legacies from the colonial invention of tradition. One is the body of invented traditions imported from Europe which in some parts of Africa still exercises an influence on ruling class culture (Hobsbawn and Ranger 261).

This is evident in the adult who subtly defines what is expected out of the child, even if the child does not enjoy it. Mulu, instead of defending herself after being raped, gangs up with the rapist! As an adult, Mulu has the power to dictate the resolution of her predicament. She, ironically, opts to maintain the exploitative zeitgeist. This irony parallels a rejection of colonialist domination yet the pericolonial (and the post-colonial) rulers employ the instruments fashioned by the coloniser to lord over fellow post-colonial subjects. In spite of being pitted against a fellow child and a devoiced servant, Dawit goes on with his project of resisting the exploitation of the ruled. The enterprise of decolonisation thus is carried on, regardless of the nature of opposition.

Ammu insists that Rahel and Estha should sit separately so that they avoid fighting (Arundhati 62). Citizens of the post-colony fight one another. As much as there is conflict between the government and the citizens in the post-colony, it is evident on the other hand that the relationships of citizens are never a smooth all the time. The casualties of their fights are items that come in their way such as
jugs, ash trays and table lamps (Arundhati 62). In *Nervous Conditions*, Tambu and Nhamo are constantly in conflict with each other (Dangarembga 10). The wars fought in the post-colony have had so many casualties and costly repercussions. This is implied in decolonisation that resistance is both horizontal (against fellow subjects) and vertical (against those in higher political authorities). The metaphor of childhood is effective, particularly when it helps to construct different types of decolonisation as shown here above.

Tambu develops an assertive character and an independence of mind out of the action of working for her own school fees. Tapping a postcolonial nation’s potentials is constructive, particularly so, if the energies of nation, which is represented by childhood, are harvested for a positive objective such as politico-cultural development. Thus Tambu begins narrating her story saying: “I was not sorry when my brother died (Dangarembga 1).” She thereafter argues out such a stance in the novel. This reciprocally illustrates that the citizens can be positively harnessed by the populace to help develop into a mature society in the postcolony. Her development of an own voice is an enterprise under decolonisation. She rejects the colonial-like mind-set that expected unquestionable allegiance to the status quo. Within the post-colony, the subjects develop an independent mind which challenges the oppressive operations of a hostile political environment. The independent mind leads to a conscious effort to break free of political hurdles.

Childhood posits boundaries and variations between different social categories in the texts under inquiry. This is a reflection of social stratification in the post-colony as a reality in the post-colony which is worth examination. Mickey explains, upon arrival at Dawit’s home, that “your house is big” (Mengiste 40). The post-colony is never a homogenous category. The other difference is between
the children themselves. This intra-child categorisation is on a social basis: the rich versus the poor. Having realised that there are borders around themselves, children negotiate the deficiencies through accommodative means. In view of their ‘oppressed’ status by the adult who is a common denominator, the child in the selected text, or the subject in the post-colony, coalesce around one another on the basis of their inferior position. In *Beneath the Lion’s Gaze*, Mickey asks Dawit whether his father (Dawit’s) could also be his (Mengiste 40). The corollary in the post-colony is that the subjects are divided between the well-off subjects and the have-not subjects. The socio-economic difference of the subjects therein are dealt with easily through accommodation. This is so since the subject falls under one category; the ruled.

When Sofia discovers that the military had taken her son, she laments out of sorrow, love and respect for her son “They took my son... they beat him. They beat my son” (Mengiste 233). She goes ahead to narrate how she has seen her son and late husband walking together in a dream (Mengiste 233). Even within the presence of strife post-colony, there is hope, as depicted through childhood. There is hope for the post-colony. When depicted as venerable, childhood is a source of nostalgic and potential aspirations to the adult characters. The rulers of the post-colony find chances of nostalgic pasts in the subjects. In the abduction of her son, Sofia finally reminisces about her husband who died. She says why she did not tell her sons about the death of their father, “He was killed the same night the emperor’s officials were executed. I couldn’t bring myself to tell my sons. I wanted them to still believe something, to hope, until they were old enough to understand” (Mengiste 233). The growth of the children is a factor that sustains Sofia’s hope that her children will grow up and overcome the challenges of a dictatorial regime.
Childhood metaphorically points to the belief of a better life, one day in the post-colony. This gives the subjects a reason to survive the difficulties of living in a harsh political climate.

Childhood is a reflection of a third space between the harsh present reality and a potentially better future. This is further detailed through hope that Hailu may come back faster as mediated by Tizita when she sleeps in Hailu’s room. Her parents do not want to confront the absence of Hailu. They do not talk about him since his arrest until they face Tizita’s insistence to sleep in her grandfather’s room (Mengiste 198). Tizita delivers the unspoken fact that Hailu is surely absent. At the same time, it is Tizita’s laughter that lights up the house following the arrest of Hailu. Even then, Yonas dismisses Tizita as too young to understand (Mengiste 198). In the post-colony, the child acts as a reminder, for the living, that those detained by authoritarian regimes may come back one day. This third space brought through childhood is reflective, in the post-colony, of a new social vision: hope. It is a state in the dismantling of unfavourable political environment in the post-colony. Hope mediates between a possible better future in view of the worse past and a belligerent present.

3.4 (In)Effectiveness of the metaphor

This section covers the presentation of the third objective of this study: an interrogation of the (in)effectiveness of the metaphor of childhood in the postcolonial state in the selected texts.

Important to our analysis is that the metaphor of childhood has been crucial in identifying the matter of pericolonial nations. The study of Ethiopia using the viewpoint of childhood as a metaphor, for instance, found out that the use of violence was prevalent in the course of governance. This was also evident in the
postcolonial nations which had undergone the full cycle of colonisation. The process of othering visible in the postcolony is also present in the pericoloncy. To this extent, the childhood metaphor in the representation of the postcolony has a significant input.

The use of violence and its effect in both the pericoloncy and the postcolony is clearly unearthed using the childhood metaphor. The effect of the violence is felt long after the end of the violence. As it has been observed earlier on, the violence is pointer of othering as a tool of the ruling class in maintaining controlling edge over the ruled. This effect of violence and the issue of othering are other reasons why the metaphor of childhood is an effective factor in analysing and understanding the human condition within postcoloniality.

Through metaphor of childhood in the representation of the postcolony, there is a difference between the subject and the citizens is created in the way the rulers (mis)handle the ruled. This is evident in the different ways of adults navigating through the differences in children as has been observed in this Chapter.

The employment of childhood metaphor in the analysis of postcoloniality helps to adequately critique the deliberate exclusion of the ruled from the process of self-government. Tambu, out of fear of her uncle, is blocked from directly and confidently expressing her reservations in the way her father’s wedding has been instituted and executed. She metaphorically stands in for the subjects who have been locked out of decision-making processes in government. In addition to being locked out, the rulers view the subjects or citizens as a burden. Beyond this view, the postcolonial leaders attempt to cover p their actions by initiating a false sense of normalcy as has already been discussed earlier in this Chapter. The metaphor
of childhood is thereby largely important in calculating how the subjects are undermined by their own governments.

The display of the impermanence of suffering in the postcolony is brought out the metaphor of childhood in this study. It has been noted that Berhane’s pains are not permanent since death is also one of the ways of ending the pains one undergoes, ironically. Even the problematic othering which is prosecuted by the rulers is exhibited as a temporary phase.

The imbalance in power distribution and the subsequent marginalisation of the citizens and subjects in the postcolony has been competently carved using the metaphor of childhood in the postcolony. The projection of power is totally in favour of the adults as evident in the scene of Estha and Rahel in the police station. The metaphor of childhood also stages the social categories among the subjects and the power distribution accessory. The children are easily manipulated to obey the whims of both the police officer and Baby Kochamma.

The question of the subaltern is also depicted by the childhood metaphor. This has been shown by the inferior rank that child characters occupy in the selected texts: *Beneath the Lion’s Gaze*, *The God of Small Things*, and *Nervous Conditions*. It is evident that Maiguru does not listen to her child when she takes away her novel regardless of Nyasha’s pleas. The children are expected to obey what the adults, their parents or other members of the society, demand of them.

In the closely-related terms of hegemony and colonial patronage, childhood metaphor is a compelling feature in examining the postcolony. The adults softly project their power on the children in a non-childcentric method. The police arm-twist Rahel and Estha in fabricating falsehoods over the death of Velutha, in a hegemonic manner. Certain privileges are accorded to some children (Nhamo,
Nyasha and Chido) above Tambu in a manner that is symbolic of colonial patronage in the post-colony. However, the metaphor of childhood also helped to realise that not all rulers of the postcolonial nations exhibit a hegemonic influence over the citizens and the subjects.

The attempts to eliminate oppressive forces, through decolonisation, arose. This also came out of the metaphor of childhood in the postcolony. Children resist certain practices carried out by adults. This has metaphorical correspondence to decolonisation as has been discussed in the previous section of this Chapter. Nyasha punched her father in the eye when she felt grieved and angered by her father (Dangarembga 115). Robel joins the war against the authoritarian Derg regime to avenge the death of his father and brother (Mengiste 278). Therefore, in terms of metaphor, childhood is a powerfully effectual tool in submitting certain aspects of the postcolonial nation.

The resilience in the face of harsh political realities is also delineated by the metaphor of childhood in representing the postcolony. This is another impetus to the efficacy of the metaphor of childhood. Hailu ponders on the inability of the child to relent despite their powerlessness before the Derg (Mengiste 6). The child is delivered as having a proud chest (Mengiste 6). Despite the powerful military junta, the children still engage in scuffle with the regime. Thus resistance overbearing regimes is a relentless and resilient exercise.

Decolonisation may take either an active resistance or a docile withdrawal into one’s inner being. Having developed an independent mind, the child asserts her opinions. This stands in for the subjects who develop the urge to resist dictatorial regimes. It has been stated before that attempts in decolonisation may be passive in the way that Dawit does (Mengiste 21). It also entails a violent
identity like Nyasha punching her father (Dangarembga 115). The children run away to the History House from the adults in a bid to reject the influence of the adults in their lives (Arundhati 292). The metaphor of childhood in the representation of the postcolonial nations therefore confers an instrumental angle in showing how decolonisation may take place.

The metaphor of childhood aids the understanding of the delicate relationship between the ruled and the rulers as brought out through metaphorical relationship of the adult and the child. It has been presented before, that in some occasions the adult treats the child as equal. Whenever the equality of treatment occurs, then it is the adults who benefit, at the expense of the child. Berhane is a child who is tortured by the military, yet he is viewed as equal to the adult military personnel. It was also unmistakable that there is an intricate relationship between the children themselves (they represent the subjects and citizens of the postcolony). In some instances the citizens fight themselves. Yet the children accommodate one another’s weaknesses. This is a metaphorical exposition of citizens of the postcolony accommodating the shortcomings of fellow citizens or subjects.

Childhood metaphor mediates the difference between the difficult postcolonial present and the hoped-for better future. The childhood metaphor, in the analysis of the postcolony, points to hope in view of the troubles with the postcolony.

3.5 Summary
This Chapter focused on the postcolony in relation to the second and third objectives of this study. As it has been stated above, the childhood metaphor is an appropriate way to fashion a representation of the postcolonial state.
Representations of the postcolonial state in the childhood metaphor in the analysed texts, are instrumental in understanding of their content. In relation to the social, cultural and political issues of the post-colony, a lot of arguments have been exhibited. This is evident in the derived results noted above in this chapter.

Childhood, for instance, is a zone for the unveiling of proof of greed, coercion or social tragedy and display of atrocious power by those in authority in the post-colony.

The hybrid system that had combined the ‘modern’ and ‘traditional’ to keep them (the colonised emphasis mine) in their place was now adjusted to the realities of post-colonial rule. The blend was distinct but the outcome was little different: the state was Africanised but it was still imperious, greedy and coercive (Chabal 90).

Yet the child exhibits resilience in the difficult circumstances as discussed above.

In colonies where a majority culture or cultures had been invaded and suppressed by colonialist practices, the process of resisting and overthrowing these practices has been more obviously active (Ashcroft, Griffiths and Tiffin 57). Thus childhood has been used to show a liberating voice in oppressive and unequal misappropriation and use of power in the post-colony. Regardless of a present political turbulence in a post-colony, there is smiling for the citizens and the subjects.

Metaphorically, the post-colony is not a permanent and static state, as portrayed through childhood which is also not a static state. The post-colonial period is an impermanent temporal setting, in the same way that childhood eventually gives way to adulthood in a child’s development. In the impermanence
of the state of post-colony, the metaphor of childhood is used to bring hope for a better future.

The study has realised that the social, cultural and political conflicts in the national front also manifest themselves in childhood space within the post-colony. The struggles in the novels quite often spring from the socio-political and cultural challenges in the society. They manifest themselves in the dichotomy of the rulers and the ruled and centre and periphery as argued in this Chapter.

It has also been argued that childhood has been used to portray the masses who cannot openly express themselves in postcolonial societies. Even though, they still try, in the face of an oppressive postcolonial regime, to make their voices heard in the selected texts: *Nervous Conditions*, *The God of Small Things* and *Beneath the Lion's Gaze*. These observations, in addition to other conclusions herein, show that the metaphor is largely an effective tool with the ability to report new things as far as post-colony is concerned.

Citizens of the post-colony are deliberately excluded from governance by the rulers. The metaphor of childhood is instrumental in showing the long period of time taken by the post-colony to heal from the suffering incurred during an oppressive regime. This leads to demands and efforts in inclusion in governance. The efforts are considered an important aspect of decolonisation and it is resilient in nature.

Significantly, it has been established that pericolonial nations, such as Ethiopia, also develop in the same way as the post-colonial nations. They (pericolonial nations) too go through the motions of political and cultural disturbance like the postcolonial nations.
It has been elucidated in this Chapter that decolonisation, in the post-colony, is both vertical and horizontal. When oppressed, the subjects of the post-colony are bound to resist and reject authoritarian principles. When it is resistance against a fellow suppressed subject (who cooperates with the oppressive rulers), decolonisation takes a horizontal inclination. When it is against those in positions of authority, decolonisation undergoes a vertical trajectory.

The metaphor of childhood has been successful in the analysis of the post-colony. It allowed for the domestication of tenets of postcoloniality which are applicable in international analysis and to the intra-national analysis. For example, decolonisation is frequently viewed from the lenses of the coloniser versus the colonised.
4 CHAPTER FOUR: DIALECTICS OF GLOBALISATION AND POSTCOLONIALITY

4.0 Introduction

Whereas the previous Chapter analysed the metaphor of childhood in the post-colony as a national scenario, this chapter analyses the metaphor of childhood in postcolonial terms with a focus on global cultural, socio-political and economic relations:

Globalization is the process whereby individual lives and local communities are affected by economic and cultural forces that operate world-wide. In effect it is the process of the world becoming a single place (Ashcroft, Gareth, Tiffin, Postcolonial Studies; Key Concepts 100).

Bhabha observes that; Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order (245). The matter of global relations in socio-cultural, economic and political terms with reference to postcolonial criticism occupies an interesting critical position. Anderson notes that there is a deep attachment to nationalism as a cultural artefact (4). Nationalism thus operates as an aspect of culture.

On globalisation and postcoloniality, Gikandi comments:

They are concerned with explaining forms of social and cultural organization whose ambition is to transcend the boundaries of the nation-state, and they seek to provide new vistas for understanding cultural flows that can no longer be explained by a homogenous
Eurocentric narrative of development and social change

(Globalisation and Claims of Postcoloniality 628).

From the above illustrations, globalisation entails cultural, political, social and economic spheres. Mukundi notes that the form of globalisation:

Has obviously taken colonial overtones, because it involves the transfer of technological and other innovations from the west to other nations. Indeed, rarely has globalisation referred to the transfer of knowledge or machinery from former colonies to the west...this one-sided transfer not only connotes an asymmetrical power structure, but provides room for imperialist dependence (5).

Globalisation has therefore taken an imbalanced power trajectory. It pits dependent nations against independent or capitalist political economies in a neo-colonialist context. Global relations, moreover, in a postcolonial framework, are exposed through different socio-cultural experiences. Illustrated herein are different conceptual correspondences based on the selected texts from the perspective of global cultures and economies transacting with one another on unequal geocultural bases and the subsequent social and psychological ramifications. This chapter also interrogates the portrayal of childhood as a metaphor in the post-colony to show the collective socio-cultural, political and economic condition in the postcolonial dispensation.

4.1 Worlds Apart: Othering, Marginality, and Subaltern

Part of the self-image of the European in Africa was his prescriptive right to have black servants and the favoured image of their relationship with Africans was that of paternal master and loyal servant (Hobsbawm and Ranger 223).
According to this observation, there is a conspicuous distinction between the master and the servant. Thus the coloniser’s self-perception is of being the power dispenser (the centre) and the colonised being the marginalised. The colonised occupies the subaltern status just like childhood is inferior to adulthood. At the same time, the insistence on the colonizer population to have a prescriptive (highlight mine) prerogative to view the colonized as servants marginalised the Africans. This relationship is not only applicable to colonial impulses in Africa only but also to other geographical locations such as the Indian sub-continent. It is thus plausible to view othering and marginalisation as being close: “The marginal therefore indicates a *positionality* that is best defined in terms of the limitations of a subject’s access to power” (Ashcroft, Gareth and Tiffin Postcolonial Studies; *Key Concepts* 121). It is therefore evident that othering, marginality, and subaltern overlap at certain points. Othering and marginalisation are the processes involved whereas the othered, marginalised and subaltern are the product.

Childhood is depicted as grouping against the adult who is constructed as a powerful global denominator. When families are present in a gathering, the children tend to separately gather together and children wait for instructions from the adults. In this manner, there is a metaphorical correspondence with childhood because of the low position accorded to the child by the adult Sophie Mol in *The God of Small Things* does not reply to her father’s greeting unless prompted so by her mother (an adult) The power of adults is seen when a girl is raped by soldiers, in a destructive capacity (Mengiste 154). In *Nervous Conditions*, Tambu thus consoles Nyasha in her psychological turbulence (Dangarembga 199). Oppressed races tend to gather together, not only to fight a common denominator which is the coloniser but also on the basis of a shared ancestry (Appiah 5-6). That is possibly
to share, consciously or unconsciously, a union against the adults around them. The metaphor of childhood reveals that othered countries find comfort in one another in the international relationships. Childhood has been used to show the participation in the rough ends of racism in some of the selected texts. In *Nervous Conditions* Tambu is diminutively handled by the sisters in her new boarding school because she is an African (194). They are lumped together in one dormitory on account of their skin complexion. The white sister comments: “we have more Africans here than usual this year and so we had to put them all in here” (194). Again, the white sister diminutively asks of her as “which one is this?” The white nun betrays the negative racial perception towards the budding student, who is also a young black girl. The adults (ironically) in form of nuns categorise Tambu as a second party. Tambu is used to show how adults divide children from themselves. Using childhood as a metaphorical tool to analyse the global front, there is an effect of the powerful nations othering the lesser nations. The adults, such as the nun, other the experience of childhood. This represents the powerful global forces which other weaker nations, whether culturally, politically or socially. To ensure a continued dominion over childhood, the children are made to fear adults. Fear is misconstrued as obedience to authority. At the same time, it is used as a weapon to preconfigure the child to submit to the dictates of the adult. And when they (the children) grow up, their former childhood actions still accompany them as labels. The Rev John Ipe (while still a child) was compelled by his father to kiss the ring on the Christian missionary who was a leader of the Syrian Christian Church:

The future Reverend, skidding on his heels, rigid with fear, applied his terrified lips on the Patriarch’s middle finger, leaving it wet with
The Patriarch wiped his ring on his sleeve, and blessed the little boy. Long after he grew and became a priest, Reverend Ipe continued to be known as Punyan Kunju – Little Blessed One – and people came down the river in boats all the way from Allepey and Ernakulam, with children to be blessed by him (Arundhati 22-23).

The action of being introduced to the patriarch is a defining moment in Ipe’s life. From this incident, Ipe then grows up to be a priest. Yet the young John Ipe’s act of fear makes the society, in the eyes of the adult, to consider Ipe a blessed child. He grows up with the label of the ‘little blessed one’. It is evident that fear is a tool in the hands of powerful entities used to control weaker entities. Fear is used to both marginalize and other as well as to propel the weaker parties to submit to the demands of those in command. Fear is created by the imperialist or neo-colonialist nations to sustain power over the other nations. The label that children are given, while young, sticks right into adulthood as evident in Ipe who is the ‘little blessed one.’ Thus the labels that nations under colonisation are given are sustained even after achievement of self-rule. The issuance of labels on the child is done under an environment of fear. On the metaphorical corresponding colonial relationships, the making of the other was a hostile act. The colonized had to accept the authority of the coloniser on the basis of fear. Once the colony has become independent, the already existing fear is not dispelled. Instead it survives in favour of the colonizer. The marginalization and othering, which is done during colonisation, is carried over after the end of direct colonial rule.

Childhood, furthermore, is depicted as tabula rasa on which the adults draw their own desirable templates. This adult-made construction may not always be in
the interest of the child. This is witnessed in the disapproval of Tambu's appreciation of Shona music. Tambu observes that

My early childhood had been a prime time for dancing... as I had grown older and the music had begun to speak to me more clearly, my movements had grown stronger, more rhythmical and luxuriant; but more people had not found it amusing anymore, so that in the end I realised that there were bad implications in the way I enjoyed the rhythm. My dancing compressed itself into rigid, tentative gestures (Dangarembga 42).

Tambu's desire to enjoy the music is curtailed by the adults' domineering expectations. These expectations are meanings assigned in the generation of cultural values. A prime example of adult-made discourse about childhood is the representation of children in the media as innocent, passive and vulnerable (Chiming 149).

Bhabha observes that cultural interpretations entail value generation (232). Tambu is consciously made to walk on a moral road that is fashioned by adults. On such moral road, the very adults generate approval or disapproval. The values that adults append on childhood are expectations based on the need to sustain the innocence and vulnerability of the child. This, however, is futile due to the progressing biological maturity and development of the child. There is a revelation of the desire of the dominant cultural power or race to define the terms of engagement with a lesser power, as witnessed in the way Tambu is made to drop her wants in favour of what is approved by adults. Adults, therefore, have got own constructions of meaning and discourse in the representation of children. The adults also have an expectation on how childhood should conduct itself. The
dominant political economies, through metaphorical deduction, thus have their own ways of representing the dominated states. The dominant global powers have their own discourse in their understanding of the less powerful nations, just like adults have their own discourse in representing the child. In the global scene, the influence over othered nations is never for the benefit of these econo-politically dominated nations.

The portrayal of the child both intra-text and across the three texts is varied. In *Nervous Conditions*, there is a difference in terms of social classes and gender. According to Chi-Ming, notwithstanding the multiplicity of construction of childhood in various disciplines, the prevailing view is that children are incompetent in the sense of lacking rationality, maturity or independence (148). Chi-Ming's observation suggests that children are viewed in subtle negative insinuations and that also they (children) are inferior in comparison to the adult. Jenks shares in the observation that there is a compulsive urge to refer to childhood as a unitary phenomenon, its invocation is always meant to describe something shared (Jenks 5). The gender difference is clearly marked out between the girls, Tambu and Nyasha in contradistinction to Chido and Nharno. In the socio-economic status Nyasha's and Chido's family is wealthier than Tambu's. In *Beneath the Lion's Gaze*, there is the child with 'adult' responsibilities and those without. In *The God of Small Things*, there is a racial category of the child character: Sophie Mol versus Estha and Rahel. Chido in *Nervous Conditions* "runs around" with a white missionary's daughter (Dangarembga 203). This heterogeneous categorisation and presentation of the child metaphorically suggests that the postcolonial rubric covers a variety of categories and experiences. It is also a shift away from the paradigm that it is all negativity in the lumping up of weaker
nations and cultures since each has its own dynamics. However, there are general similarities and the metaphorical insinuations are apparent. These categories and experiences range from different colonial encounters, diverse geographies, and different post-colonial political trajectories. Each child therefore needs to be understood on an individual basis, even as some sense of universality of experience is constructed around childhood. There are differences in gender, class, ethnicity, age and education. This corresponds to the assertion that childhood is not a homogeneous category (Chi-Ming 149). The construction of child characters in each nation is, comparatively, unique. As much as international engagements are done on the basis of racial configuration, colonial past and economic prosperity, the perceived othered nations are diverse in terms of their socio-historical experiences and thus a new and better form of engagement is necessary. The metaphor of childhood is effective as it manifests the dynamics of postcoloniality in terms of interactions between the globally powerful versus the nationally weaker institutions, whether of culture, economics or political or any other possible way.

The children (Estha and Rahel) are characterised by Kochamma as ‘too young to understand’ (Arundhati 46). Tizita is also viewed as ‘too young to understand’ (Mengiste 198). Yet, Ammu is terrified of what adult thing her daughter (Rahel) might say. Adults rank children as too young to understand, yet they are fearful of what may be said by children. The corresponding characteristic is there are differences in cultural and geographical realities of the postcolonial nation unlike representations. The post-colony is not a homogeneous and weak category that is, metaphorically, too young to be understood. There is some fear of the dominated nations by the powerful homogegor neo-colonialist forces. The imperial nations fear the potential capabilities of the neo-colonial states.
Baiguru takes with him his family abroad, when he goes overseas for further studies. His children were speakers of the native Shona language. However they cannot understand their first language when they come back. Childhood shows how marginality plays out in global relations. The acceptance of a new language is (in a way that excludes the first language) evident in Dangarembga's treatment of her child characters. It also shows the contact point of linguistic influence or force over the postcolonial people by the imperial nation. This is both during and after political independence in the post-colony. The children have their own language marginalised in their preference to the foreign language over the local Shona language. Their inability to speak Shona makes Tambu to lament: “Now they had turned into strangers. I stopped being offended and was sad instead (Dangarembga 42).” Tambu experienced the effects of linguistic differences in her own cousins. She develops, for and towards her cousins, melancholia. This melancholia illustrates what Bhabha comments on as ‘desacralising the transparent assumptions of cultural supremacy (327). The inability of Nyasha and Chido to communicate in Shona is symptomatic of their sense of the inferiority of the African language. In extension, it creates a sense of impermanence and unimportance of African cultural artefacts. The children hope to redeem a sense of superiority by speaking English to other non-English speaking parties. However it is metaphorically evident that in the global scheme of cultural relations, they occupy a marginal position. Nyasha and Chido other themselves from their own cultural immediacy. A social impetus is created by their parents and this aids their othering. Tambu’s reckoning is an attempt to extricate her cousins from being culturally colonized and thus marginalized. The implication is that culturally subjugated nations perpetuate their own marginalization by adopting the language
or aspect of culture of the dominating nation. Yet, there are elements within weak
cultures, in a global application of postcoloniality as evoked through childhood
metaphor, who opt to cease de-othering of own self in their own national and
cultural backyard. This showcases the effectiveness of the metaphor of childhood
as constructed in representation of postcoloniality.

When Margaret visits the Kochamma family, all the children go to the
factory to play alone in *The God of Small Things* (Arundhati 190). They find a
sense of belonging in the absence of the adults and their (adult’s) attendant tension-
filled world. Childhood solidarity and gathering is not only based on peer equality
but also on a principle of voicing their grievances against being excluded from
power by adults. Thus the subalterns have a voice, as represented by childhood.
Their voice is clearer when they gather as equals in the absence of a dominating
factor (the adult). Tyson describes the subaltern as “people of inferior
status...majority of the poor... exploited ex-colonial peoples (425).” Having been
gathered on the basis of a perceived inferior position, the children find solace in
one another. In the same manner, the oppressed nations (through economic and
cultural imperialism) thus gather together to fight a common cause. The childhood
metaphor is a crucial aspect in narrating how associations of the dominated
countries are often forged on the basis of lack of access to power. It is also formed
due to common resentment against the domineering political nations and global
transnational economic forces.

4.2 Hegemony and Colonial Patronage

Hegemony is important in postcolonial discourse because the capacity to
influence the thought of the colonised is by far the most sustained and potent
operation of imperial power in colonised regions (Ashcroft, Griffiths and Tiffin
There is a network of processes that ensure the child occupies an inferior position in the novels under study herein. As Edwards observes, the mastery of the gun is combined with the mastery of discourse, that is, the manipulation of language and thought becomes a form of control that empowers the coloniser and subjugates the native (65). Hegemony therefore encapsulates a wide range of tactics, mainly subtle in form, which ensures dominion over the subjugated peoples.

When Tambu decides to work for her school fees, her father is tickled and laughs at her in a tone of mockery. She says: “My father was greatly tickled by this. He annoyed me tremendously by laughing in an unpleasantly adult way (Dangarembga 17).” The laughter is a subtle communication to Tambu that she is a child and that she cannot be trusted to make a decision of such far-reaching magnitude. Decisions of such nature, therefore, remain the prerogative of the adult. It is a way of telling Tambu that she is incapable of achieving what she has said. However, this decision points to Tambu’s ability to mature, and her capacity to make an adult decision. The laughter drives the point home that she is under the rule of her father. Tambu’s father (a metaphoric representation of the dominant global power), however, fails to understand that her daughter is growing up, and that the balance of power also levels itself in the course of time. Hegemony is portrayed as a temporary phase in the development of post-colonial global relationships through the use of childhood as a metaphor in postcoloniality.

Estha, with difficulty, misspells the word ‘neither’ as niether and nieter (Arundhati 157). The poor mastery of the foreign language is an attempt to impress himself into fluency in English. The child appropriates the foreign linguistic elements to his own needs, unaware that the language is subject to a wider
colonialist agenda. Language operates as a medium of power and in postcolonial writing the language of the centre is seized and is replaced in a discourse that adapts the language to the colonised place (Ashcroft, Griffiths, and Tiffin 37). The ability to speak the dominant colonialist's language defines those who access power in postcoloniality. The linguistic struggles in the Indian postcolonial society and the preference of English to indigenous Indian languages is thus brought out through the attempts of linguistic mastery of English through the metaphor of childhood in The God of Small Things. Estha's seemingly multiple attempts are efforts laid on being part of the defining centre. The centre is the speaker of English language. The metaphoric import of childhood, on this note, is that language is a tool for dispensing cultural power and control over the dominated (the other) nations. As the children struggle for fluency in English taught by adults, so do the post-colonies struggle for cultural equality unaware that the cultural standards are placed by the neo-imperialist powers.

The children's access to favour or power is marked by one's competence in speaking English. The metaphoric uptake is access to power (and also higher social standing) is marked by one's access to the English language among the citizens. In Nervous Conditions Nhamo insists on speaking in English to his siblings who do not understand the language (Dangarembga 52). Nhamo's mastery of English is greatly supported by his father who views English as a step toward self-emancipation from poverty. From the conceptual framework, Nhamo's siblings are his equals. Thus Nhamo's insistence on speaking English isolates him from (and seems to elevate him above) his sister Tambu who by then could not speak English before his father (an adult). Nhamo is unconscious of his father's role in encouraging him to speak English. This reflects a manipulated desire to be
perceived as a person of importance and a higher social class in the society. Nhamo's mother, however, is grieved at the inability to communicate to her own son due to the linguistic barrier erected by Nhamo himself (Dangarembga 53). The responses of the child in mastering the foreign English language illustrates how, in postcoloniality in the global arrangement, language is adapted to local needs of defining the ruling powers. From childhood, language is a system of rewarding one out of many others, as seen in Nhamo's father supporting him to speak English even when they do not understand what is being said. Childhood as a metaphor exemplifies hegemonic stances in postcoloniality. Nations that speak the language of the former colonial master are favoured like the said children who speak English, the language that the adults encourage.

Velutha loves Estha and Rahel (Arundhati 212). Baby Kochamma, however, does not want Estha around her and she, manipulatively, has Estha returned to his father (Arundhati 9). Adults treat children in any way depending on their level of affection and status of the child in relation to them (the adults). Baby Kochamma's mistreatment of Estha and Rahel satisfies her cultural expectations and demands. Velutha's good treatment of Estha and Rahel unintentionally lands him in a romantic involvement with the mother of the twins. In the arena of postcoloniality, the powerful nations utilise their positions, through manipulation or otherwise, for self-benefit at the cost of the dominated nations. Mbembe notes that "the coloniser might inculcate habits in the colonised, treat him/her violently if need be, speak to him/her as a child (highlight mine), reprimand or congratulate him/her" (27). And yet more, to the Orangedrink Lemondrink man, Estha is an object of sexual gratification (Arundhati 103). Accordingly, the colonised is a subject of, or perceived to be, a puppet of the coloniser. Childhood is purposefully
and subtly manipulated, by the adult, to suit the wishes and demands of the overarching adult. This is a reflection of what the coloniser does or did. This is true for the global post-colonial powers who subtly manipulate the economically and culturally subjugated nations to achieve their own agenda within the world in postcoloniality. Such agenda normally is for economic benefit.

The Orangedrink Lemondrink man, in *The God of Small Things*, blackmails the child Estha into holding his penis; he gets sexual satisfaction in being a paedophile (Arundhati 103). In so doing, the adult negatively and harmfully influences the world of the child, without the child’s approval. As such, the child is quite often the loser in adult-child power-based arrangements. Estha develops both psychological trauma and a traumatic psychology. Estha then lives with the effect of this defilement even in his adulthood. In consequence, metaphorically, hegemonic forces in postcoloniality quite often will achieve their economic and political agenda yet the victimised nations develop and live with the effects of hegemonic manipulations longer than the hegemonic power may realise.

Economically, stronger nations manipulate other nations for self-gain. As seen in the novels under study, the metaphorical implication is that the weaker nations stand to be harmed and lose when the stronger hegemonic forces manipulate their ways through. Even after the loss, the effects of hegemony stay quite long with the colonised nation.

In *Nervous Conditions*, there is a constant hegemonic supervision of and control over the children’s education. Nyasha and Tambu’s education is of great concern to their parents. While in school, Tambu and other children are manipulated into sitting for a recruitment examination into being a nun. They are not informed in advance that it would be an entrance examination (Dangarembga
Given that Tambu is a child, her views are not elicited, neither is she informed of the nature and purpose of examination she is about to sit for. Tambu’s views are plainly ignored. This echoes Allison’s observation: children continue to find their voices silenced, suppressed, or ignored in their everyday lives...they may not be asked their views and opinions, and even if they are consulted, their ideas may be dismissed (261). In tilling her own farm, Tambu sends a message that indicates childhood as a possible agency for socio-economic development. Even though her idea is dismissed she is tenacious enough to achieve her aims.

Childhood metaphor is an effective strategy in the dialectic of postcoloniality and global interactions. It shows views of the economically marginal and culturally suppressed peoples as largely limited if not ignored by the prevailing powers.

Rahel’s schooling is turbulently carried out. She migrates from school to school (Arundhati 15). Her teachers comment that she is an extremely polite child, she had no friends and that she didn’t know how to be a girl (Arundhati 17). The desire to make her to be a girl is an attempt to reign in her ways and thus make Rahel to be easily shaped by adults. Rahel tries to find a sense of self-attainment in school which she never quite attains. On the other hand, in a rage of hallucination, Nyasha rejects hegemonic tendencies when she tears up her history books, lamenting that it has been used to trap her (Dangarembga 201). The education offered to the children is not suited to the desires and needs of the child as illustrated in the texts. Education is a channel through which the child is made malleable to the demands of the adult. Education is a tool for hegemonic exploitation and it (exploitation) is resisted, as exhibited in childhood, by the exploited. The overbearing influence of the adult is resisted by the child. Thus nations that perceive themselves to suffer at the hands of a hegemonic weight may
develop a resistant voice. As a metaphor, childhood exemplifies the use of education as a hegemonic tool in postcoloniality. Not only that, the childhood metaphor has mapped rejection of hegemony onto the target domain of this thesis: postcoloniality.

As evident above, hegemony creates resistance by the othered nations. However, the child has willingness to love those who do not love them. Ammu is exasperated by the willingness of her own children to love those who do not love them (Arundhati 43). Thus the resistance mounted by the suppressed nations is not based on a complete hatred. The child is ready to accommodate those who hurt him or her. It metaphorically follows, in effect, that the post-colony exhibits an element of accommodation to the very nations that it tries to resist as a response to hegemony. Childhood illustrates love as a possible means in the rejection of hegemony.

Lenin is made to recite Mark Anthony’s speech (Arundhati 274-275) in *The God of Small Things*. Pillai’s interest in teaching his son, Lenin, English poetry is to help himself appear a man of intellectual sophistication and diversity in artistic tastes. However, there is subtext which reveals the adult’s goal to fully dictate the world of childhood by having the child serve their (adult’s) interests. Adults, having enormous social and political power over children, can define the reality of children by shaping and restricting the ways in which it is possible to talk and think about issues concerning them in society (Chi-Ming 150). Nations which have political and military force above others (nations) can define the rules of engagement with other nations in the same way that adults have defined the child’s reality in *The God of Small Things*. Pillai’s son recites English poetry in a heavy Indian accent. The Indian accent in Lenin is a pointer that he can never achieve
native-like competence in English due to his first language interference. This is a demonstration of imperialists’ hegemonic influence over the rest of the weaker nations. The metaphorical upshot is that there can never be a complete immersion of a post-colony’s citizen into the culture of a foreign nation, regardless of the intensity and ways of persuasion. The post-colony’s cultural history remains a player in the present cultural set-up. The neo-colonialist ambition of powerful nations entails dictating the affairs, and if possible, controlling fully the cultural world of dominated people.

Sophie Mol is privileged over Rahel and Estha because she is Chacko’s daughter and importantly because of the trace of English lineage in her parentage. Sophie Mol turned down Mammachi’s (her Indian grandmother) offer that she replaces Estha and Rahel as the privileged plaiter of Mammachi’s hair (Arundhati 189). The plaiting of Mammachi’s hair is enacted as part of a system of according privilege to the child. Accordingly, children also receive the plaiting of their grandmother’s hair as an arena of performing power relations among themselves. Whoever plaits her hair is viewed as a favourite of Mammachi. Sophie Mol is seen as being more European than Estha and Rahel who are totally native. Schipper captures the essence of the global division after the end of proper colonialism when he observes that from the colonial perspective, only western culture was acceptable and the white example served as the ideal. ‘Civilised’ became synonymous with ‘Western’ and civilisation could be learnt at schools founded by Europeans (78). Through the presentation of childhood metaphor, a Eurocentric model of behaviour is favoured more than an Indian one. There is cultural division in the globe and the European culture is viewed as superior to the other. This is made manifest in selected texts as argued here in the portrayal of childhood. The reception of Sophie
Mol in India is described as "the Welcome Home our Sophie Mol was being performed" (Arundhati 193). This underscores the importance of Sophie Mol to the Kochammas. In Ayemenem, Sophie Mol was bellbottomed and loved from the beginning and fond smiles followed her (Arundhati 186). On the other hand, Rahel spent her holidays in Ayemenem largely ignored (Arundhati 15). Chako and Mammachi provided the care (food, clothes, fees) but withdrew the concern (Arundhati 15). Therefore there are two categories of the Other: those who are appreciated and those who are abandoned. The preferential acceptance of Sophie over her step-siblings is a representation of a world divided along racial lines. This is a Eurocentric action that is exhibited by a non-European towards a half-European individual. One of the spillover effects of colonialism is that everything European was perceived as more 'acceptable and ideal' than the indigenous equivalent. Childhood paints a picture of colonial hangovers in which the colonised population, interestingly, develops Eurocentric cultural preference to their own. The colour question is used to convey rewards to those perceived as having the right complexion. Racial features are used to confer and take away privileges. The metaphor of childhood thus pictures systems which ensure that the closer one is to being a European, the more the favours one is accorded. The further one is the lesser the privileges.

Nhamo exhibits specific cultural changes when he goes home from school, where he interacted with the English language (Dangarembga 52). As the narrator observes:

Nhamo came from school and "you could see that he was no longer the same person" … "The rest of us spoke to Nhamo in Shona, to which, when he did answer, he answered in English, making a point
of speaking slowly, deliberately, enunciating each syllable clearly so that we could understand” (Dangarembga 52-53).

Those who interact with another culture may change in a way. The said change may as well have an injurious impression upon the person to whom the change is directed. Mukundi illustrates that the use of foreign language was an attempt to annihilate the indigenous cultures (54). Eventually, the communication trickles down to “mundane insignificant matters” (Dangarembga 53). Nhamo illustrates how Ngugi’s observation that the colonial language is a most important vehicle through which the colonial power fascinated and held the soul a prisoner is achieved (Ngugi 9). From childhood metaphor, it is importantly communicated that language is both an important tool in cultural subjugation as well as effective in the nullification of indigenous cultures. In their inability to speak Shona after arrival from England, Chido and Nyasha’s culture stands to be annihilated.

Through the handling of childhood as a metaphor, it is, with better clarity, certain that language is a tool in the service of hegemony in postcoloniality. In such service, indigenous cultures or languages suffer loss.

The growth of the child is hindered by his perception of adulthood as impossibly huge and insurmountable, given the limits that the adult sets. Tambu observes that:

I had thought that issues would continue to be clearly delimited, with Babamukuru, who was as nearly divine as any human being would hope to be, imposing the limits... my vagueness, and my reverence for my uncle, what he was, what he had achieved, what he represented and therefore what he wanted, had stunted the growth of my faculty of criticism, sapped the energy that in
childhood I had used to define my own position (Dangarembga 164).

Babamukuru portrays himself as holding lofty ideals in the eyes of Tambu. This portrayal makes Tambu to view herself as unequal to Babamukuru. This image is cultivated with the intention of securing power while at the same time showing the child that she/he is an outsider in socio-political scheme of events. Babamukuru’s intriguing expression and (hence) projection of power serves to make Tambu feel that she is junior and may never catch up with him (her uncle). Babamukuru represents an adult-imposed aura that belittles Tambu into accepting his authority. The adult creates a powerful image of himself from which the children cannot extricate themselves. In the developing nations, from a metaphorical projection, the consequently perceived image of the world powers enforces submission. Likewise, the imperialist hegemonic projection of soft power makes the developing world think that catching up with the developed nations is impossible and hence a perpetual mirage. The weaker nations still expect the strong (hegemonic forces) to set up the standards which they then strive to stand up to. The hegemony makes the post-colonies submit to the authority of the new imperialist nations as well as former colonial powers. Just like Tambu does with Babamukuru, the colonised populations stand in awe at the colonizer by simply taking stock of the coloniser’s achievements. Having succumbed to hegemonic manipulation, the othered nations remain unable to define themselves! Tambu’s inability of self-definition, betrays the discriminatively subdued will and culture of the othered parties.

4.3 Hybridity
Childhood has been used to show the uneven space of cultural interaction in the postcolonial world. Gikandi, as an explanation of the uneven space, contends
that to confront the issue of language as both the form and content of literature is to confront the larger questions of power and knowledge in the society (149). A society’s power and knowledge systems are part of its wider cultural and also political agenda. In *The God of Small Things*, the omniscient voice narrates that:

When the twins were asked what cuff-links were for – to link cuffs together... they were thrilled by this morsel of logic in what seemed an illogical language. $Cuff + link = cuff-link$. This, to them, rivaled the precision and logic of mathematics. *Cuff-links* gave them an inordinate (if exaggerated) satisfaction, and a real affection for the English language (Arundhati 51).

At this point, childhood is introduced as a border point in the uneven linguistic interaction between the dominant foreign nation and the “peripheral” indigenous population. There is a marked movement in the children’s relationship to English from “an illogical language” to an “inordinate affection” for the English language.

As the most potent instrument of cultural control, the language of the colonial power therefore played an essential role in the process of colonisation (Edwards 30). Thus metaphorically, mastery of the coloniser’s language is a step in being the desired subject by the coloniser. At the same time, it also creates a double impression on one’s identity. The colonising spur of the English language as a vehicle of “imprisoning the soul” is evident in *Nervous Conditions*. The twins’ affection for English is part of the process of cultural dependence on the imperialists. It is also a psychological subjugation by the colonisers in *The God of Small Things*. The child experiences and, unsparingly, accepts the new language with admiration as well as with an internal satisfaction. This is a metaphoric
identification of a post-colony in which the subject loves the English language in spite of their first language. In their admiration of the English language, the child is used to signify a society’s attitude to the language of its former colonial master. This admiration of language is an appendage of cultural imperialism. This state of living in between two languages is hybrid. At the same time, the hybrid formulation of culture espouses a culture of both goodwill towards and an aversion to foreign cultural elements.

Nhamo exemplifies the double consciousness that accompanies an individual who has experienced two different lifestyles:

Nhamo was forced once a year to return to his squalid homestead where he washed in cold water in an enamel basin or a flowing river not in a bathtub with taps gushing hot water and cold... All this poverty began to offend him or at the very least embarrass him after he went to the mission, in a way that it had not done before

(Dangarembga 6-7)

Nhamo must live with the reality of being torn between his family’s poor economic condition and the wealthy lifestyle he has adapted in the mission where he lives with Babamukuru. He refuses to help with the chores on the home unless Babamukuru comes to visit them (Dangarembga 7). Nhamo is torn between two identities: to belong to the new (represented by his uncle, Babamukuru, who is educated and well-off) or to join the old (represented by his poor family which is illiterate). In the metaphor of childhood, postcoloniality as a global phenomenon discloses that the post-colony (being the weaker entity) lives torn in between the indigenous past and the foreign present. Just like the child Nhamo, life is lived between two identities with each one put on whenever it is convenient. When
someone interacts with colleagues from the post-colony, superiority is based on how deep they have acquired the foreign behaviour. However, should there be a representative of the foreign culture, one also leans back to the indigenous background just like Nhamo does whenever Babamukuru visits him in their home. Hybridity is portrayed by childhood metaphor as a complex and dynamic concept.

The identity of Sophie Mol is 'performed' in a manner that marks her difference from the rest (other child characters) rather than integrate her into the Indian system of communal family life. She is not fully an English lady, given her Indian parenthood. Mbembe notes:

In every country where socio-political configurations before European penetration were marked, regional differences have been accentuated...the feeling of belonging is forged and identities reinvented through the medium of disputes over what belongs to whom and through the medium of indigenousness and ancestral descent (86).

The magnification of cultural identity is quite visible in *The God of Small Things*. There is a depiction of transcultural struggle and identity and a fight for belonging in the children of *The God of Small Things*. The extra attention, described as "playing a *Welcome Home, Our Sophie Mol*" paid to Sophie Mol is a medium of making Sophie belong more than her cousins Estha and Rahel (Arundhati 178).

The difference between Sophie Mol and Estha and Rahel is thus exploited to create a transcultural state in her interaction with her cousins. Therefore, from the childhood in this novel, there is a metaphorical correspondence with the post-colony. The treatment of intercultural relationship between Sophie Mol and her
two cousins renders culture as a structured system of favouritism. The feeling of identity and real cultural clarity and its instruments are reinvented over what socio-cultural fronts one comes from and identifies with. From the aforementioned observation, consequently in the post-colony, there is a hybrid system of cultural awareness and practice. This hybrid existence is brought out from the use of children who are racially different to show that in inter-cultural interactions, the white race experiences a better treatment than the other colonised races. The medium of racial configuration marks a sense of kinship affiliation in the post-colony, through childhood as a metaphor.

Comrade Pillai has been baited by the allure of the English culture. This is reflected in the literary taste which he lords over his son (Arundhati 274). The colonised internalises the imposed racial stereotypes, particularly in attitudes towards technology, culture and language (Mudimbe 93). This reverberates with Fanon’s observation that the native intellectual has thrown himself greedily upon Western culture (176). As much as there could be outside forces that influence new socio-cultural views on the post-colony, the natives also admire the foreign western culture. As a result of internalising these stereotypes, it is not uncommon to find a colonised person who views himself as somewhat inferior to the coloniser. When she relocates to Babamukuru’s house, Tambu thinks it is more comfortable to sleep with the house girl than to sleep with Nyasha, who is her age mate (Dangarembga 60). Tambu feels unable to live with Nyasha who looks more sophisticated than her. As Fanon contends, “the black man has two dimensions. One with his fellows, the other with the white man. A Negro behaves differently with a white man and with another Negro. That this self-division is a direct result of colonialist subjugation is beyond question” (Black Skin White Masks 17).
By the fact of a common colonialist denominator, Fanon’s remarks may extend the situation of the Negro to include any other colonised man. Indeed Tambu is intimidated by Babamukuru’s dining room (Dangarembga 69). The living room is largely influenced by the English culture in which they find themselves. Tambu observes that: “every corner of Babamukuru’s house – every shiny surface, every soft contour and fold - whispered its own insistent message of comfort and ease and rest so tantalisingly, so seductively, that to pay any attention to it, to think about it all, would have been my downfall” (Dangarembga 70).

This is due to her lack of exposure to such technology (or access to western culture’s lifestyle and attendant tools of culture) in her impoverished background. Having been brought up to view her poverty as a stereotyped lesser being, Tambu feels threatened by the newness in Babamukuru’s house. Thus the citizen of the post-colony may feel insecure by a translocation to a perceived better society, having been socialised or having internalised that his or her background is worse, like Tambu.

The protagonist arrives at the mission to find a completely different setting from what she encountered in her previous, home. She observes:

I knew, had known all my life, that living was dirty and had been disappointed by the fact. I had often helped my mother to resurface the kitchen floor with dung. I knew for instance that rooms where people slept exuded peculiarly human smells just as the goat pen smelt goaty and the cattle kraal bovine... Yet at a glance it was difficult to perceive dirt in Maiguru’s house (Dangarembga 70 - 71).

The motions in, childhood within the confines of a metaphor, indicate a transient role in postcoloniality as evident in Nervous Conditions. The child stands at two
socially different positions in a manner that has referential property which can be mapped onto hybridity. Hybridity has frequently been used in post-colonial discourse to mean simply cross-cultural ‘exchange’ (Ashcroft, Griffiths and Tiffin 109). Tambu’s movement from their rural home to Babamukuru’s house in the mission shows a cultural change. The contrast between the homes metaphorically refers to the contrasts in the difference of culture. Her native home is naturally African whereas her new home is quite anglicised. This movement stands in for the in-between existence of the dominated peoples in postcoloniality.

In addition, the contrastingly presented class difference between Tambu’s father’s house and Babamukuru’s house is unavoidable. At this point, Tambu has been part of her father’s identity and at the same moment she finds herself as part of Babamukuru’s household. Tambu is confronted by a socio-economic transition when she relocates to Babamukuru’s house and she remains critical of both social positions (Dangarembga 70 - 71). Tambu thus finds herself in two spaces, therefore, she creates a third space which is a hybrid of the two divergent backgrounds. She therefore enforces a synergy of the two opposing views in herself by living with the seeming opulence at Babamukuru’s and acknowledging her impoverished background. The synergy, however, creates an inner psychological confusion and this erupts when Tambu decides to counter his uncle’s advice to go to her father’s wedding. This is a metaphoric reference to postcolonial criticism of hybridity as an idea which underlies other attempts to stress the mutuality of cultures in the colonial and post-colonial process in expressions of syncreticity, cultural synergy and transculturation (Ashcroft, Griffiths and Tiffin 109).
In *Nervous Conditions*, Nyasha lives in between two worlds. She is unable to fit in both her African ancestry and the western world in which she lived as a child and also encountered in her schooling through books. Her psychological battles lead to her physical breakdown. This internal strife eventually explodes and she becomes wild:

‘Why do they do it Tambu,’ she hissed bitterly, her face contorting with rage, ‘to me and to you, and to him? Do you see what they’ve done? They’ve taken us away... they have deprived you of you, him of him, ourselves of each other... ‘Look what they have done to us,’ she said softly. ‘I’m not one of them but I’m not one of you.’

(Dangarembga 200-201).

Her action intimates one who is torn between two cultural loyalties in the world. Hybridity as a concept of postcoloniality is brought out in the metaphor of childhood. For Nyasha, a synthesis of the foreign and indigenous division is an impossible endeavour and she resorts to anger at both.

The particularity of a child is interrogated through Estha in *The God of Small Things*. Estha is portrayed as unsure of where to belong on the basis of his surname.

On the front of the book, Estha had rubbed out his surname with spit, and taken half the paper with it. Over the whole mess, he had written in pencil *un-known*. Esthappen Un-known. (His surname postponed for the Time Being while Ammu chose between her husband’s name and her father’s) (Arundhati 156-157).

The erasure of surname is a significant marker of the lack of sense of belonging for Estha (a male child). Having a familial background on which he is not treated
equally with his cousin and being a child from a dysfunctional marriage, Estha is not sure of whom he is. He thus substitutes his surname (a marker of his ancestry) for the indefinite *unknown*. Estha’s history is one of rejection by adults around him. This rejection of Estha has metaphorical implications; having a history of rejection (of one’s culture and political power) in the colonised nations and pericolonies creates a sense of not belonging to a wider global interaction of nations. The failed singular identity in the post-colonies is a function of colonisation and the subsequent neocolonialism. As a metaphor, childhood conveys how weaker nations, whether pericolonial or postcolonial, succumb to confusion in identity and zero-awareness of cultural affiliations.

To conclude the question of hybridity in this thesis, it is evident that the metaphor of childhood, as a source domain, could not be mapped onto the post-colony as has been easily mapped on global relations. However, the metaphor of childhood has been quite effective in bringing to fore the matter of hybridity in postcoloniality.

4.4 Negotiating the borders: Decolonisation

This subsection indicates a reaction to colonisation and neo-imperialism whether through violence, indifference or any other way raised herein as a means of countering colonisation in its broad spectrum of manifestation. It is a reaction to the above categories, within postcoloniality, even though some of them overlap each other as already illustrated. Decolonisation is about dismantling the aspects of colonialism even after the end colonialism proper. Tyson remarks that “a good deal of postcolonial criticism analyses the ideological forces that, on the one hand pressed the colonized to internalise the colonisers values and, on the other hand, promoted the resistance of colonised peoples against their oppressors, a resistance
that led to colonialism itself" (48). Thus resistance is part of postcoloniality in so far as changing the gains and pains of colonialism are concerned.

Whereas Nyasha in *Nervous Conditions* has an open and consciously violent reaction as decolonisation, Estha in *The God of Small Things* does not. Fanon asserts that if violent resistance to colonisation does not occur then the native’s inner violence (his anger and resentment towards the coloniser) will remain pent up (qtd in Edwards 69). In the post-colony, resistance may take a conscious rebellion such as an intellectual response like decolonisation and/or unconscious means. Estha chooses to withdraw into a pseudo-submissive and excessively reserved personality. The narrator, on Estha, recounts

> Over time he had acquired the ability to blend into the background of wherever he was – into bookshelves, gardens, curtains, doorways, streets – to appear inanimate, almost invincible to the untrained eye... Estha occupied very little space in the world (Arundhati 10 - 12).

His teachers recurrently remark that he does not participate in group activities (Arundhati 11). The adults around him treat him thus; He is forced to wrongfully admit that Velutha (one of his few friends) is guilty; He is sexually abused by the adult Orangedrink Lemondrink man; his parents separate while he is in his childhood; He is separated from his sister who understands him best (with whom he later has an incestuous relationship as adults!); He is victimised by Margaret Kochamma for Sophie Mol’s accidental drowning. Estha feels the effects of being mistreated at the hands of adults, long after the end of such mistreatments. The metaphoric effect is that after the end of colonisation, its effects linger long on its victims as exemplified by the metaphor of childhood.
Children are capable of inflicting damage, sometimes unintentionally, to adults. Ammu, paradoxically, comments on the sweetness of the Orangedrink Lemondrink man. In response, Rahel tells her to marry him then (Arundhati 112). Baby Kochamma and Ammu become scandalised. Rahel’s statement is innocently made out of her own intuition that the Orangedrink Lemondrink man had done something bad to her brother Estha. She was desperately sorry for what she had said. She didn’t know where those words had come from. She didn’t know that she’d had them in her. But they were out now, and wouldn’t go back in (Arundhati 112). It is thus her chance to fight back at the perceived unfairness of the Orangedrink Lemondrink man. The anger at the unjust treatment of Estha lingers in her for sometime. When the anger is kept inside for long, it bursts out regardless of the recipient as seen in Rahel. During the process of decolonisation, authority that belongs to the coloniser or neocolonial nation is challenged. Estha challenges the status quo in terms of the expected discipline of a child. She asks a question that is not expected from her. This implies metaphorically that decolonisation involves usurping the assumptions created by the colonialist nation about the colonized nation. However sorry Rahel is for her actions, she is justified by the reason of having had the words in her for so long and as such they ought to have been spoken. To Rahel, her words are cathartic in cleansing themselves (and Estha) of the sodomy afflicted by the adult. Yet, it is not known by their mother, as well her statement gives her a sense of freedom. It is with this freedom that Rahel demands for punishment which, however, is not given (Arundhati 115). Thus decolonisation creates freedom from external control.

The growth and development of the weaker nations is a fact that is not easily accepted by the imperial powers. As an adult, Ammu refuses to recognise
the growth of her daughter. At eleven years of age, Ammu buys her daughter, Rahel, presents for a seven year old. The narrator observes

They were presents for a seven-year-old; Rahel was nearly eleven.

It was as though Ammu believed that if she refused to acknowledge the passage of time, if she willed it to stand still, it would. As though sheer willpower was enough to suspend her children’s childhoods until she could afford to have them living with her. Then they could take up from where they left off. Start again from seven.

(Arundhati 159).

Ammu’s perception of her children, works to her detriment, since the maturity of a child, ordinarily, is inevitable. The desire to see the child as a child, and not as adult in the making points out that imperial powers want to see former colonies (and other weaker nations) as colonised nations and not as powers that are developing. If the development and maturity of the child (and the finality of an adult with equal power to influence events) is an unstoppable process, then the maturity of nations under imperial powers and post-colonies is an inevitable process.

From the viewpoint of childhood, as brought out via *The God of Small Things*, there is a lesson on decolonisation and its concomitant resistance. Little Velutha is subtly introduced to the caste system. Mammachi persuades Vellya Paapen to take Velutha to the school for untouchables (Arundhati 74-75). This happens at a time that he is too young to understand the consequences of this action. Consequently Velutha’s remarkable intelligence is wasted since he would have been an engineer had he not been a Paravan (Arundhati 75). Velutha, later when he grows up, however, tries to break from the norm and he pays by his life
(Arundhati 320). Thus Baby Kochamma, later on, remarks that it was a ‘history lesson for future offenders’ (Arundhati 336). There is a system of networks which ensures that the cultural, political and socioeconomic global divisions are entrenched in future generations. Decolonisation may hold fatal results as brought out in the tragic end of the adult Velutha.

There is a constant reference to the father as Abbaye and mother as Emaye in Maaza Mengiste’s Beneath the Lion’s Gaze by characters in the position of children. The colonel’s daughter, for example, only whispers ‘abbaye’ in her deathbed (Mengiste 122). The child’s use of local Ethiopian dialects in reference to her parents is a metaphoric pointer of the pericolonial or postcolonial Ethiopia callback to her socio-cultural roots which have disappeared in the nation’s chequered history. It was language that enabled colonized peoples to turn displacement into a creative resistance (Ashcroft, Griffiths, and Tiffin 164). This is particularly notable in the engagement of local dialects to express an attachment to the local, in spite of a writing done in a foreign language. Through the metaphor of childhood, a subversive tone in resistance through the use of language is manifested. Effectively, the metaphor of childhood is an important tool in the unearthing of ways of resisting cultural domination (as manifested in language as an aspect of culture).

Babamukuru expects total obedience from his children as well as from Tambu in Nervous Conditions. However, Tambu rejects this expectation when she refuses to attend her father’s wedding. In so doing, she disobeys Babamukuru’s orders to attend the wedding. She must, consequently, face severe punishment. This is an echo of Allison’s observation that any recognition of children as citizens
in the social world with ideas to contribute as children remains patchy (261). Here is Tambu’s voice:

Babamukuru said I had to be punished for my disobedience and that although he did not like to beat me, because I was of an age to be treated maturely, my behaviour showed that I was not yet mature and a beating might speed the process (Dangarembga 169).

The space of childhood thus is portrayed as a disputed zone of formation of disputing new social and political expectations, expressions and identities. It is disputed due to incongruence between adult and child’s expectations. Bhabha observes on postcoloniality that the borderline work of culture demands an encounter with ‘newness’ that is not part of the continuum of past and present (10). Economic and liberational political demands of the post-colonial nation are therefore a component of the post-colony. In demanding total obedience, Babamukuru metaphorically demonstrates how powerful or imperialist nations perceive other nations. Tambu’s disobedience is an inevitable ‘newness’- the lesser powers will to resist attempts of being subjugated. Similarly, Babamukuru’s infliction of punishment is a figurative reflection of a psychological accessory of the older colonial system of desire to dominate other nations. There is a movement from total childhood subservience to the adults. In the postcolonial situation, there is a formation of a new economic and political identity based on the interactions within the global community.

Since there are global socio-cultural differences, as has been noted above, there is further attempt to navigate the differences through the medium of childhood.
To negotiate the differences of the other, within themselves and others, children occasionally are able to transcend the legacy of the division and the ‘us’ versus ‘them’ frame of reference and offer understandings which suggest the possibility of mutual understanding and a sense of common humanity (Christou and Spyrou 311).

After Sophie Mol arrives in Ayemenem in India, from England, Velutha looks for Sophie but Rahel tries to block him. She says “I don’t want you to” (Arundhati 178). Rahel rejects Sophie at this moment; instead she goes looking for her own brother Estha. In addition, when Sophie comes to play with her, she runs away (Arundhati 186). However, when they abandon Sophie alone, they come back from their play to find her crying because of loneliness, the next day they went along with her to their play (Arundhati 190). In *Nervous Conditions*, Tambu does not approve of Nyasha’s dressing when she arrives from England. Nyasha looks at her with eyes that seemed to say she should not have put on her dress, and looks at Tambu for support. Tambu who says: “I could not condone her lack of decorum. I would not give my approval. I turned away” (Dangarembga 37). This is reminiscent of Rahel’s lack of support for Sophie. Children thus reject change while embracing diversity all at once! The post-colony, therefore, rejects the change initiated by colonialism while embracing new practices from the prevailing conditions.

The friendship between Tizita and Berhane creates a unique third space. Berhane is the son of their house servant. In comparison to the adults, the children are perceived as less powerful. Yet, they are so close in a manner that erases the social barriers erected between them, by virtue of their different social background.
At the level of individual interaction, the socio-political differences witnessed in the globe are minimised. The transitionary role created is a collaboration of the rich and the poor, rulers and the ruled. When Berhane has been arrested by the army, Tizita constantly asks about him (Mengiste 248). Tizita’s attachment to Berhane constructs a space that is inhabited by neither the rich nor the poor, adult nor child, centre nor margin, ruled nor rulers, but an equal cooperation of both. They resort to comfort from each other. Childhood, furthermore metaphorically, shows ways of negotiating social, cultural and political differences. Dawit shares his lunch, marbles, and pet turtle with Mickey (Mengiste 40). In the socio-economic diversity, childhood shows that it is possible for one to conduct an inclusive relationship within the framework of global divisions. Sophie Mol asserts her identity in a manner that confounds the adults around her. She rejects her father Chacko saying that she loves him less than her step-father Joe (Arundhati 189). When all the adults around her pamper her, she rejects their advances therein asserting her independence in childhood. The corresponding relationship in postcoloniality is that post-colonies demand and need independence from either the colonialist or neocolonialist powers. In spite of their need of her, Sophie Mol rejects their attention. A rejection of the adult’s advances signifies a process of decolonisation against the imperialist demands. Childhood, furthermore, registers ways of negotiating social, cultural and political differences. Dawit shares his lunch, marbles, and pet turtle with Mickey (Mengiste 40). In childhood therefore, as a metaphor, the distinct wall between the elites and the proletariat sometimes collapses. In the post-colony, using the metaphor of childhood, there is thus a unique third space: individual members of the colonizing community do not experience the resistance. The resistance is
directed to the colonizing community collectively. In spite of the socio-economic gap between them, Dawit is kindly considerate of Mickey's predicament. In the socio-economic diversity, childhood shows the possibility of conducting an inclusive and symbiotic relationship within the framework of global divisions. Mudimbe suggests that the signs of otherness may refer to techniques of ideological manipulation (87). In childhood there is a conscious attempt to steer clear of both the ideological manipulation and cultural domination.

In both Nervous Conditions and The God of Small Things, the cousin who has lived overseas experiences a rejection by his cousins who have remained in their country of origin. Sophie Mol experiences rejection at the hands of Rahel (Arundhati 178). Rahel does not want Velutha to look for Sophie Mol. She has to fight for acceptance from both Rahel and Estha. Similarly, Nyasha and Chido experience the same rejection at the hands of Tambu (Dangarembga 37). The natives who have not had an interaction with the outside culture resist the influence of those who have. Even the children who have not gone outside their country of origin but have adopted aspects of foreign culture also meet the same rejection.

Nhamo is not accepted by Tambu on the basis of having lived with Babamukuru and his (Nhamo's) subsequent adoption of the English language. Nhamo appropriates English as a medium of communicating to his family who are disinclined towards the language. The children who go abroad have no problem in accepting the foreign culture. Nyasha and Chido, for instance, do not worry about their inability to find a due course out of their inability to communicate in Shona. Nyasha later on tries to justify her alienated condition by saying: "You know, it's easy to forget when you're that young. We had forgotten what home was like. I mean really forgotten – what it looked like, what it smelt like, all the things to do
and say and not to do and say. It was all strange and new. Not like anything we were used to. It was a real shock (Dangarembga 78). Nyasha is worried and lays the blame, for her inability to understand the ways of her people, on her parents who took them to England: “The parents ought to have packed us off home. They should have, you know. Lots of people did that. Maybe that would have been best. For them at least, because now they’re stuck with hybrids for children” (Dangarembga 78). Sophie Mol has no apology for her inability to speak Malayam language like her two cousins Estha and Rahel. Tambu in the presence of Nyasha mentally observes how she “missed the bold ebullient companion I had had who had gone to England but was not there” (Dangarembga 51). The metamorphosis in Nyasha is not evident to her but to Tambu. Her initiation into the western culture takes place gradually, and greatly so, without her awareness. Immersion into the foreign culture is a subtle affair but getting out needs a conscious effort as Tambu tries. Rejection of the foreign cultural elements by the native is a matter of decolonisation. Childhood is turned, as a metaphor, into an account of acts of resistance and rejection of foreign manipulations through the application of culture in postcoloniality.

When the child is harmed, it is the adults who suffer at the end of the chain. The Colonel’s child (unnamed in the novel) is raped by the soldiers, who are adults, in Beneath the Lion’s Gaze. The effect of the rape is irreparable on the Colonel’s daughter (Mengiste 154). The Colonel, intentionally, orders his troops to abduct her daughter and discipline her into dropping her anti-military rule behaviour. Interestingly, her daughter is against the Derg (the military rulers), of which The Colonel was one of the leaders. At the end, the Colonel, unable to bear the pain of her daughter’s death, ironically, commits suicide. Earlier, he cries when
he learns of the accidental events which lead to her daughter’s rape and death, “the Colonel stood over him, his eyes wet” (Mengiste 252). The pain in and of childhood can be a life-changing moment to the adults who are close to the said child.

“The same Colonel, one of our greatest heroes, had his own daughter arrested, a high school student. She was helping us pass pamphlets at school. I heard he wanted to scare her, teach her a lesson, but she got into wrong hands. Bureaucratic error” (Mengiste 275-276).

However long it took, attempts of teaching her daughter a lesson finally boomerangs on the Colonel. The inability of the child to fight the adult contains the strength of the child which triggers the adult to, ironically, fight for the child.

Dr Hailu conducts euthanasia on the Colonel’s helpless daughter out of the fear that the girl might be taken back to prison for more torture. As a consequence of the metaphorical comparison, when viewed as culturally and politically helpless, other strong nations come up to fight for the rights of the weak nations. Though the intention is to help, the side effect is that these nations that offer intervention also project a marginalising picture unintentionally. The Colonel tries to stop the resistance mounted by his daughter and he pays for it by committing suicide. The death of the Colonel’s daughter narrates the ultimate danger of decolonisation to the indigenes: death. The adult’s death is a signifier that even the coloniser or transnational capitalist powers suffer in the process of decolonisation.

4.5 (In)Effectiveness of the metaphor

This section details the findings on the effectiveness of the metaphor of childhood in with reference to the global application of postcoloniality. This is
unlike the previous chapter that dealt with postcoloniality with regard to the post-colony.

The metaphor of childhood was instrumental in further making it clear that weak nations have little influence in global matters in the same way children are marginalised in the family and the society at large. Thus the metaphor of childhood in representation of the postcolonial state has been effective.

The metaphor of childhood in postcoloniality has been employed to scrutinise the ambivalence portrayed under hybridity. The colonised communities develop both spirit of goodwill towards exotic cultures (often handed down in hegemonic circumstances and or under duress) and an aversion to them. The weak nations loathe and like foreign cultures simultaneously. To this extent, the childhood metaphor is an important tool in dissecting the intricate details in the existence of hybridity within postcoloniality.

There is a grouping of the weaker political economies together as a reaction against the powerful global forces. Having been othered by the imperial forces, the colonised nations group together as has been discussed previously in this Chapter. The white and adult nuns lump together the African children. Likewise, the powerful global forces also categorise the weak nations as a singular entity. The metaphor of childhood in presenting the postcolonial nations effectively publishes how and why the weak nations group: to comfort one another: to engage and then contend the domineering ways of the Otheri.

The use of fear to subjugate the child under the adult is a metaphoric disclosure of the fear factor as a tool in subjugating other nations. The weak political economies thus submit to the control of the imperial force. In spite of biological development, the child does not outgrow the adult’s initial perception of
the child as a junior being. The metaphor of childhood thus gives away the labelling of colonised as constant in spite of achieving self-rule or independence. It is credible and valid to assert in this study that the metaphor of childhood is a potent medium for understanding the postcolonial condition.

The desire of powerful global forces to dictate the rules of engagement with the lesser nations has been identified using the metaphor of childhood in the representation of the postcolonial state. In addition, the powerful forces have their own expectations on how the powerless nations should conduct themselves. Tambu is subtly controlled by the adults on how to enjoy her dancing. Her dancing style compresses itself in rigid and tentative gestures in a bid to conform to the social norms laid down by the very adults who disapprove her dancing styles (Dangarembga 42). In effect the adults control Tambu’s actions and conduct. Using the agency of a metaphor to relate Tambu’s action to postcoloniality, it is evident that the imperial forces manipulate the othered nations with a view of maintaining their hold over such nations.

The childhood metaphor is an intermediary in the realisation that imperial nations fear the potential capabilities of the weak nations. Ammu is fearful of what her daughter is capable of saying in Beneath the Lion’s Gaze. But Tizita is viewed as too young to understand in The God of Small Things. No matter how powerless the child may be viewed, there is some fear that the child has the capacity to achieve certain tasks which are considered above them (the child). In achieving such tasks, the adult’s control over the child becomes weakened. In such capacity, the metaphor of childhood is useful in opening up the perceived fears of the powerful nations in regard to potential actions of the powerless nations, and thus ultimately challenging the status quo in the global balance of power.
The childhood metaphor is an apparatus that depicts how global powers employ hegemony to sustain their domination over the other nations. Tambu’s father laughs at her in a way which hammers in her junior position in relation to her father (an adult). Yet, her father fails to notice that Tambu is growing and with time may be able to challenge his dominant position in the equation of power. Thus hegemony is a short-lived implement in the global political engagements given that even the postcolonial nations grow in socio-political stature. The metaphor of childhood in representation of the postcolonial state thus helps to visualise that with the growth comes the ability to reconfigure the global socio-economic environment.

Childhood as a metaphor illustrates that there is blackmail witnessed such as when dealing with the othered nations by the imperial forces when dealing with both the post-colonial and pericolonial states. Tambu is not informed of the purpose for sitting an examination. She finds out later on that the examinations were tests to secure entry into another level of schooling. The voice of the weak nation is suppressed in favour of the powerful nation.

Ironically, the child has the willingness to love those who do not love them. In a metaphorical light, the weaker nations have the willingness to love wholly or aspects of those nations which suppress them. The resistance against imperial domination is not based on a complete hatred of the dominant party. Childhood, therefore, brings to fore alternative ways of rejecting hegemony practised by some of the dominant economic and political entities.

Furthermore, childhood metaphor points out one of the paradoxes in postcoloniality: in non-western states, the more westernised one is, the more powerful one appears. Sophie Mol is handled with more care than her cousins
because she has an English mother (Arundhati 15)! The culture of the imperialist is viewed as better than that of the indigenous cultures. The metaphor of childhood thus vividly paints the picturesque scene of the presence appendages of colonial-induced worldviews.

In addition, through childhood as a metaphor, hybridity is presented. For example, Nharno’s ambivalent sense of identity is apparent when he is torn between his impoverished background and the lavish lifestyle he enjoys at his uncle’s home (Dangarembga 6-7). This is metaphorically expressive of the postcoloniality’s issue of hybridity in which a character has a multiple sense of belonging. In the global interaction of cultures, the culturally weaker entity, like the child, is prone to a double or even multiple sense of identity. The way in which the child admires the English language is metaphorically carried over into the manner that the economically weaker cultures admire cultures of the dominant powers. This revelation underscores the significance of the metaphor of childhood in representing the postcolonial state.

The resistance to domination in its both covert and overt forms is an element of decolonisation. It has been discovered in this Chapter that the post-colony rejects change while embracing new practices from the prevailing condition. Decolonisation has been strikingly illuminated through the metaphor of childhood. Decolonisation is both conscious as viewed through Nyasha in *Nervous Conditions* and passive as viewed through Estha in *The God of Small Things*.

4.6 Summary

Thus postcoloniality is a creation of global transhistorical manipulations and the desire to address the resultant imbalances. Childhood, in this Chapter, has
been used to address the postcolonial state in relation to diversity in global power distribution.

Childhood as a metaphor shows global difference and ways of navigating such differences. This is evident in the relationship between Dawit and Mickey, during their childhood. It (childhood) thus plays a transitional role in narrating the global development.

The desire to break free of the unequal relationships is also a function of the presentation of childhood as a metaphor of postcolonial writings.

Childhood has shown that the hegemony witnessed is a temporary phase in postcoloniality. The biological maturity of children is a fact that cannot be denied, and likewise the economic, cultural and socio-political maturity of the marginalised nations is inevitable.

It has been also realised that hegemony is a system of control that benefits the neo-imperialist powers. One of the forms of hegemony is the use of foreign languages such as English to extend control of other nations. The metaphor of childhood singles out language as one of the ways that perpetuate hegemony. The weak nations culturally struggle against standards that have been set by the (neo-) imperialist forces. The dominated nations also employ accommodation as a strategy of dealing with hegemony and its effects.

An important realisation made in this chapter has been that the effects of colonialism, hegemony and colonialism stay long. Hegemony has a residual effect. Decolonisation may involve the colonised population embracing change as a way of resisting unfair practices. As shown in Velutha’s tragic death, decolonisation can be fatal.
CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction
The focal point of this study was representations of the postcolonial state through the medium of childhood metaphor in the selected postcolonial texts. This Chapter ties up the research with respect to the objectives set out for this research. It presents the summary, conclusions and recommendations from the research.

"Childhood" as an academic concept is not a product of literary studies, as was shown in this study earlier on. Some of the traditional forms or tools in the study of literature as a discipline include stylistic components, point of view, character analysis, plot construction and thematic investigation in literary exploits. The reins of childhood as systematic and metaphoric tools present a firm challenge as it falls within the province of other disciplines such as anthropology and psychology. The study was pegged on a conceptual framework systematically formulated from elements of postcolonial theory, childhood and metaphor.

Through the construction of and analytically working on the conceptual framework, this study demonstrated how childhood is metaphorically used in the appreciation and analysis of the postcolonial literature. This analytical tool brought together the constituents of childhood and postcolonial theory under the umbrella of metaphor. The study used the laid-down corresponding conceptual qualities of childhood domain to map onto postcoloniality. From and during the mapping, findings were derived of which a summary follows below.

5.1 Summary of findings
One of the objectives of this study was to examine how childhood is an analytic concept in the selected texts, Beneath the Lion's Gaze, The God of Small
Things, and Nervous Conditions. The conceptual framework which was constructed was effectively important in the analysis of the metaphor of childhood. Of much import, from the conceptual framework, was the idea of mapping through which postcoloniality was analysed in terms of childhood. The conceptual framework greatly aided the understanding of what a metaphor is as well as isolating the characteristics of not only childhood but also postcoloniality. Thus analysis of the texts was predicated on the parallel of features of the two conceptual domains. The study found out that childhood as a metaphor can then be used to open new analytical vistas in the appreciation of the literary.

Some postcolonial concepts constructed in the conceptual framework easily lend themselves to metaphorical implications than others. It is evident in the construction of this thesis that certain concepts are easier woven in a metaphorical correspondence than others. Marginalisation in childhood is applicable to the marginalisation of the citizen by their own government or the native by the coloniser. Hybridity could not easily find corollaries in the post-colony as it does on the global scale. Thus in this inquiry, hybridity has not been included in the third chapter which analyses the post-colony.

The use of the metaphor of childhood brings to fore literature addressing political, social, and cultural relationships both in the post-colony and in the global arena as already discussed. This was in line with the second objective which sought to address the consequences of childhood when engaged as a metaphor in the selected literary texts.

It was realised that decolonisation is a resilient exercise, both within the post-colony and within the global realities of postcolonial approach to criticism. In view of the injustices and atrocities committed in these two spheres, there is a
deliberate and concerted effort to initiate change. The fight for change was found to be part of decolonisation, a project of postcoloniality.

The examination of childhood as a metaphor in the postcolonial nations helped realise that there is not a homogenous condition in postcolonial nations. This is so because, in childhood, there is an erasure of socio-economic boundaries. This is in a manner that makes the adult to view, at times, no social categorisations among children, as seen in the previous Chapters. Having been categorised by their inaccessibility to instruments of power by the adult society, the child seeks solidarity and understanding through socialising with peers. Thus, through a metaphorical inference, the oppressed view themselves, in solidarity, as equals. However there may be interpersonal differences. To add more within childhood itself, there are different categorisations such as Sophie Mol who is half-Indian and half-English. The diversity in childhood connotes a metaphorical presumption of heterogeneity of the postcolonial population considered as the other.

The research also found out that analysis of the postcolonial approach in literary studies does not have to be necessarily about a stock set of interpretations and texts. This is evident in the range of application and construction of childhood as a metaphor. This study has shown the necessity, to those interested in the crafting of political landscape in postcolonial worlds from a multidisciplinary perspective, that childhood has an illustrative function in a variety of concepts as has been made manifest herein.

Moreover, in the employment of childhood, particularly in the post-colony, it was discovered that there is a preferential treatment of those close to the centre of power, in comparison to those further away. The rulers of the post-colony treat
citizens better in the same way that parents treat their own children better than the others. The ones further off are treated as subjects.

The interests of the (neo-)imperial powers and the rulers of the post-colony were found to be preserved at the expense of the marginalised party, as brought out in the metaphor of childhood. It is tactfully done such as the case of the policemen, Baby Kochamma, and Estha and Rahel during the unlawful arrest and extrajudicial killing of Velutha in *The God of Small Things*.

The study realised that childhood has been used as a stylistic technique to echo the cultural and socio-political themes of the time. It is, therefore, a conclusion that the authors’ choice in the use of childhood is, and to a great length, an effective narrative technique. Childhood has been used to bring out the linguistic condition of the nations under which the texts have been authored.

It is interesting that in all the three target texts under inspection herein, the child is a victim of adult cruelty on several instances. This can be metaphorically equated to the mistreatment of the post-colonial nations, before and after the end of proper colonialism. Even though the child character is forced to give in to such cruelty, the child portrays a resilient attitude in response. As well, the child retains the mark of being the morally-upright party. Thus, childhood is a representation of not only the collective resilience in face of the unbalanced realities in the postcolonial societies but also the continuity of life among such peoples.

Besides, the study established that literary artists use childhood metaphorically to transcend political, social and cultural barriers that devoice the masses in post-colonial nations. Berhane and Tizita play like equals, even though their parents are not socio-economically equal. Tizita’s parents employ Berhane’s
mother as a house help. The texts employ childhood symbolically to transcend political barriers that devoice the masses in the texts.

The interrogation of childhood as a metaphor in postcolonial literature and nation found out that it is a pivotal construct in political, social and cultural discourse as constructed in Beneath the Lion’s Gaze, Nervous Conditions and Beneath the Lion’s Gaze.

The use of childhood as a metaphor in the postcolonial literature examined herein portrays it as a disputed zone of formation of new social and cultural realities. Africans, as an illustration - this may include other geopolitical zones - found out that they remained the subject of the now independent states (Chabal 90). Thus, the people who were called natives, by the coloniser, find themselves subjects of the new governments. They also find themselves in a new global political reality. Childhood thus largely signifies a continuity of subjecthood and a desire to break free.

It was also observed that childhood has been deliberately devoiced by the adult so as to echo the cultural and socio-political themes of the time, which have been discussed above. It is the contention of this inquiry that the choice of childhood was, to a great length, an effective narrative technique. Nervous Conditions, The God of Small Things, and Beneath the Lion’s Gaze use the term metaphorically to transcend political barriers that devoice the masses in the novels. In so doing, ‘childhood’ is thus a way of figuratively [re]presenting the postcolonial society. Childhood has, therefore, been used to portray the masses who cannot openly express themselves, even though they try, in the face of an oppressive condition in the selected novels.
Childhood as a metaphor in the selected texts, shows that there is no similarity in the colonised cultures and colonial experiences. Different countries have different experiences with postcoloniality. The Ethiopian case is as distinct from the Indian scenario as from Zimbabwean case. Each country had a unique sense of postcoloniality.

In addition, this inquiry has realised that the social, cultural and political struggles in the national front are made manifest through the analysis of childhood in a metaphorical space. The Derg dictatorial regime in *Beneath the Lion’s Gaze* cruelly treats a child in its attempt to hold back dissenting voices. The Kochamma family’s treatment of Estha and Rahel serves to suspend childhood in the child characters in *The God of Small Things*. The inconsiderate treatment of Tambu and Nyasha is an example of highhandedness by adults who have authority above the child. The option of using the child characters is a way of privileging the marginalised. Childhood has been used to give a voice to the subaltern.

The third and final objective of this study was the question of effectiveness or ineffectiveness of the metaphor of childhood as an analysis of the postcolonial state. Weak nations have little influence in global matters just like the children who have been marginalised in texts that were examined in this study. To the length of such a discovery, then the metaphor of childhood in regard to the postcoloniality is an effective tool to view the pericolonony and the post-colony.

The associations of the weak states or nations are a convenient assembly on the basis of comfort for one another. Such associations also help in resistance against the powerful and often domineering neo-imperial powers on the global front. This was metaphorically manifested through the children who gather in a league of their own which excludes the adults or the adult world.
The exertion of fear to subjugate the marginalised nations came out through the analysis of the metaphor of childhood in representing the postcolonial state. The fear arises out of the perceived influence that the powerful nations have. This was viewed through the mapping of Tambu’s fear of her overreaching uncle on the postcoloniality.

The use of violence prevalently in the post-colony is a tool that is meant to instil fear in the ruled. Consequently control is achieved over the ruled who then effectively becomes othered from the process of government. The effect of the violence is long-lasting as has been illustrated in depth in Chapter Three in this thesis. In effect, the metaphor of childhood thus is important in detailing further the condition of the post-colony.

The performance of power is used in exclusion of the subjects from the process of government. In the process of exclusion, the rulers favour themselves. The end result is the subaltern agency of the ruled as they occupy an inferior rank in the post-colony. Having been relegated to an inferior position, the subject then engages in acts of resistance. The thesis established that these acts of resistance can either be passive or active or even both as evident through the depiction of childhood metaphorically.

5.2 Conclusions

This research used a conceptual framework which linked the three elements of this study: metaphor, childhood and postcoloniality. It was instrumental in the analysis of how childhood as a metaphor can be a tool in examining postcoloniality.
It is notable through the metaphor of childhood, the postcolonial state takes the role of a theatre in which power relationships are staged and executed as well. Such executions of power are to the detriment of those who do not hold the instruments of power. In view of the difficult terrain of postcoloniality, the metaphor of childhood points out the existence of hope and the interest and ability to initiate desirable changes.

To the extent of showing new ways of appreciating postcoloniality, the metaphor of childhood, in representation of the postcolonial state, is quite effective modus operandi. The parallel that can be drawn between postcoloniality and childhood indicate a great level of similarity. Thus postcolonial states can be effectively represented using childhood as a metaphor.

5.3 Recommendations for Further Studies

After the inquiry carried out herein, there is a recommendation that the scope of this research be carried out in other postcolonial texts. This research did not make use of other genres of literature, specifically poetry, the short story and drama forms. Thus a wider area of research using this study as a springboard is still possible. This study recommends that the literary tools constructed herein may be used to analyse other literary genres such as poetry, short story and drama as well as other novels as well.

In addition, using the constructed framework, an investigation can be carried out to ascertain the significance of childhood as a metaphor using other theories in literature, given that there are many other theoretical approaches in the enterprise of literary analysis. The scope of the postcolonial approach can as well be narrowed for a further study.
Apart from the use of metaphors, other stylistic techniques such as symbolism and other figurative use of language can be interrogated within the available framework while manipulating the other variable factors in a given study. This would further enhance the impact of literary studies.

A detailed study of other pericolonial nations or situations, such as the black populations in the U.S, Australian aborigines, inter alia, was not possible given the scope of this thesis. In effect, a study of pericoloniality (both literary and non-literary) is necessary as it will unearth a supplementary comprehension of the human condition.
Works Cited


Tisdall, M. and Kay, E. "The Challenge and Challenging of Childhood Studies? Learning from Disability Studies And Research with Disabled Children."


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