

**ALLEGORY OF DERANGEMENT IN POSTCOLONIAL FICTION: A
STUDY OF SELECTED NOVELS FROM AFRICA**

Ngubia Gladys W.

C50/CE/24451/2010

**A THESIS SUBMITTED TO THE SCHOOL OF HUMANITIES AND
SOCIAL SCIENCES IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE AWARD OF DEGREE OF MASTER OF
ARTS IN LITERATURE OF KENYATTA UNIVERSITY.**

January 2017.

DECLARATION

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

Signature.....

Date.....

Ngubia Gladys W. Reg. No: C50/CE/24451/2010

Supervisor:

We acknowledge that the work reported in this thesis was carried out by the candidate under our supervision.

Signature.....Date.....

Dr. Murimi Gaita

Lecturer, Department of Literature

Kenyatta University

Signature.....Date.....

Dr. Wallace Mbugua

Lecturer, Department of Literature

Kenyatta University

DEDICATION

I am dedicating my work to my beloved children: Fredrick and Isabella Njagi. Your unending love gave me strength to persist in this academic pursuit.

ACKNOWLEDGEMENT

First, I thank the Almighty God for He has been the only source of this river, He has guided its destiny and ineffably provided all the strength needed.

I highly appreciate my supervisors Dr Murimi Gaita and Dr Wallace Mbugua for patiently guiding me through this study. Your invaluable input has propelled me to where I am and I will be forever grateful.

I also sincerely appreciate my family for the support they gave me and for relentlessly encouraging me to never lose hope. To all my colleagues, in the Department of Literature I am forever indebted to them. I am particularly grateful to Charles Kebaya, my colleagues Dorcas Warutumo, Ndiang'ui Ndungu and Joseph Murage for being supportive and very resourceful as I went about pursuing knowledge.

Finally, to all my lecturers at Kenyatta University, thank you very much for shaping my academic endeavour.

ABSTRACT

This study, 'Allegory of Derangement in Postcolonial Fiction: A Study of Selected Novels from Africa' is based on analysis of four texts namely: *The Beautiful Ones Are Not Yet Born* by Ayi Kwei Armah, *The Cockroach Dance* by Meja Mwangi, *Nervous Conditions* by Tsitsi Ndangarembga, and *Arrows of Rain* by Okey Ndibe. It specifically examines how these writers explore political, social and cultural circumstances of society in relation to psychic processes. In this regard, the study is guided by three objectives. First, it looks at how writers depict different forms of derangement through characters. The second objective interrogates how the selected writers use literary language to represent emerging issues in the society applying derangement. The third objective focuses on how the writers create images of derangement in an attempt to put across their visions for the changing society. The study fills the gap in knowledge on the role of derangement in literary characters of selected African prose fiction. It argues that social, political and cultural settings affect the psychic states of the protagonist in the selected works as portrayed in the literary works. Other studies on postcolonial vision in Africa have given little attention on the role of derangement motif in analysing predisposing factors to derangement and how a writer crafts a vision of change through derangement. The study engages Homi Bhabha's split theory, Jameson's Rhetoric and Freud's psychoanalytic theory. In this light, Homi Bhabha's theory explores the relationship between postcolonial realism and the fictional world in the chosen works of study. Jameson's rhetoric theory describes the selected literary texts as allegories. Psychoanalytic theory is important in analysing the psychic dispositions of the characters. Since the study is mainly a textual analysis, a close reading of the selected texts was conducted to obtain primary data for analysis. As well, information was sourced from secondary sources like journals, relevant books, articles and the internet to augment primary data. The research established existence of various types of derangement in characters in the selected texts. It recommends an extensive study on specific gender experiences of derangement.

OPERATIONAL DEFINITION OF TERMS

Allegory – the term refers to a symbolic story that could be interpreted differently in different contexts of usage. A creative narration that stands for something larger in meaning than itself; it reflects reality. In this study, postcolonial literary works are regarded as narratives on nations.

Postcoloniality – the emerging discourse in colonized nations on political, social or cultural domination.

Derangement – It refers to a condition of being considered unusual, mad or insane. It could also refer to the decay of the mind. In the society, it refers to disintegrating morals. This is the act of deviating from what society considers as normal in terms of dressing, speaking, eating and other aspects of life.

TABLE OF CONTENTS

DECLARATION	
DEDICATION.....	
ACKNOWLEDGEMENT.....	
ABSTRACT	
OPERATIONAL DEFINITION OF TERMS	
CHAPTER ONE.....	
INTRODUCTION AND BACKGROUND TO THE STUDY.....	
1.1 Introduction	1
1.2 Statement of the Problem.....	6
1.3 Research Objectives.....	7
1.4 Research Questions.....	7
1.5 Research Assumptions	8
1.6 Justification of the Study.....	8
1.7 Literature Review	10
1.8 Theoretical Framework.....	28
1.9 Scope and Delimitation of the Study.....	31
1.10 Research Methodology	31
CHAPTER TWO	
ALLEGORICAL FORMS OF DERANGEMENT	
2.1 Introduction	33
2.2 Derangement as a Physical Manifestation	34
2.2.1 Mental Illness in Characters	35
2.2.2 Derangement as Hysteria in Gender Constructions	57
2.3 Derangement as a Socio-Cultural Illness	75
2.4 Derangement as a Political Disease.....	93
2.4.1 Megalomania Dispositions in Characters	93
2.5 Derangement as a Result of Shift of Space.....	105
2.6 Conclusion.....	114
CHAPTER THREE.....	
ALLEGORICAL LANGUAGE OF DERANGEMENT IN THE POSTCOLONIAL EXPERIENCE.....	
3.1 Introduction.....	115
3.2 Symbolism.....	116
3.2.1 Motor Vehicles Motifs	117
3.2.2 Symbol of Disorder and Disintegration.....	121
3.2.3 Symbolic Persons	124

3.2.4 Parasitic Creatures as Symbols	140
3.2.5 The Child Symbol	147
3.2.6. Prison as a symbol.....	148
3.3 Stream of Consciousness	150
3.4 Use of Contrast.....	162
3.5 Metaphors.....	167
3.6 Use of Irony.....	173
3.7 Epistolary Mode	179
3.8 Conclusion.....	180
CHAPTER FOUR.....	
ALLEGORICAL REALITIES OF DERANGEMENT	
4.1 Introduction	181
4.2 Social Change.....	183
4.3 Political Change.....	201
4.4 Cultural Change.....	225
4.5 Conclusion.....	239
CHAPTER FIVE	
SUMMARY, CONCLUSION AND RECOMMENDATIONS	
5.1 Introduction	241
5.2 Summary of Findings.....	241
5.3 Conclusion.....	244
5.4 Recommendations for Further Study.....	244
WORKS CITED	

CHAPTER ONE

INTRODUCTION AND BACKGROUND TO THE STUDY

1.1 Introduction

The idea of allegory is associated with ancient poets who used the term to refer to hidden meaning. G.R. Boy Stones in *Metaphor, Allegory and the Classical Tradition* postulates that the term originates from ancient poets and philosophers who coined it to describe their art of saying things metaphorically. He notes that, “it referred to an exegetic principle which had been employed by philosophers who saw deeper meanings in texts which seemed to be saying something else” (33). Therefore, the term borrows heavily from critical interpretation and explanation of a text. While disagreeing with the rhetorician’s assertion that it is a mere ornament of style, Stones’ explanation is that a writer would not write a whole text just for adornment. Consequently, he concludes that rhetoricians were merely interested with oratory skills and thus reduced the word to its mere aesthetic value. Stephen Slemon in “Monuments of Empire: Allegory / Counter Discourse / Postcolonial Writing” calls it a style in which what is said has other meanings. He explains that “it is a trope that in saying one thing also says some other things” (4). Allegories are therefore multi-layered in meanings.

Figures of speech, that is, metaphor, simile and allegory share something in common: that of transference of meanings. Doreen Inness in, “Metaphor, Simile and Allegory as Ornament of Style” posits that in the Classical Theory of

Metaphor, the three figures of speech are characterized by what she refers to as “substitution and similarity” (7). Allegory, just like metaphor and simile, is a style that compares things. Inness looks at the historical perspectives of allegory and notes that the early rhetoricians separated style and content, calling style a mere form of adornment of thought. Horace and Longinus change this view for they argue that all that happens in the figurative language is transference of meaning. Inness explains that this, “substitutes one term for another” (9) like in metaphor. She calls an allegory a sustained metaphor. Other critics, she explains, have identified three types of allegories that are classified depending on details of the image match; whether all of them, a mix or none. She avers that the first is rare but the second is common to the subtypes of allegories and further subdivides them into a brief riddling story, a compressed comparison and a riddle. All this explains an allegory as to have more than one meaning.

The questions of what is allegorical or not remains a debatable issue in literary discourse since allegory rely on interpretation. Andrew Laird in “Figures of Allegory from Homer to Latin Epic” postulates that “sometimes detection of an allegory is likely to be determined by culturally induced expectation rather than by any personal perspective” (153). Therefore, what is classified as an allegory will differ with different social, cultural and political orientation of the reader. Laird notes that “different readers assign different meaning to a text and further reading of an allegory leads to other meanings or further allegory in a text” (155). A work of art remains relevant in different times and societies assign it different meanings. Further, he calls epics, poetry and drama allegories of

allegories which implies that these literary genres manifest a literary base for allegorical discourse.

One of the common features of an allegory is ambiguity. Mihai Spariasu in “Allegory, Hermeneutics and Postmodernism” notes that: allegory was related to birth of interpretation in Greece. Initially, it was associated with speech as ‘allos’ which means other and ‘agora’ that means to speak in the assembly and therefore the orator was able to explain what he meant. This has since changed with the growth of the novel and written word has brought in ambiguity. Spariasu now defines it as “the discourse of absent authority” (5). Most novels though fictional represent reality and leave it for the reader to interpret. This justifies the study of derangement as an allegorical discourse.

The postmodernists have reinvented different contexts for the use of the word allegory. Allegories derive their meaning from experience and sometimes even history. Robert Hariman in “Allegory and Democratic Public Culture in the Postmodern Era” describes an allegory as “a figural presentation that organizes multiple interpretations regarding collective experience” (267). Arguably, Hariman regards allegory as a figure of speech that says more than its surface meaning. He describes allegorical discourses as ones to be presented in “fragmentally appropriation, paratactic association, encyclopedic range and non-linear temporality” (267). Allegories are therefore symbolic stories and readers decipher their meaning based on their experiences. Further, Slemon explains that meaning in allegories is temporal and fluid; it changes with time and space. He

explains that allegories are not only culturally based but are also dependent on the class code and thus different hierarchies interpret it differently. He notes:

in allegory, signifiers from the world out there are semantically fixed to a culturally positioned and historically grounded ‘master code’ or ‘pretext’ in the tradition and is capable of acting as a matrix for shared typology between the sign and its interpreters.(7)

Different classes will have a different way of viewing a literary discourse.

Slemon associates allegory to the discourse of colonialism. In “Postcolonial Allegory and the Transformation of History,” he assigns allegory a new meaning in postcolonialism to mean ‘the other speaking’. This implies that it is the subjugated form of speaking. He alludes to Jameson’s rhetoric and states that postcolonial discourse is highly figurative as the colonial subjects attempt to represent their struggle for identity. He explains:

allegory becomes a site upon which postcolonial cultures seek to contest and subvert colonialist appropriation through the production of a literary specifically anti-imperialism figurative opposition or textual counter discourse. (11)

Postcolonial narratives are protest stories reacting to colonization. Derangement motif is one of the predominant features in postcolonial fiction.

Derangement is a social construct and since ancient times; different societies have come up with their own definitions of that which they believe is deranged. In the Western world, derangement was initially represented in poetry, Greek Drama and even in the Bible through symbols of people who suffered

symptoms of madness. Lillian Feder in *Madness in Literature* reckons, “myths and legends appearing in Homer, the Bible and ancient Greek Drama contain primordial symbolizations of delusions, mania and other bizarre forms of thought and behavior”. The theme of madness remains as ancient as society itself.

Literary representations of derangement have looked at the situation of the mind in relation to the society, self and to political institutions. Feder notes that:

the madman like other people does not exist alone. He both reflects and influences those involved with him. He embodies and symbolically transforms the values and aspirations of his family, his tribe and his society. (5)

Insanity infiltrates all aspects of the society and this explains the writers’ preoccupation with certain controversial issues in the society.

In this regard, madness in Africa has been associated with colonization. The African novel recreates the past and as well transmits its artistic forms. Allegories are symbolic stories that reconstruct the reality imaginatively in an attempt to liberate the present and the future. Dan Izevbaye in “Issues in the Reassessment of the African Novel” notes that, “an African novelist hands down to his successor not his ideas but the literary conventions of style and form” (28). In the context of postcolonial literature, the stories involve more than just remembering the past and recounting of the colonized countries under the imperial powers but also the transmission of artistic forms. The African novelist

has observed the colonized subject's incompatibility with the harsh socio-political circumstances during and even after the colonial period.

The postcolonial novelist is preoccupied with issues that emanate from the influence of colonization. Lilyan Kesteloot in "Turning Point in the Francophone/African Novel" notes that a realist mode of writing has emerged over the last years. She refers to the postcolonial novels that have emerged for the past thirty years as literature of disenchantment where the African artist expresses disillusionment. She notes that the tone changes with the novelist expressing utter despair and cannot bear it again (5-6). From this end, she calls their portrayal of hero as a defeated hero, and says the "hero is suppressed or ridiculous, a roving character humiliated, in stories in which the colours range from blood red to muddy, from ash grey to pitch black"(5). She reckons that these novels all end up in madness, death or stupor. Skepticism in our postcolonial writers is evident in how they couch their vision. The texts, *The Beautiful Ones Are Not Yet Born*, *The Cockroach Dance*, *Arrows of Rain* and *Nervous Conditions* belong to this group of postcolonial literature. This study looks at how the writers represent derangement as an allegory in the above texts.

1.2 Statement of the Problem

Derangement remains a common thematic concern amongst African literary writers. The study of the deranged protagonist is predominant in literary works as a construct of mirroring society. The study analyzed various forms of derangement as depicted particularly in selected postcolonial novels. The study

maintains that socio-political circumstances in the postcolonial Africa have an impact on the mind of an individual in a certain society as shown in the literary works under study. It establishes to what extent the writers use allegory of derangement to articulate social issues and craft a social vision for their fictive societies. This study fills the gap in knowledge by examining various manifestations of derangement in postcolonial fiction as a form of an allegory that is geared towards persuading the society through literary works to embrace change.

1.3 Research Objectives

The study is grounded on the following objectives:

- a) to examine various forms of derangement as exemplified through characters in the selected texts.
- b) to investigate how allegory has been realized in the selected texts through the writers' stylistic choices in representing derangement.
- c) to analyze the portrayal of change as a social vision through the allegory of derangement in the selected texts.

1.4 Research Questions

The study asks the following questions:

- a) How does characterization in the selected texts depict different forms of derangement?

b) To what extent do the stylistic choices allegorise derangement in the selected works?

c) what is the role of the allegory of derangement in developing the writers' social vision of change in the selected texts?

1.5 Research Assumptions

This study was guided by the assumptions that:

a) Various characters depict different forms of derangement in the selected texts.

b) The writers use derangement as an allegory to represent fictional states in the selected works.

c) Allegory of derangement is a vehicle for representing a writers' social vision of change in the fictional societies of the selected texts.

1.6 Justification of the Study

Derangement as a literary construct in postcolonial African fiction has been used as a symbolic framework of disclosing pertinent emerging issues in the society. The subject of derangement reveals attitudes, challenges, customs and characters' fears that result to psychic disintegration. The study establishes the indissoluble connection between the mind and various institutions in the society. Many African writers like Ayi Kwei Armah, Meja Mwangi, Tsitsi Dangarembga, Okey Ndibe, Ngugi wa Thiong'o and Bessie Head, among others, have dealt with this recurrent allegory of derangement in their various works of

art. However, little critical attention has been focused on the role of the deranged individual in the fictitious society. The study fills this gap by examining the manifestation of allegories of derangement and explores the significance of this motif in the texts under study. In this way, the study brings to the fore the writers' social vision of change through derangement as a theme in African postcolonial novels. It intends to inform African society through the literary artist and critic on the urgency of political and cultural changes, in a bid to save its citizenry from utter despair.

The choice of the four writers: Ayi Kwei Armah, Meja Mwangi, Tsitsi Ndangarembga and Okey Ndibe is informed by their diverse geopolitical and socio-cultural backgrounds. The choice was done from different regions of Africa in an effort to document the historic plural experience of domination in the continent. The chosen texts represent different national entities, socio-cultural and political experiences and they capture different forms of colonisation.

The four writers articulate contemporary issues on postcolonialism. For instance, Roger Kurtz refers to Meja Mwangi as one of the most prolific and successful writers in East Africa (1). Further, he points out that Mwangi's writing is informed by the East African sensibilities such as the issue of tradition versus modernity in African societies.

Armah is a great writer whose works reflect his disillusionment and deep concern for greed and corruption among the African leaders. Alexander Kakraba in, "The Novels of Ayi Kwei Armah; A Study in the Macrottext of the Recit"

acknowledges him for his good vision for Africa. He observes that “Armah’s soaring to good governance and the retrieval of African tradition is unquestionable” (48). Tsitsi Ndangarembga is also a successful writer of several novels focusing on serious issues of the position of women in an African setting. Finally, Okey Ndibe is writer who has never shied away from articulating his socio-political stance making his works relevant for study especially in the modern African society.

1.7 Literature Review

The available literature on some of the postcolonial critiques of African literary works was reviewed. Other critiques of works by the writers under study have also been examined. Finally, the researcher analysed available literature on the subject of derangement.

1.7.1. Literature on Theory and African literature

Postcolonial literature often refers to literature that responds to colonialism. This includes some of the early books such as *Things Fall Apart* by Chinua Achebe, *The River Between* by Ngugi wa Thiong’o, and others such as *The Old Man and the Medal* by Ferdinand Oyono. The literature of the 1950s was actually protest literature against the harsh colonial rule. Ngugi Wa Thiongo in *Homecoming* believes that African countries built America and the major cities of Europe. It is against this kind of exploitation and harsh rule by the whites that the first African elites revolted against in their literary works. However, after attaining independence, the great expectations that people had upon attaining independence have been frustrated. Poverty has become

prevalent. The liberation has benefited a few elites while a majority of the population which is illiterate has been suffering in abject poverty. (13-15)

Neil Lazarus in “Great Expectations and After” asserts that the 1960s literature “expressed a tired fatalistic refusal of politics” (53). He explains that the political elites are described as parasites: a crew characterized by corruption, greed and class materialism (53-54). The postcolonial literature comments on neocolonialism. Lazarus believes that hopeful writers and intellectuals then are charged with the responsibility of activism and educating the masses. This is true of most postcolonial writers who are pre-occupied in emancipating the masses. This is found in novels like Ngugi wa Thiongo’s *I Will Marry When I Want* and Armah’s *The Beautiful Ones Are Not Yet Born*. The novels express the frustrations in many citizens in post-independent states in Africa.

Tsuchoya Satoru agrees with Neil’s assertion in “Modern East African Literature: from Uhuru to Harambee”. He posits that East African literature has developed from preoccupation with the Mau Mau struggle to representing social issues in the society. He notes that the first notable writers were like Ngugi wa Thiongo who wrote *A Grain of Wheat*. This is an inside story about the traitors to the Mau Mau movement. Even though he underscores Ngugi’s accounts as subjective as they are about individuals and appreciates Meja Mwangi’s objective outlook, he admits that indeed Ngugi’s books are great pieces. He notes that Kenyan writers apply realism and focus on social political issues. He says, “in this sense Kenyan writers are great realists for uhuru means liberty and

liberation; harambee, togetherness” (572). Satoru’s assertion compares to the study of works of art as realist-oriented novels.

Ngugi wa Thiongo in *Homecoming* questions the current education system as one that produces subservient minds and which has made the elites to look down upon the rural peasantry and the urban workers. He says: “in our schools, in our universities, Europe tends to be the centre and emphasis has been on producing men born to rule” (15). The study examines how education has contributed to cultural imperialism and as well serves as a source of elusive promise of good jobs and comfortable lives.

Tom Odhiambo in “Kenyan Popular Literature: The Melodramas of the Under Dog” classifies books that were written in the 1970s in Kenya as popular literature and expands on their role in commenting on the socio-economic status of the postcolonial society. These works are exemplified by Meja Mwangi, Mwangi Ruheni and Mwangi Gicheru. He looks at this literature as stories on the relationship between the privileged and the underprivileged especially in the city, which he believes is likened to a war; a battle over the resources. By explaining how women are the worst victims and in a way disapproving of the writers’ depiction of them as prostitutes, this scholar notes that the masses’ lives are about survival tactics in hard social realities. Life for the other poor is also marked by improbabilities and risks (77-79). This study expounds on the reflected realities of the poor masses in Africa expanding on the perspective that Meja Mwangi’s literature is not just popular but it is also allegorical. It looks at

the ignored plight of the educated young generation who are either unemployed or in the wrong jobs.

Barnabas Kasigwa, in *The Death Motif in John Ruganda's Selected Plays* analyses the social and political issues of Africa metaphorically as death. He successfully outlines various levels of death in African societies as: physical, symbolic and Christian death. In Christian death, Kasigwa believes that ills in the society such as hatred, malice, immorality, materialism all debase man and could only be attributed to the deadening of the conscience that eventually cause moral and spiritual death. He argues that death of institutions such as those of the media, family and political ethics has been caused by greed for power and property that reflects a fragmented society. Further, Kasigwa analyses physical death as the brutal execution of people who oppose the dictatorial rule. Finally, he looks at symbolic death of hope that results from bad politics and due to an environment of empty existence. Kasigwa's work sheds light on critical approach to literary motifs.

Nelson Nici in "Representations of Men and Women in City and Town in Kenyan Novel" has done a comprehensive research on characterisation in African novel that emerged in the 1960s and 1970s. On observing that the urban woman is stereotyped as the prostitute who takes advantage of men, what emerges is the urban man portrayal as the innocent victim of the woman's sexual attractiveness. He quips, "sex and drink are entwined in representing the wicked urban woman" (147). This condemns the urban woman as materialistic and

ignores her plight as an overburdened woman with responsibilities like children to fend for.

On the other hand, Nici notes that the writers are lenient on the urban man whose irresponsibility is associated only to the harshness of his environment. This is attributed to the writers' style of creating the stereotypes in society using the female character. He says that for men: "it is just the fault of women that men drink" (152). Again, the woman takes the blame for casting their men off. Further, he notes that the writers portray men as criminals in what he refers to as "thieves or con men" (152). Nici also discusses how the rural women are depicted as the reservoirs of tradition and are portrayed as the right examples of African cultural identity while the rural men remain greedy and vulnerable. This study verifies the role of different characters in developing thematic concerns in a work of art.

Obi Nakwanma in "Metonymic Eruptions" does a comprehensive grouping of the Nigerian novelists into four. The first generation of writers he notes emerged during the colonial period with books such as *The Palmwine Drinkard* by Amos Tutuola and Chinua Achebe's *Things Fall Apart*. The second group from Nigeria reacted to the effect of the Biafran war and he refers to it as "trauma of civil war" (7). The third and the fourth generation writers were preoccupied with decolonization, what he refers to as "dismantling of goals, values, legacies and lessons of the National liberation (17). In the last generation, he lists writers such as Okey Ndibe, Akachi Ezeigbo and others. While looking at the modern African novel as the story of Africa, he notes that Okonkwo is

now a worldly figure. This study examines the symbolic African narrative and how the writers craft a vision for their fictional state.

1.7.2 Literature on the Selected Writers' Works

Several critics have responded differently to fictional books by the writers under study.

Ayi Kwei Armah is an accomplished writer who has written several books that include *Fragments*, *Two Thousand Seasons*, *Why Are We So Blest*, *The Healers*, *The Eloquence of Scribes* and *The Beautiful Ones Are Not Yet Born*. Various critics have critiqued his works. Simon Gikandi in "Illusion and Experience in *Fragments*" looks at *Fragments* as a storyline that concentrates more on the characters' world than the real historical world. He argues that *Fragments* is a modernist novel and underscores its realist mode even when he depicts Armah's characters as symbolic. Here, he creates characters like Naana who stands for traditions, Baako, a man who has been abroad and suffers from identity issues and Juana; a disillusioned African- America who fails to get the identity she had pursued in Africa. Gikandi's analyses of characterization in relation to themes like insanity guides the study on the role of characters in delivering the message of the various artists.

Gikandi in "The Consciousness of Failure in *Why Are We So Blest*" categorises *Why Are We So Blest* as a modernist fiction for its pervading pessimism. He continues with his preoccupation with the portrayal of the Armah's protagonist as one who is resigned to his fate. He concludes that the book is about a character's dissatisfaction with his world. Further, he observes

that the writer uses symbolism to create images of the society like the psychiatric hospital in the story. He says, “the psychiatric hospital is a symbolic context which coincides with Solo’s view of the world outside” (94). Gikandi’s contribution on characterization in the African novel is instrumental to this study in examining the role of symbolic characters in conveying the message of the writer.

Gikandi in *Reading the African Novel* posits that *Two Thousand Seasons* is about the distortion of African history, the disunity of our people and the loss of Eden like ideal. Gikandi notes how Armah’s narrator represents ideals and goals yet to be realized. The critic posits that the narrator is a rhetorician who acts as a custodian of his people’s communal values and mythical ethos that Armah calls the way. Still, this critic believes that the narrator’s objective is then to convince his implied audience about the suicidal implication of their present day. He explains how the narrator paints the pre-colonial African community as a harmonious land: as the natives of Anoa in the novel. This stands for the traditional African society. It had its own ways of settling the occasional disputes and tensions. Armah here attributes disruption of African communities to the foreign invaders. Gikandi notes how Armah uses ambiguous images of water and waves. The waves symbolize violence and therefore, they are destructive yet they also break the enemy’s ship and thus redemptive. These kind of images show confusion in the current African states. Along this lines, he says, “the ambiguity of such images as the wave and the water is reflective of the character’s state of mind. They are neither sure of what is happening around

them nor definite about the meaning of Anoa's utterance" (28). These symbols suggest confusion in the modern society. The study argues that the deranged as depicted in the literary works are victims of such ambivalence in the changing African society.

Gikandi in "Loneliness and Isolation in *The Beautiful Ones Are Not Yet Born*" postulates that Armah establishes a close almost fatalistic relationship between his characters and their social physical context. The argument revolves around "the man" and "the teacher" who are desperate and irredeemably cast in an unchangeable permanent world of decay that alienates them. Gikandi expresses a lot of despair in changing such a society, he says: "in a world caught up in an incessant cycle of decay, yearning for rejuvenation is too much to ask for" (84). He concludes that the book ends with "the man" succeeding only in keeping his distance from the rot but not triumphing over it. This study examines derangement in the text as a representation of a mental condition of the colonial subject.

Derek Wright in *A Dissent* believes that *Fragments* is all based on destruction and alienation that is the preserve of the present. Therefore, he asserts that, "harmonious fulfillment belongs to the past" (20). This study examines how the harsh realities of postcolonial Africa are portrayed as madness. Wright asserts that Ayi Kwei Armah in *Two Thousand Seasons* is based on the uncertainty of the past and turns to positive ends. He also posits that Armah's allusions to the past are meant to cure an errant Africa of its political

and social evils. At this point, he accuses Armah of being racially biased and presenting whites as pathologically evil.

Ama Ata Aidoo in “No Saviors” posits that the unnamed hero in Armah’s *The Beautiful Ones Are Not Yet Born* is “the man”. She observes that “the man” having not gone to school to comfortable heights where one is protected from harsh realities of Africa faces the wrath of the common person (the masses). From this end, the story exposes the mess that affects everybody from the establishment to the most oppressed worker in Africa. She says: “the leaders are busy swindling the people with meaningless verbiage while the people, frustrated and bewildered are cynically working out far ways, often shady out of their nightmares” (27). Here, her attribution focuses on the vicious cycle of poverty that Africa is doomed to. In identifying use of symbolism in the book, she refers to this work as a purgative exposure. Aidoo’s outlook lays a basis for our psychoanalytic approach to the analyses of this text, in the sense that excessive exposure to the effects of poverty to characters make them mentally disturbed.

Taban Lo Liyong, in *Culture is Rutan* argues that Ayi Kwei Armah’s novels borrow from a history that he distorts. Consequently, he refers to him as a revolutionist who did it to keep up with his times. He expounds that Armah turns a blind eye on the wrong people in *Two Thousand Seasons* where he mainly condemns the colonialist instead of focusing on the apathetic masses who just tolerate the perversion spreading in the society. Moreover, he observes that while Armah in *Why Are We So Blest* responds to the tyrannical white Americans in

the *The Beautiful Ones Are Not Yet Born* he responds to the rottenness in the whole world.

Lo Liyong further postulates that in the *Fragments* Armah ridicules the idea of the close-knit African family being converted to a cargo-cult and that he tries to persuade people to return to their good ways in *Two Thousand Seasons*. He believes that the four novels are actually one story and integrates their plot into one continuing story. Lo Liyong's outlook shows how literature relates to society and the fictional world and guides the study on the African novel as an allegory.

Wumi posits that, "Mwangi's novel *Kill Me Quick* reveals disharmony, mediocrity, and scarcity of personal integrity" (24). He also believes that it is a resonance of cries of the painful existence of the masses in the neo-colonial society; an array of failure. His study informs the present study on the disorder that emerges in the urban space.

Busolo Wegesa in "The Style of Meja Mwangi's *Kill Me Quick*" argues that the city alienates those who join it in the hope of a good job. In discussing how the city symbolizes the monster that lures the young into it yet destroys them, he reveals how Meja and Mwangi in the book suffer in the hands of exploitative employers and end up committing crime out of frustration. This makes them to end in jail. The writer concludes, "the misfortunes of the two boys lead to the conclusion that all crime is socially motivated" (16). This view shows that all people are born good but the society stifles their hopes and makes criminals out of them. He concludes that Mwangi's use of features of styles like

repetition represent the cyclic nature of helplessness of his characters. However, he accuses him of lack of ideology in his works. This study partially analyses how Mwangi uses symbolism and characterization to depict derangement as a creation of the harsh stratified society that emerges after colonisation.

Ayobami Kehinde in “Post-Independence Disillusionment in Contemporary African Fiction: A Case Study of Meja Mwangi’s *Kill Me Quick*” calls Mwangi’s *Kill Me Quick* a social realistic novel. Kehinde comprehensively discusses themes of urbanization as pain and disillusionment motifs. The revelation is on how the novel alludes to history where corruption and lack of integrity have rendered African leadership mediocre. He explains that the novel contrasts the city with the rural area and concludes that the harsh reality of the city explains the indifference, crime and other evils in the city and says that “actually the city is psychic chaos; the rural area is psychic quiet” (232). This points to Mwangi’s theme of postcolonial decadence in the text as a metaphor of the neo-colonial African nations which are encumbered with dislocation, alienation, depression and deprivation (268-270). He discusses the dictatorial tendencies of the imperialist and the suffering of the masses as portrayed through Mwangi’s protagonists Meja and Mwangi. Kehinde’s study contributes to location of derangement in urban space as a significant theme in contemporary studies.

Kehinde in “An Aesthetics of Realism” describes Meja Mwangi’s *Going Down River Road* as a highly utilitarian art that dwells on the socio-economic realities of its enabling milieu. *Going Down River Road* deals with

plight of casual labourers whom he refers to as the downtrodden. The writer uses symbolic characters like Ben and Ochola whose plight represents that of the oppressed and exploited masses. Kehinde groups this novel as a realistic novel that portrays Nairobi's marginal spaces (228-229). The people who inhabit the sprawling slums of Eastleigh and Mathare valley are the destitute, disenfranchised, deprived, impoverished citizens. He concludes that, "Mwangi's characters in this novel though seemingly archetypal are shaped by the world and they do not shape it at all: an aimless drifting and solitariness of man" (233). To him, Mwangi just presents characters' suffering but lacks a vision for his fictional state as his work is bereft of any sense of political urgency. This study confirms that indeed Mwangi has a social vision as envisaged in his theme of derangement in his fiction.

Roger Kurtz in *Writing the Postcolonial City* asserts that Mwangi's novels are history-oriented. Initially, Mwangi's first novels were anti-colonial as exemplified in *Carcass for Hounds*. In the late 1970s, he wrote popular novels such as *The Bushtrackers*, *Bread of Sorrow* and *Weapon of Hunger*. Kurtz classifies, *The Cockroach Dance* among the Mwangi's urban trilogy which also includes *Kill Me Quick* and *Going Down River Road* and refers to him as a chronicler of the urban poor. Kurtz says that Mwangi in his trilogy gives an account of the constant struggle for survival that marks life in Nairobi's poorest sectors. He notes that "Meja Mwangi recreates landscapes of stinking back alleys, ramshackle dwellings and severe social problems that accompany them" (9). The reference to *The Cockroach Dance* as the metaphor of the tramp of the

damned parallels with Frantz Fanon *The Wretched of the Earth*. Dusman is the damned yet ironically overqualified for his job and this status makes him end up being frustrated. This study analyses the plight of unemployed citizen in postcolonial context and expounds on the impact of this state of joblessness on their psychological disposition.

Raji Wumi in “Identity and Narrativity in Postcolonial Context: *Arrows of Rain* by Okey Ndibe and *A Squatter’s Tale* by Ike Ogune” argues that Ndibe’s text is a peculiar work that is presented in three levels: mega, sub and main narration. His argument centres on the mega narration about Femi Adero, a bastard child; the sub narration is about Iyese, a prostitute and the main narration is about Bukuru; a cowardly journalist. In agreeing that the story is symbolic, he notes: “Ndibe’s narrative represent the story of a nation” (144). Wumi as well focuses on the identity issues of Nigeria discussed in the book. Further, he observes that “Ndibe appears unsure of the image he wants to project of Nigeria whether that of bastardy or prostitution” (147). This study builds on Wumi’s observation and deeply examines the theme of derangement as depicted in the literary text.

Likewise, Nwakanma calls Ndibe’s *Arrows of Rain* a nation epic. He notes that it is about Nigeria under military dictatorship and that fear the regime creates in the populace in its schemes of misappropriating power. He quips: “*Arrows of Rain* is a story about witnessing and the consequence of complicit silence” (11). Nwakanma further suggests that *Arrows of Rain* is not only a story representing Nigeria but also Africa through noting that “it reflects the crisis of

new nationhood in Africa” (12). His observation informs the present study by providing a historical account of postcolonial Africa as depicted in the book.

Mary Jane Androne in “Tsitsi Ndangarembga’s *Nervous Conditions*” refers to the book as a retrospective narrative and argues that *Nervous Conditions* is actually a record of historical cultural realities. Further, she looks at it from an objective point of view and concludes that the book has two main plots. The first story is about Babamukuru a successful African colonial elite who is inspiring. The second is on the women in Tambu’s family and their struggles against the patriarchs. Androne admits that the story is not just a story of self-liberation but a collective voice of the postcolonial woman. She observes that “the story then shifts from a plot centered on individual achievement and development to a narrative of collective consciousness and collaborative effort (324)”. The women in this story cooperate to change their similar plight. Her work, however, leaves the gap in knowledge on the changing mental dispositions of these women.

Kathryn Holland in “Troubled Masculinities in the *Nervous Conditions*” looks at the story as to represent different forms of masculinities. Amongst the men, Holland refers to Tambu’s father as a local patriarch while Babamukuru is the successful big man who doubles up as an accomplished traditional patriarch and colonial elite. Nhamo is defined as the failed hybrid who does not fit in either side and thus dies from the split. Holland explains that some women were self-made patriarchal-matriarchs like Tete Gladys. In referring to Nyasha as the most powerful patriarch, a revelation is made on her refusal to be the attractive

traditional woman with curves. This study (re)looks at masculinity as a source of torment and oppression to the woman character making them psychologically disturbed.

1.7.3 Madness in Literature

Madness has been a topic that has preoccupied the artist. Lilian Feder in *Madness in Literature* posits that in the early days in Europe, madness was believed to have been caused by sin or the devil. She notes:

neither the humoral nor any other physiological theory could mitigate the widespread and growing effects of the belief that the devil exerted a direct influence by a possession or an indirect one on human beings natural propensity to sin. (100)

In the early days, madness was viewed as a divine punishment to the sinners. Feder's discussion on the elements of derangement is quite pronounced. In literature, she analyzes that madness has been looked at from a wider perspective and gives an example of Shakespeare's work, *King Lear* where madness is portrayed as a form of self-awareness and an eye opener to the suffering of people in the society. This is exemplified in King Lear's madness.

Theodore Lidz in *Hamlet's Enemy: Madness and Myth in Hamlet* postulates that Shakespeare uses madness to convey disillusionment and despair in characters who lead themselves to their destructive ways. Shakespeare also uses this theme to develop the structure of the play, *Hamlet*.

Madness in Africa has at times been associated with the colonial experience and racial prejudice. Natasha Himmelman in "Representing Madness:

Ambivalence in Chinua Achebe's *Arrow of God*" disapproves the Manichean theory that associates blackness with madness. She looks at Ezeulu's madness in *Arrow of God* as a result of the ambivalent condition of his society at the onset of colonization. Ezeulu, the main protagonist and a strong traditionalist, becomes a victim of change. Natasha explains that Ezeulu is driven to madness first, when he is imprisoned by the colonial ruler and when his Umuofia people do not fight for him and his madness worsens when his son dies as a punishment for his failure as a God's messenger. This is as he tries to have absolute power like the white ruler forgetting that he was just a servant of Ulu. Himmelman says, "Ezeulu's madness represents such a lack and absence of a discursive space in which he can successfully exist" (21). She believes that a new discourse must emerge to accommodate new discourses like that of Ezeulu and that his madness was not innate. The present study further focuses on how power discourses continue to shape the theme of derangement.

Caroline Brown in "A Divine Madness: The Secret Language of Trauma in the Novels of Bessie Head and Calixthe Beyala" contends that madness is related to the socio-political injustices exposed to the characters. Her argument centres on that both writers Head and Beyala deliberately place their protagonists at the centre of an unbalanced and unhealthy environment to draw the reader's eye into interrogating their sources of illness. This allows the readers to critically analyze whether it is the characters that are unwell or it is the social systems that are ill-fated causing their mental breakdown. This work informs the current

study in pointing out that the selected texts reflect certain social, cultural and political issues that emerge in postcolonial discourses.

Tiffany Magnolia in “A Method to her Madness: Bessie Head’s *A Question of Power* South Africa National Allegory” believes that Bessie Head’s novel is not only a representation of her life story but also points to the history of South Africa. She notes how Head creates symbolic characters who depict racial and class issues that dominate the South African contemporary society. Further, she looks at madness in her main character Elizabeth as to represent the nation’s political crisis during apartheid. Magnolia, with little focus to other aspects of style, is able to justify her claim of looking at the book as a national allegory. While exploring the political condition and ideology of South Africa as explicated by Head through characterization, she says, “the book mirrors inter-racial exchange” (158). Tiffany’s work informs this study’s approach to the text as allegories.

Ozodi Osuji observes how Emil Kraepelin classifies forms of mental illnesses as to fall into two categories. This is either schizophrenia or manic depression. In psychosis, she explains, mental disorder is characterized by thought disorder and the individual experiences delusion or hallucinations. Those who are ailing from schizophrenia are paranoid, have bizarre behaviours and their thought processes are undifferentiated and disorganized. However, she concludes that there are people with many other personality disorders and notes that even leaders who are tyrannical and people who steal are also abnormal.

This study discusses other forms of derangement as depicted in the African postcolonial context.

Michel Foucault in *Madness and Civilisation* attempts to explore how madness has occupied different discursive spaces in history. He analyses the historical development of perspectives on madness in the Western world. Initially in Europe, the mad people were regarded as foolish, then later on, the mad were viewed as rational and finally modernization was blamed as the external cause of madness. He concludes that “madness deals not so much with truth and the world as with man and whatever truth about himself he is able to perceive” (28). Foucault calls madness in literary work a moral satire and also classifies madness as first; one that is caused by vain presumption that makes man lives in delusions. Second, he regards it as just punishment where man lives in imagined chastisement and condemnation. Finally, he views it as emanating from a desperate passion, especially after losing a beloved one in a love relationship or through death.

In conclusion, this study perceives postcolonial literature as a literature of disenchantment, which critiques the ruling class that continues to exploit and oppress their subjects. This study focuses on some of the postcolonial concerns of the colonized subjects and the effects of the conflicts discussed to the psychological disposition of the subjects. Further, it looks into the writer’s social vision for his or her society.

1.8 Theoretical Framework

The study uses a combination of three theories. It integrates Homi Bhabha's postcolonial theory, Jameson's rhetoric and Freud's psychoanalysis theory in the exploration of the selected texts by Meja Mwangi, Ayi Kwei Armah, Okey Ndibe and Tsitsi Ndangarembga.

Homi Bhabha develops several concepts that are core to the postcolonial theory. These are mimicry, difference, ambivalence and hybridity. In "Signs Taken for Wonders", he explains mimicry as the copying of European things outright, though imperfectly and at times comically. Bhabha explains that the condition of subjection occurs as a split between the mother culture and the newly acquired culture. He argues further that hybridity is receiving of foreign culture and ways and mixing it with native practices. According to Bhabha, this results in ambivalence, where the colonized subject combines both the native beliefs and customs and the European ways and now occupies an in-between space. He posits, "the contour of difference is agonistic, shifting, splitting, rather like Freud's description of the system of consciousness which occupies a position in space lying on the borderline" (32). This liminal reality brings about ambivalence. As the colonial subject mimics the colonizer, the results are different and the new self can only be described as hybrid. He explains that this creates a doubling which at the same time can be viewed as a split in a character.

The postcolonial concerns that Bhabha expounds on explain the colonized subject's identity crisis that results in the delicate mental dispositions of the colonized individual. Further, Bhabha acknowledges that the postcolonial

novel documents colonial difference by narrating of a relish past of the colonized states. He notes: “the English book acquires its meaning after the traumatic scenario of colonial difference, cultural or racial, returns the eye of power to some prior, archaic image or identity” (32). He admits that indeed any claim to cultural specificity is inaccurate as cultural mixed-ness has already occurred leaving the colonial subjects in the world in between as a hybrid. Therefore, examining identity issues in postcolonialism cannot escape these issues raised by Homi Bhabha.

Fredric Jameson in “Third World Literature in the Era of Multinational Capitalism” refers to Africa as a continent of third world countries. The first and second world countries are defined by their means of production. The discussion centres on “the first as the capitalist world, the second world as the socialist world and the third world are countries that are defined by their experience of colonialism and imperialism” (77). He describes the discourses of the third world countries as to be dominated by nationalism. Their symbolic narratives stress on issues of class, gender, caste, religion, trade union, political party or going individual experiences. Therefore, he believes that all these texts should be read as national allegories. Further, he argues that the third world countries derive their identity from experience and culture. Jameson’s theory situates the postcolonial literary texts in Africa as allegories. The writers of the selected texts *The Beautiful Ones Are Not Yet Born*, *The Cockroach Dance*, *The Arrows of Rain* and *Nervous Conditions* discuss African narratives as emanating from colonial background and this study perceives them as national allegories. It

assumes that these texts document postcolonial experiences of the various countries from Africa that they represent.

The psychoanalyst Sigmund Freud argues that personality and behaviour are shaped by three levels of awareness. These are the subconscious, unconscious and the conscious. The unconscious is described as the storehouse of all painful experiences and emotions. These repressions affect one's behavior unknowingly. In an effort to fight the undesirable memories, people develop a defense mechanism and at times they project this to others. Freud argues that one tends to shift blame from a threatening to a non-threatening object and he refers to this condition as displacement.

Further, Freud explains how people with unpleasant memories will tend to live in denial that the problem does not exist, and may even result to alienating themselves through avoidance. He explains that when victims of bad experiences are faced with similar circumstances, they relive their repressions. These postulations inform this study in the analysis of each deranged character's behaviour. The study argues that the harsh socio-political experiences are the causes of derangement in the fictive characters in the selected works. The study examines characters deemed to be mentally disturbed. To understand derangement, one requires a psychological analysis of the behaviour of the deranged mind. A psychoanalytic approach to this topic explains the postcolonial state of the African society that has lived in denial and colonial alienation. This study further combines the psychoanalytic theory with mimicry and ambivalence

that arises in the postcolonial situation. It helps in scrutinizing the nervous conditions of the postcolonial subject.

1.9 Scope and Delimitation of the Study

The study is delimited to the allegory of derangement in postcolonial African fiction. Specifically, the study focuses on the portrayal of derangement in *The Beautiful Ones Are Not Yet Born*, *The Cockroach Dance*, *Arrows of Rain* and *Nervous Conditions*. In the analysis, the research restricts itself to how characters depict derangement, how the writers use figurative language to allegorize derangement and how they show their social vision in the selected texts.

1.10 Research Methodology

The study was library based and it employs a qualitative descriptive research design that embarked on a contextual and textual analysis of the selected literary African text. The texts that provided primary data are *The Beautiful Ones Are Not Yet Born* by Ayi Kwei Armah, *The Cockroach Dance* by Meja Mwangi, *Nervous Conditions* by Tsitsi Ndangarembga and *Arrows of Rain* by Okey Ndibe.

Library research involving the reading of secondary texts was undertaken. Texts and scholarly works related to the area of study were consulted. The researcher read, interpreted relevant information from books, journals, articles related to this study. Besides, internet research was done to

complement. Information was gathered from the other secondary sources that were identified above. The relationship between methodology and guiding theories was given due consideration. A comprehensive synthesis and interpretation of data gathered from reading the primary texts together with the secondary sources was undertaken to come up with a coherent final study. The researcher worked closely with authorities in postcolonial fiction. The data was then compiled into this final research work.

CHAPTER TWO

ALLEGORICAL FORMS OF DERANGEMENT

2.1 Introduction

The chapter interrogates how writers use characters to portray different forms of derangement in the selected texts that are regarded as allegorical discourses namely: *The Beautiful Ones Are Not Yet Born*, *The Cockroach Dance*, *The Nervous Conditions* and *Arrows of Rain*. There are aspects like physical manifestation of derangement; mental illness revealed through characterization and characters in different settings. There is also examination of hysteria as a form of derangement in gender constructions, derangement as imagined punishment, derangement as a social-cultural illness as well as a political illness. There is also exploration of derangement as a shift of space and excessive desire for money.

The chapter (re)defines madness as depicted in the literary works. Through the use of Freud's theory of unconscious and Bhabha's split theory, the various types of madness are interrogated. The indisputable connection of literary themes and society has been made. The fine line between sanity and insanity in literary works is portrayed through the facts gathered on insanity as exerted by society. Besides, this study focuses on how inclusively derangement impinges on all our lives undeniably in terms of social, political and cultural

identity. Finally, it investigates life in the urban space and changing lifestyles to accommodate hardships faced in the city.

The study classifies different types of derangements in their own categories. Different forms of derangement emerge from the selected texts; in some texts it is more pronounced than others and that is why they have been given a more detailed coverage.

2.2 Derangement as a Physical Manifestation

Erich Fromm in *The Sane Society* admits that it is hard to define what mental illness is socially and pathologically as the world seems oblivious of the fact that insanity is a serious malady. Some of the symptoms he identifies of mental illnesses are suicide, homicide and alcoholism. From his point of view, madness results from an inner struggle as one tries to balance between a return to natural existence and their created world. He says:

man's life is determined by the inescapable alternative between regression and progression, any attempt to return is painful. It inevitably leads to suffering and mental sickness, to death either physiologically or mentally. (38)

Mental illness manifests itself in the body through various characteristics such as deliriums, delusions, psychosis, hallucinations and at times mildly in the hysterics.

2.2.1 Mental Illness in Characters

Freud concurs with Fromm as he believes that madness is the culmination of many bad encounters in ones changing world. In this study, the writers treat derangement as result of repression of many bad things. Alcoholism, violence, suicidal tendencies, hallucinatory symptoms manifest themselves in the characters deemed mentally ill.

Foucault looks at it differently; he argues that mental disorders are actually a return to the animal state. He explains, “the animality that rages in madness dispossesses man of what is specifically human in him (Madness 74)”. One of the physical characteristic of the mentally ill is a tendency to return to animalism. This is evident in some of the characters in this work who completely abandon their homes for the jungle. Further, Foucault lists hallucination, melancholy, delirium, hysteria and hypochondria as forms of mental illnesses. He posits, “such then is madness: this remorse, this belief, this hallucination, these speeches; in short, this complex of convictions and images which constitutes a delirium” (Madness 96). Mental disturbance is characterized by illusory belief in things that do not exist.

Allan Ingram believes that what is referred to as insane is labelled by society, in *Cultural Constructions of Insanity* he says, “who we are and where we are dictates what we see as insane and indeed how far and in what ways we choose to value insanity” (5). He suggests that derangement is a social construct whereas in this study, derangement is viewed as a socially inflicted disease. This study heavily borrows from Fromm’s, Foucault and Freud’s postulation on the

“mad” being hallucinatory, delusional, and delirious and at times having suicidal tendencies.

In *The Cockroach Dance*, the main character, Dusman appears disturbed right from the onset of the story. His state of mind deteriorates to total madness by the end of the story. After experiencing bouts of hallucinations, he becomes xenophobic, contemplates killing everyone in his neighbourhood and finally threatens to burn Dacca House where he lives. The others in Dacca House and in the city seem to suffer from the same malady. Duane Belcher in *Giving Psychology Away* explains that when one is prevented from moving towards their goal they develop a defense mechanism. He opines:

on being led on this path of lack or failure, the victims develop a defense mechanism such as displacement that shows a shift of hostility, fear from one person to another, fantasy where they use imaginary accomplishments to compensate for reality (263).

Hostility in characters is a sign of disappointment with their society.

Torn between giving up and surviving in the city, Dusman suffers hallucinations, xenophobic tendencies and bouts of intolerance as direct pointers to his deranged mind. Dusman is highly irritable and intolerant. The experience of his roommate’s gay mood every morning angers him. A symbolic pessimism grips Dusman and is irritated by anything good about life. For instance, he feels

that Toto's presence disrupts his deep thoughts very early in the morning. The narrator in observes:

'if you must sing so early in the morning,' Dusman Gonzaga complained every morning,' 'Why don't you sing something meaningful?' 'Like?' Toto would ask cheerfully. 'Don't know any.' 'Try a national anthem.' 'Don't know any.' Then shut up so I can think.' (CD 2)

Dusman is easily agitated by even little noise; he is always distressed.

In desperation, Dusman is highly frustrated by his many woes in the city. He bemoans his own death while still alive. Dusman spends sleepless nights, and seems disturbed and dissatisfied by his own life. He complains to Toto: "I am dead,' Dusman moaned turning over in his bed, 'starved to an early grave, Jesus ...my head'" (CD 2). Dusman's hopelessness seems to have overwhelmed him and he has lost optimism. His mental illness is characterized by his acute sense of hearing. He hears all that goes on in the neighbourhood and hates all that happens around him. In an exaggerated imagination, Dusman seems to hear even what is not being said. The cockroaches seem to always talk to him. The narrator quips:

his hearing was in perfect order too. So good in fact, that he clearly heard Sukuma Wiki, vegetable seller next door, conspiring with his amazon wife to raise vegetable prices to cope with the rising imbalance between supply and demand. Sometimes at night, when the Indian's dogs in the next block were not raising so much hell, Dusman heard the Bathroom Man's retarded child wheezing asthmatically from down the

yard. His hearing was so good it was driving him crazy. Some nights he heard the cockroaches plot against him. He did not quite understand their language but he got the message loud and clear. (CD 23)

In compensation for his hyper- hearing, he seems to lose his sense of touch.

All this is symptomatic of Dusman's depression.

Dusman's mental disturbance has something to do with his job. George Graham in *The Disordered Mind* agrees that the human mind is delicate and susceptible to instability whenever subjected to hostile experiences. He says: "we are psychologically vulnerable and unstable creatures whom the vicissitudes and tragedies of life may inevitably wear down or pull apart (2)". Daily hardships in life cause lots of mental anguish in the character. Dusman's problems seem to have originated from his joblessness and when he gets one he is overqualified for it. He feels underutilized at the city council as a water meter reader and later a parking meter reader.

Poor working conditions are highly undesirable and demoralising. Experiences and encounters during Dusman's work, as a water meter reader, seem to have traumatized him. He laments how he went on his rickety bicycle into the suburbs of the city every day. The unpleasant experience is a constant reminder of the contrasts between the rich and the poor. It reminds him of his situation and fate as a poor man serving ungrateful rich people. He complains of their mistreatment. The rich keep their meters by the trash cans and they keep vicious dogs that attack any stranger who approaches their gates. All this is in

an effort to keep away job seekers. Their disregard for the poor is alluded to just as the meters are by the trash cans. Dusman loathes his job and he wishes:

if only he did not have to read the damned meters! They had presented a more tricky problem than the rusty bicycle. In most houses, the water meters were by the trash cans behind the kitchen, a hundred or more meters inside the awe-inspiring kaiapple fence with its reinforcing chicken-wire. The heavy steel gates were always shut to exclude unwelcome visitors such as electricity and water meter readers, and were patrolled by fierce guard dogs, just in case they manage to come in. (CD 39)

Dusman relives his suffering as a poor man in a highly capitalistic society each morning as he goes about his job.

Jean Sartre in the preface to *Wretched of the Earth* explains: “thus Europe has multiplied divisions and opposing groups has fashioned classes and sometimes even racial prejudices, and has endeavoured by every means to bring about and intensify the stratification of colonized societies” (11). Colonialism is still to blame for perpetuating class structures in postcolonial societies. It bothers Dusman to see how selfish the rich are. This provokes his hatred for his job. Dusman develops a phobia and deep hatred for their fierce dogs. Even when the dogs are innocently doing their job; Dusman merely displaces his hatred for the rich people and their oppressive ways to the dogs. He attacks the dogs with massive weapons; he uses his sword stick and harbours murderous intentions every time he goes about reading water meters at the rich’s place. He even

confesses to have increased the meter reading if the owner's dog was too ferocious. He confesses:

if a growling brute made uncomfortable close sweep at Dusman's lean calf, the owner's meter reading went up by shillings. There was satisfactory justice in Dusman's desperate form of revenge. (CD 42)

Dusman's obsession with the dogs originates from his grudge with the rich. He believes all his problems originate from the aristocrats who are oppressive and exploitative and because he cannot access them he takes it out on their dogs.

His plea for a better job only lands him in a parking meter reader's job. The new job is no better as it reminds him of government's exploitation of the public. He hates it, as it appears to abet in oppressing his fellow poor. The job is not only physically and financially taxing but morally demeaning as he chases after motorists in the city demanding for a parking fee. The parking meters become also his preoccupation, an obsession just as his search for a better job is. He hates his current job so much but much more the exploitative act even to the very poor. Consequently, he starts complaining of being haunted by the parking meters. In his bouts of hallucination, he sees parking meters everywhere even besides the public lavatory. The narrator says:

he was sick and tired of reading parking meters. They would have to put him back on his water meters. It was getting so he could no longer stand the sight of a parking meter. They haunted his every dream. He dreamt about them, against them and their numbers. (CD 3)

Dusman's dreams and hallucinations depict his painful experience and hardships in the city as an underemployed person. His dreams are mainly habituated by the loathsome parking meters that seem to appear everywhere. They appear to point at his spiteful job.

The rest of his dreams are about money. His dream about winning millions of money is in line with his driving goal as this would help him move out of Dacca house. In his dreams, he never gets to keep the money and when he does the money is robbed of. This shows his insecurities as far as achieving his life's goals is concerned (CD 140).

Even though, Dusman went to school and could have qualified for a better job at the city council, he is not offered a job and he has to bear with miserable jobs. The exploitative system does not reward those who have been to school with the jobs they deserve. As he is unable to get to his real oppressors, Dusman shifts his hatred to the parking meters and cockroaches in his dreams. His revolutionary thoughts are revealed through his offensive disposition that he levels against the parking meters as a substitute punishment to his imagined persecutors. The displacement condition appears again as he shifts from his oppressors who are the inept leaders to the harmless beggars and mice who he considers more exploitative as they are more reachable than the powerful leaders. The narrator notes:

Dusman was slowly developing an antipathy for parking meters that made it virtually impossible for him to carry out his official duties. The more he thought about meters the less he liked them. They were nothing

more than dumb telluric erections that, like cheap wenches, did not work until one put money in them. (CD 53)

However harmless the devices are, they remain a source of anguish for Dusman.

The writer uses deranged character, Dusman, symbolically to address the proletariat workforce that is exploited by the upper class in society but fall short of rising against their oppressors. Foucault believes that madness is a culmination of many bad exposures and notes that “imperceptible external impact accumulations are amplified and end by exploding in violent conclusions” (85). The character suffers lots of economic pressure leading him on the verge of collapse; he is always depressed.

Dusman’s plight as a lowly paid worker leaves him in abject poverty, a fact that makes him to live in a disturbed mental disposition in Dacca House in the sprawling ghettos of the city. The human suffering is exemplified in the dilapidated building and the overcrowded environment where leaking roofs and cracked walls of the dirty squalid rooms are what he overpays every month. Apart from owing everyone in Dacca House money, Dusman lives and sleeps hungry most of the nights. As a threatened individual, Dusman’s self-confession to the company’s psychiatrist depicts his hatred of the society. He reveals: “I really abhor the smell of stale bathrooms and mice and ...’ the dark brow creased in concentration ‘and dancing cockroaches’” (CD 136). The deplorable conditions Dusman lives in lead him on the path of insanity.

Besides, Dusman’s speech reveals his obsession with his suffering. Ingram in the *Madhouse of Language* explains “that the language of the raving

madman is simply an extension of his physical fury or agitation” (36). The speech of a mad individual is characterized by a lot of anger, bitterness and impatience. It is easy to tell Dusman’s feelings about his situation from his lamentations. Dusman complains of blocked toilets and the congestion in Dacca house. Dr Bates understands his client’s lowly position and refers to Dusman’s disease as ‘fed up to here’ (CD 137). The doctor is convinced that Dusman suffers from megalomania and as well suffers from anxiety that results even to insomnia. Out of self-pity, he decries of his premature death time and again. The narrator notes that “at thirty- five he felt old and worn. An old man of thirty-five thoroughly worn, like the sole of a man with only one pair of shoes to his name” (CD 220). The helpless poor witness a bleak future. The writer describes him as a scrawny and weak personality exposed to the challenges of the day. Further, the narrator observes how emaciated Dusman looks: “the five foot eight inches frame carried as the saying went less meat than could fill a skewering pin” (CD 22). He is evidently mentally disturbed and emaciated.

On being overwhelmed by his disappointing society, Dusman turns his frustrations to innocent fellow poor people who too share in his predicament. As noted earlier, he discloses to psychiatrist Dr Bates that he hates his fellow occupants of Dacca house especially the man who; lives in the bathroom, Sukuma Wiki, Chupa na Ndebe and all the silent faceless ones in Dacca House. This is because he blames them for his poor living conditions in Dacca House. Foucault further explains that intolerance is one of the pointers to insanity. He argues that, “utter failure to relate oneself to the world is insanity (41)”. The

protagonist feels disconnected to his kind: the poor. Dusman explains how he hated the manner Bathroom Man decided to live in a bathroom with a wife and a retarded child, how Chupa na Ndebe shares his room with the chupas and his beggary attitude always asking for old shoes. He abhors the Bathroom Man's cowardly look and utters:

always as if on the verge of asking for a favour, and not yet quite like a favour but something you have cheated him out of. Something important, something he would love to have back but is too timid to ask for. (CD 196)

The poor people's pusillanimous attitude makes them shy from fighting for their rights; a major drawback in their search for equality in distribution of resources.

Incapable of reaching out to his persecutors like Tumbo Kubwa; the landlord, Dusman vents his anger onto his fellow housemates. As he tells the doctor:

these were the ordinary folks who lived ordinary lives, had no distinguishing marks by way of character, appearance or profession and would probably die without any...He detested them for this, their being present and absent at the same time, real but unreal, alive but dead. (CD 128)

The poor do nothing to fight for their rights. They are resigned to their fate, creating a site for further exploitation.

There is a revelation that Dusman's hatred for the poor hinges on his belief that they are the ones to blame for complacency and acceptance of the

status quo. Kehinde in “Aesthetis of Realism” notes that Mwangi highlights the haplessness of the poor masses. He posits that “the novelist equally foregrounds the faith in the peasant’s Spartan strength and will to survive” (277). Consequently, their lack of revolution gives their tormentors more power to go on oppressing them with impunity and disregard for the rule of law.

Just as the discourse of the madman is repetitive so is Dusman’s condition of being preoccupied with the poor. Ingram says that “even when not actually raving one prime feature of the madman’s discourse is obsession, the returning always to one subject of conversation” (36). Dusman is depressed by his helplessness with regard to his economic state and worse still his lack of support from the masses who are in the same predicament. He keeps complaining about his fellow poor people. The poor masses continue to make life hard for each other. Thieves in Grogan road can never let someone’s dream of redeeming oneself come true. They steal Dusman’s car wheels. Later, Dusman would also disapprove of Magendo’s rape attempt of the Bathroom Man’s wife by enticing her with a dress and shoes. At this point, he appears to condemn the poor for trying to exploit each other while shying away from fighting the common enemy. The narrator explains:

Dusman had witnessed it all and vowed never to forgive Magendo for humiliating the woman so. One of these days, he promised himself, he would call him out in the yard to account for it. Dusman would not kill him in cold blood. He would not give the rascal a chance to repent. (CD 210)

The author attempts to demonstrate that even deranged beings argue logically as is the case with Dusman. This is a character who does not abet social evils as he readily points at them with an accusing finger in spite of his deranged disposition.

Insanity is further characterised by unusual sadness. Graham notes that the mentally disturbed are characterized by a melancholic mood and explains that “stability lacks high drama. Its theatricality is thin, instability however is riddled with dissonance and burdened with discomfort and unhappiness (3)”. The mentally afflicted remain very unhappy. From another perspective, Foucault explains that melancholy leaves its victim sorrowful and dissatisfied all the time and further explains that “madness can in the body’s repose or inertia, generate and maintain an agitation of the soul, without pause or pacification as is the case in melancholia”(91). This appears to be the state that Dusman suffers from, yet he does everything to try and improve the status of the fellow poor man.

Dusman easily becomes agitated and violent. An organized *coup de tat* by him backfires, when most people in Dacca House refuse to sign a protest letter that supports Dusman in a clandestine plan to accuse Tumbo Kubwa of neglecting and exploiting them. That night, after an abortive and fruitless coercion, Dusman dares all his house mates into a fight and earnestly insults them calling them a cowardly lot. After going to the yard, he tells them that he would kill them all and readily becomes very violent and picks up a fight. “Dusman got the impression that though, they would not mind paying less, when the clash came they would not think twice about abandoning him in the dusty

yard alone, to face the dragon (CD 216)". Again, the fellow poor are cowardly to fight for their rights.

Dusman does not have moral support even from the white psychiatrist who only appears to be a symbol of reawakening his xenophobia. He bemuses the white colonist and accuses him of causing his current condition for introducing capitalism to the land and bemoans that "white people were the dangerous bitter dregs at the bottom of his cup, and they were gradually poisoning all its contents" (CD 149). Like other Africans, Dusman believes that the problems of African Countries are traceable to the colonial legacy. Dusman begrudges the white man for the status quo in his society. "Dusman was dead certain now. The bitch goddess who choreographed the dance of doom was a white leper" (CD 150). The colonist continues to carry the blame of the sufferings in Africa.

Dusman relates his bad ordeal with a selfish white man who fired him for fighting for his rights. He laments that "one over-calculating white man had sold him his first hope for a future, a future, which as it turned out was rigged to go bang in his face the moment he touched it" (CD 150). In blaming his poverty on colonialism which he explains was passed onto the new colonist, he believes that "some white person somewhere was guilty of Dusman's presence on Grogan road, opposite a stinking toilet" (CD 150). Dusman feels it is the white man who introduced capitalism as epitomized in the selling of Dacca house to an African neo-colonist; just as the black landowners inherited his identity as the new tyrants, and they moved in with a bigger appetite for money.

All these bad experiences shape Dusman's life condemning him to sink into a miserable state of livelihood. In a form of compensation, Dusman lives in self-denial. When he gets a little amount of money, he prefers to buy himself a woman instead of buying food. This only lands him into further problems when he contracts an STD. On other occasions; he spends all his time watching and being teased by harmless cockroaches. While he is not at home he is in the bar drinking or in drunken brawls in a bout of escapism from his loathsome life: a job he hates and a pay that is barely enough for his needs.

Madness is not a preserve of the poor. The Meter Superintendent is also mentally ill. His illness is manifested through delusions, deliriums and isolation. This exemplifies the state of poor mental health experienced by the insecure people in power. In pursuit of more power, the leaders become highly insecure and obsessed with the idea of ascendancy. Foucault explains delirium as that movement from the reality that confines one to some awful imaginations. He analyses deliriums and delusions as:

fragments which isolate man from himself, but above all from reality
fragments which by detaching themselves have formed the unreal unity
of a hallucination and by every virtue of this autonomy impose upon
truth. (Madness 92)

Those in power are delirious. They suffer from greed and insecurity of losing their positions and they feel pursued.

The Superintendent locks himself up in his office as he fights imaginary enemies who threaten to take away his position. His fears especially are about

expatriates taking up his position. The doctor refers to this condition as expatriophobia. It points to African's inferiority complex in relation to the whites who they always believe are superior. The Superintendent's fears that some juniors would topple his reign over or some tribalist would rob him of his position and give it to a relation of theirs. He notes that he bemoans "ardently believing that all the tribalists of the world were out to rob him of his power in order to bestow it upon their brothers and work-hungry European expatriates" (147). Besides his phobia for losing his position to another person, he is power hungry and his delusions and hallucinations revolve around power. His hunger for power makes him confused as he wants all the positions.

In his deliriums, the Superintendent assumes the thrones of the mayor, the city clerk and city engineer. "The Superintendent had bouts of passionately wanting to simultaneously usurp the thrones of the Mayor, the City clerk and the City Engineer" (CD 147). His dreams are a symbol of his insatiable appetite for power. Mental Therapies with the Doctor have helped the Superintendent. "Dr Bates dismantled the Superintendent's delusions and re-assemble him into a tolerable personality" (CD 147-148). Like other insane people, the Superintendent relies on the doctor for psychotherapy.

In the, *Arrows of Rain*, Bukuru a victim of political injustices and guilt succumbs to insanity. Feder describes insanity at times as a regression in humanity. She quips that:

many of the symptoms of psychoses indicate a regression to archaic cognitive and emotional patterns which provide a mode of escape from unbearable conflict and tension and thus a form of survival. (37)

From his looks and habitation, our main character survives like an animal in the open. Bukuru lives in the B-Beach with his hair uncombed, dirty, smelling and all long and tangled up.

Fromm characterizes mental illness as a lack in natural growth in a human being and explains that “mental health is achieved if a man develops into full maturity according to the characteristics and laws of human nature. Mental illness consists in the failure of such development (23)”. Ndibe illustrates this through his protagonist who regresses in life and excludes himself from other human beings and prefers to live in the jungle. Bukuru recounts how his career as a prospective journalist suddenly ended as he slipped into alienation from the world, from himself and finally from the society.

Bukuru’s insanity is a journey that could be associated to his westernization as well as fear and guilt suffered in the harsh postcolonial government. Born in a family of heroes, Bukuru’s grandfather died fighting the white man and his father too continued with the same fight. His grandmother bestows upon him a responsibility of continuing with that work of redeeming his nation. He recounts:

don’t fear any man, but fear lying. Remember this: a story that must be told never forgives silence. Speech is the mouth’s debt to a story. You came from good loins. Your mother’s breast was not sour when you

drank from it. Let the things your mother and father taught you be your language in the world. (AOR 97)

Bukuru is then bequeathed the noble duty to rescue his people.

Ongoing back to the city, Bukuru who was then called Ogugua does not resist the temptation to embrace western ways. He frequents the clubs each evening and the minister's parties. This marks the onset of his disease that appears like an inherited curse spelt for not listening to his grandmother. Consequently, his indulgence in promiscuity with a woman of disrepute earns him bigger exposure to the harsh colonial rulers. As John Bollard in *Language and the Quest for Political and Social Identity in the African Novel* posits, "novelists dealing with the postcolonial situations draw on forms of madness as a mode of distancing value system that have become habitual and corrupting" (13). The use of a mad protagonist by Ndibe comments on the identity crisis in the postcolonial situation in Africa. Bukuru, while a young journalist, gets assimilated slowly into the destructive western ways.

Bukuru shares the woman with Major Isa Palat Bello a soldier who eventually becomes the country's President. Bukuru's acceptance of this woman is symbolic of his turning point when he embraces the social evils motivated by a capitalistic system. His sharing of the woman with the Major is comparable to working in cahoots with the corrupt government. The rape of Iyese by the Major exposes the cruelty of the new black rulers. The Major tries to eliminate both the mother and her son. Iyese dies but the son survives and would later become a journalist too. Bukuru abandons Iyese immediately the tension ensues. From

being haunted first by guilt for not being there for her, Bukuru hallucinates and images of Iyese dying in a pool of blood haunt him and he becomes paranoid. The pursuance by the Major who was now the President of the country is telling and equally devastating. It is a disastrous situation for the villainous President who assumed power even after the rape and murder he had committed. Ironically, he still professes loyalty to his people. Bukuru abandons his fighting for his people which was his grandmother's wish and slips into insanity.

Similarly, the journalist fails to help Iyese the same way he fails to rescue his country. As a result, he is haunted by the curse as characterised in nightmares, he dreams with the Major who grabs power through the barrel of the gun in a country he betrays. He recalls: "at midnights I got into bed to sleep. The instant I shut my eyes the image of Major Bello stood over me, his gun aimed at the ridge of my nose (AOR 203)". Bukuru's fear is a reflection of the fright in any other person who dares to challenge the despotic and dictatorial postcolonial leaders who would unleash terror to those who protested against them or even knew their evil deeds. The wrath falls on all the characters who are given the opportunity to redeem their country but fail miserably. Eventually, he becomes a victim of the political and social rot that has consumed the African nation-state.

After Bukuru is overwhelmed by the rot in the political institutions and other systems of justice his madness reaches the peak of apathy. This reflects on what makes Feder refer to madness as being political, social or aesthetic extremity. She says: "politically it designates a long repressed sense of injustice

and therefore a legitimate motive for confrontation” (6). Unable to seek justice the protagonist succumbs to political and social pressure.

Bukuru’s narrative through a flashback exposes the mental torture that he goes through after watching helplessly his lover being stabbed and killed. Likewise, his son was stabbed yet he chose to be silent and safe even when Iyese’s blood needed to be avenged and justice sought. In the same way, this was tantamount to watching the masses being exploited, oppressed and dying in the hands of cruel leaders. Yet as a journalist he made no attempt to write articles condemning the inept leaders. Guilt conscience pursues him and tortures him to insanity. The memory of his helplessness haunts him:

the sight and smell of Iyese’s blood stayed with me as I rode to work. I felt as if I were choking. I wound down the car’s window and shut my eyes, trying to conjure up other images. Gore infected every picture I saw in my mind’s eyes. In the end, unable to escape the memory of what I had seen, I let my mind return to what it dreaded, to the sight of the pillows drenched with Iyese’s blood, her grimaces and groans, the despairing anguish in her voice when she told me what Isa and his thugs had done to her. (AOR 169)

Unforgivingly, Bukuru bears the onus of watching the evils of a cruel government flourish and even assault his own yet he did nothing.

The guilt of a failed or a defeated nationalist even in his position as a member of the press pursues him also setting him into a delirium and this failure leads to his loss of job as an editor. Freud in *Civilization and its Discontents*

explains delusion as a state and an attempt to escape from the reality. He explains “reality as the sole enemy and as the source of all suffering with which it is impossible to live so that one must break off all relations with it if one is to be happy” (81). Escapism becomes a site of refuge for those unable to face the truth. Bukuru in his case says: “I told the editor that I was very sick, that when I stood up the world seemed to spin around me” (AOR 202). This character pays for being cowardly, ruining his family lineages’ image and for choosing his life over that of others who were suffering under the dictatorial rule. He recalls: “her dreams crush me with the weight. Better to make her understand who I really was. That my fear outweighed her take on a man with a gun” (AOR 171). His cowardice leads him into the path of lunacy.

Ultimately, the main protagonist, Bukuru eventually becomes a burden not only to himself but to the society as well. His condition is relevant to what Freud addresses on the fate of such an escapist and says that, “reality is too strong for him. He becomes a madman who for most part finds no one to help him in carrying through his delusion” (Civilisation 81). In this case, self-reproach results to madness. Bukuru feels indebted to his lover Iyese whose image in her death keeps haunting him. He laments: “I entered her head and glimpsed her dreams of a new life, her hope that darkness would yield to light...” (CD 171). The disappointment Iyese finds in the press man is the same the poor citizenry finds in a cowardly and compromised voice of the oppressed. Eventually, Bukuru succumbs to total insanity that drives him into a solitary place the B-Beach. Later, he would be tortured in prison to death.

Bukuru chooses to live in self-denial in his role in the rotten society, something that alienates him from the society. Later, guilty conscience and fate that finds him accused of murder, even when mad, drives him to do his duty of liberalizing others as he was supposed. He opines, “until my arrest and that ride in the back of a police car, I had lived under the illusion that nothing was misshapen about my life. It was the world that had gone mad, not me” (CD 79). The arrest reminds him of his reality as a mad man and his role as a redeemer of the oppressed citizenry.

Derangement has been depicted as imagined punishment, in *The Beautiful Ones Are Not Yet Born*. Some characters suffer hallucinations of imagined punishment for their sins. The bus conductor just like the rest of the people in the society loves money. The obsession for money exhilarates him and he associates it with power. In fact, he looks at it as a measure of one’s manhood. He collects fare from his passengers, who only stretch out some pesewa and coins; he despises them and believes they are impotent.

In a peculiar case whereby a commuter gives him a cedi note, it excites him and this generates satisfaction and admiration as the note gratifies his appetite for money. He looks at him awesomely with an apparent appetite for money that threatens to tear the social fibre. Later, he is aware of the destruction money brings and he suddenly feels watched, haunted by those who detest injustices in the society. In his mind, a loud voice says, “I have seen you. You have been seen. We have seen all” (BOA 4). The voice of the world haunts him, distresses him and worries him. He says: “it was a large voice rolling down and

everywhere covering empty spaces in the mind and really never stopping anywhere at all” (BOA 4). He feels tortured by the gaze of “the man” as he imagines he knew his sins and was watching him. He says: “vague fears of punishment drove their way into his mind. He had not thought it possible that so many different shapes of terror could come to him in such a little time” (BOA 4). His bribe to the watcher in form of a cigarette that is readily accepted makes him to realize that he was just as rotten as he and he insults and spits at him like others (BOA 7). It appears the disturbed conductor makes an attempt to compensate for his psychological torture as he insults the man that he sees would bring him doom and they cooperate with his fellow driver to even spit at him.

It is clear from the selected texts that derangement emanates from influence in the social setting, economic setting and political setting of the characters. Dusman stands for the poor people living in the African urban space and the hardships of the city have made them victims of their lives. Bukuru’s review of his path to madness is similar to many other victims of dictatorial governments. That is why he easily identifies with the other social misfits like the prostitutes. When Tay, the murdered prostitute, is dying she smiles conspiratorially to the mad man. The familiarity of their situation and their fate is the same.

In spite of their insanity, the deranged still embody reason. This gives us justification to scrutinize the society that labels them as insane and makes us conclude that indeed it is to blame for their sickness. In the same way, these

literary discourses are inspired by the real society whose truths should be looked into.

2.2.2 Derangement as Hysteria in Gender Constructions

Nitza Yarom in *The Matrix of Hysteria* explains that a study on hysteria helps us to analyze the struggles between the sexes as enacted in the body. She argues that the body also talks, “the speaking body was the first milestone on the psychoanalytical path of the study of the unconscious” (14). Hysteria manifests itself in the body. Further, Yarom explains that hysteria could also occur as madness in the belief in fantasy. She defines: “it is a dramatization and externalization of a nightmarish world as a defense against disintegration and depression” (137). The body externally displays the repressed tensions in a person through body language, convulsions and at times outrage. Hysteria was initially viewed as a disease of women and it was used as a way of subordinating women as the remedy suggested was to get oneself a man. Carol Neely in “Reading Madness and Gender in Shakespeare’s Tragedies and Early Modern Culture” explains that “hysteria was caused, traditional medicine believed, by the pathology of the diseased and wandering womb and hence was primarily although not exclusively a disease of women”(7). Neely’s assertion is biased as the disease is believed to affect only women. Later, it would be discovered that even men suffered from it. This study focuses on both women and men hysterics.

In *Nervous Conditions*, the story starts by highlighting the mental condition of the protagonist Tambu as a young victim of patriarchy. In admitting sibling rivalry; she expresses her hatred for her brother blatantly and

unapologetically. Her hatred reveals that she never mourned nor regretted the death of her brother Nhamo. It makes us wonder how wicked it was of her, to harbour such ill feelings towards her brother. She confesses: “I was not sorry when my brother died. Nor am I apologizing for my callousness, as you may define it, my lack of feeling” (NC 9). Tambu seems very evil from the foregoing revelation.

One would later understand Tambu’s suffering in the hands of the patriarch and then her confusion precipitated by western ways that she embraces. Florence Stratton in *Contemporary African Literature and the Politics of Gender* analyses that postcolonial women experience a double colonization. She posits: “under colonialism, then African women were subject to interlocking forms of oppression: to the racism of colonialism and to the indigenous and foreign structures of male domination” (7). The challenge for the African woman becomes two-pronged as she has to deal with both male domination and emerging identity issues in the postcolonial context.

The source of Tambu’s discomfort is her parents’ preference for her brother Nhamo who is about her age but is entitled to all kinds of rights and favours while she is discriminated upon due to her gender. Polly Young Eisendrath and Terence in *The Cambridge Companion to Jung* explains neurosis in women as cultural; caused by bad exposure women receive. They explain, “female people are encouraged to evaluate their worth in terms of appearance and to believe that they are secondary to male people in strength and intelligence” (234). The African orientation of girls is partial; the girl is taught to

serve the needs of the males. Nhamo, a boy child is sent to school and their mother does petty business and everything including selling boiled eggs at the bus terminals to keep him in school. Tambu is depressed as her idea of also joining a school is met with a cold reception as she is forced to prepare herself to be a wife. Her father asks: “can you cook books and feed them to your husband? Stay at home with your mother.” (NC 15). An attempt to seek support from her mother is equally unsuccessful as she only comforts her to bear with the weight of being a woman. She tells her:

and these days it is worse, with the poverty of blackness on one side and the weight of womanhood on the other. Aiwa! What will help you, my child, is to learn to carry your burdens with strength. (NC 16)

This statement alludes to the fact that there is a gender issue in this society. A woman, unlike the man, has to bear extra burdens and therefore needs extra perseverance.

While Nhamo was enrolled in school in good time, Tambu was taken there when she turned seven and she laments the discrimination: “Nhamo was one of the youngest pupils in his class. Perhaps other parents, believing that we really were a retarded lot” (NC 13). Due to his male gender, Nhamo is privileged to get many other favours that Tambu desired but could never get. Every time he visits home from the mission school, a cockerel is slaughtered.

This cultural discrimination is cited by writers of gender studies. Eisendrath and Terence explain that the same cultural structures favour the boys making them believe that they are superior to girls. She explains: “adolescent

boys on the other hand are encouraged to overestimate their strengths and abilities and rely for self-esteem on the possibilities” (235). The boys in the African set-up are made to believe they are more valuable. Nhamo accompanies his father to the airport to welcome their uncle. This is another preserve for the men in the compound despite the fact that Tambu would also have wished to have such an experience. She recalls how she is reprimanded for wishing to go to the airport:

it was a very complicated journey that my father and Nhamo were undertaking. Complicated, therefore exciting. I wanted to be part of it. I wanted to juggle with transport timetable as well. I wanted to eat fresh cornbread, ashy roast peanut and salty boiled chicken on the train at midnight too. Above all, I wanted to be as deafened as anyone by the roar and the buzz (was it a roar or a buzz) of the aeroplanes. (NC 33)

The poor gender relations are clearly reflected in Tambu’s ignored wishes. Her patriarchal-oriented and traditional father curses her desires. She remembers: “my father called me aside to implore me to curb my unnatural inclinations: it was natural for me to stay at home and prepare for the homecoming” (NC 34). All favours are extended to the male child.

Nhamo also benefits from their uncle’s sponsorship for he cites that the boy was very brilliant and needed to be mentored well. This means he has to move to the mission. To Tambu, all these are strategies of the patriarchal hegemony in the family bent on shortchanging the female gender into being submissive and subdued. This discrimination motivates Tambu to be deranged, a

factor that made her to lead a hysterical life. Tambu dislikes Nhamo's sudden change of fortune on hearing that he would be going to the mission school. Nhamo now feels uplifted and despises and disregards his home and parents. It hurts Tambu to watch Nhamo despise their father. She remembers him say:

Babamukuru says I am so bright I must be taken away to a good school and be given a good chance in life. So I shall go and live with Babamukuru at the mission. I shall no longer be Jeremiah's son. (NC 48)

Tambu does not at all approve of the way her brother belittles her father in such disrespectful and derogatory tone. Further, he denounces his earlier life in their home. He says: "I shall wear shoes and socks, and shorts with no holes... I will use a knife and fork" (NC 48). Tambu is depressed by the way Nhamo disregards his parents' way of life. She laments: "speaking my father's name in such derogatory tone that for once I was up in arms on my father's behalf" (NC 48). All these encounters become repressed in Tambu causing her nervous condition.

Felman Shoshana in, "Women and Madness: The Critical Phallacy" views madness in women as a form of protest and cry for help. She says, "madness is the impasse confronting those whom cultural conditioning has deprived of the very means of protest or self-affirmation" (118). Indeed, Tambu's internal conflicts seem to contest her position in the society as a woman.

Other recollections also reveal Tambu's experiences that seem to have painfully wounded her personality. She recounts how Nhamo mistreats his

sisters including herself. The manner he always left his luggage behind in the town for her sister to collect shows gender bias and insensitiveness. Worse still, if they refused to fetch he would give them a sound beating. Tambu remembers:

I hated fetching my brother's luggage. Because I was almost as big as he was and when I was angry could push a log from the fire into his face, he did not bully me too much, but Netsai compensated for whatever I got away with. (NC 10)

Nhamo acts as an object of torment to all the females in his compound even when he is too young.

Tambu's hatred for her brother and other men in the family is motivated by watching her brother's pride. All the men did not help their women at all and the brother was growing up the same way as the other patriarchs. While her mother was always distressed and overworked, she got minimal help from the men and this makes Tambu admither hatred for the brother. In exploring her internal conflict, she sees no point of appreciating her brother just as she finds it hard to appreciate the traditional set up. She says: "I disliked our brother. I felt guilty about it. As he was our brother, he ought to be liked, which made disliking him all the more difficult" (NC 11). Sibling rivalry at an early age is one of the repressed tensions in Tambu.

A biased upbringing for the boy reflects badly on the girl. Nhamo's further change on leaving to the mission agitates the sister. He suddenly abandons all his duties around home. He refuses to go to the farm and pretends to be reading. This leaves the mother saying, "that boy and his books! He will

make a fine teacher one of these days with all that reading!”(NC 9). They are all blinded by his desire to read while he is just avoiding what he considers too rigorous for a person of his newly acquired social status. Eisendrath and Terence explain this as a bloated ego encouraged by the patriarchal societies, “boys see the world as a man’s world and often fall into an inflation of the persona based on identification with being uniquely athletic, strong, intelligent or creative” (235). Nhamo disregards all others in the compound. First, he looks down upon the females; then, the whole lot of them as they were not as schooled as he was. He keeps pleasantries given to him by their aunt to himself. Tambu notes, “the sugar and tea were more often than not a gift from my aunt to my mother although Nhamo kept them to himself” (NC 9). These selfish tendencies cause a major rift in the siblings.

As a result of the discrimination against the girl in her society, Tambu resolves to raise money and fund her schooling. It would also mark the start of her journey as a perfect example of a hysteric. Judith Sensibar in “The Politics of Hysteria in the *Bostonians*” explains that education is considered as one of the influencing factor of creating the female hysterics and so the patriarchs ensured that women were less educated. She explains the patriarch’s belief, “a woman should not be educated beyond her “sphere” as determined by her biology. If she taxed her mind/body with the same mental activities men pursued she risked her femininity” (64). Tambu goes beyond all odds to get educated.

Tambu defies her position as a woman and fights it out with anyone who attempts to frustrate her efforts of emancipating herself. Sensibar notes the

remedy for the hysterics was unfair mockery and even beating. She explains: “they were considered child-women who had to be subdued, silenced so that they would listen to their doctor’s commands” (65). Harsh remedies were meted out on hysterical women in an attempt to silence them. By attacking and beating her brother up, Tambu subverts the patriarchs way of silencing the women through suffocating, subduing and embarrassing them. When Nhamo betrays his sister’s efforts of going back to school by stealing her mealies and giving them out to other children in school, this is met with resistance in a public brawl with Tambu. Later, he would still tease her for being a woman and should therefore never go to school and these words ring in her mind. Often, this was a reminder to Tambu that she is a woman and therefore should be denied all that is rightfully hers. This status quo infuriates Tambu leaving her more disturbed and deranged. Her futile efforts to fight are represented in the missile she throws at Nhamo but it misses him. These events make the two siblings not to talk to each other. Tambu now dislikes all of Nhamo’s newly acquired behaviours. He dislikes all that defines him. His pride coalesces in Tambu’s mind as mere foolishness.

The male dominance creates a feeling of resistance in the young girls. Tambu feels disregarded as a lesser human being not as Nhamo, Chido or another Babamukuru. She ponders about the process of begetting her as a woman as being less than that of the man. She says: “or else it mocked that the process had gone wrong and produced me instead of another Nhamo, another Chido and another Babamukuru-to-be” (NC 40). She considers being born a woman as being born a lesser human being who has to perform all the duties left

to her that include preparing food for all the visitors. In one instance, she ridicules the way her aunts refer, to her as a little worker (NC 40) as she has to wash all those men of her extended family before they take the meal she had prepared. She says: “I grew tired and let some water slop out of the dish on to his feet” (NC 41). Again, her protests are evident through her body language.

All these injustices towards the girl child traumatize, sadden and anger the narrator who now only feels hatred for everyone and especially her brother. She admits: “I came to dislike my brother and not only my brother, father, my mother-in fact everybody” (NC 12). Her depression is aggravated by the realization of what being a woman means in her cultural set up. She muses: “not going to the airport, not being able to resume my relationships with my cousins, these events coalesced formlessly in my mind to an incipient understanding of the burdens my mother had talked of” (NC 38). Tambu’s hysteric nature emanates from the humiliation that she experiences as a woman character. Sensibar in her explanation notes that the hysterics were initially described as, “women who avoided their ‘feminine duties’” (63). Later, the definition expands to incorporate further revelations in the female figure.

Tambu struggles to steer away from the oppressive patriarchy. Sensibar explains that hysterics would then be viewed as women who were well educated and politically informed. She explains that “by succumbing to hysteria, the lexicon now expanded to define women who refused to marry and who singly or in pairs began entering the political or educational arena”(63). Tambu too pursues her education and pairs up with Nyasha who becomes her double. The

nature of her hard work enables Tambu to pursue her education at the mission where her dreams come true and she refers to this transfer to the mission as “my reincarnation” (NC 94). At her tender age, Tambu naively feels fulfilled and all her desires met on arriving at her uncles’ whom she greatly admires. She thinks:

I expected this era to be significantly profound and broadening in terms of adding wisdom to my nature, clarity to my vision, glamour to my person. In short, I expected my sojourn to fulfil all my fourteen-year-old fantasies. (NC 94)

Unaware of her changing identity, Tambu gradually becomes entangled into a new identity. Her sudden cleanliness and acquisition of western ways from Nyasha’s library and advice point at her elitism. She notes:

plunging into these books I knew I was being educated and I was filled with gratitude to the authors for introducing me to places where reason and inclination were not at odds. It was a centripetal time, with me at the centre, everything gravitating towards me. It was time of sublimation with me as the sublimate. (NC 94)

A new challenge emerges as Tambu acquires conflicting western ways.

Her changing identity not only complicates her relationship with those she earlier identified with but opens her eyes to a more complex oppression that combines both patriarchy and westernization and colonial legacy. She stops identifying with Anna, Babamukuru’s maid and she now relies on Nyasha. She admits: “there was for example, Anna who had been someone to talk to, to spend time with; to relax with when I arrived in January, but who now was merely

boring” (NC 98). Anna too starts treating her as her superior and begins kneeling before Tambu any time she needs to offer a service to her. Preferably, Tambu depends on Nyasha to help her resolve her identity crisis that sinks deeper and deeper each day.

At Sunday school, she is taught that sin is bad and it is black. Further, whites continue to despise the blacks, and in school Africans are segregated. All this affects Tambu’s mind (NC 198). It oppresses and hurts Tambu’s conscience in watching their very own Babamukuru occupy the space of the colonial figure. He forces her parents to do a church wedding as a way of cleansing their home. Tambu recalls being taught in the Sunday school that sin has to be absolutely avoided. “It had to be avoided because it was deadly. I could see it. It was definitely black, we were taught (NC 152)”. Tambu admits the complexity of the oppressive white ways and how they continued to affect her life.

The reasoning disposition and orderliness that is seemingly absent in the westernized men and western world all seem to greatly disappoint her. She calls her parents wedding idea as being too complex just as many other western ideas were to her. In essence, she has to rely on Nyasha who is anglicized to decipher their meaning and resolve her conflicts. She explains:

Nyasha was something unique and necessary for me. I did not like to spend too long without talking to her about the things that worried me because she would, I knew, pluck out the heart of the problems with her multidirectional mind and present it to me in ways that made sense. (NC 153)

Once again she represses all her bad encounters. She admits:

yet Babamukuru was sure enough that my parents were sinning to want to provide a wedding for them, a wedding that would cost a lot of money. It was a complex problem for me, too complex for me to think my way out of, so I pushed it once more to the back of my mind. I hoped it would go away. (NC 153)

The wedding is a misinformed colonial idea from Babamukuru who overlooks the real source of the problems in his brother's marriage.

Things get worse when Tambu has to face double colonization from both the patriarchs and the Western colonizer. Babamukuru doubles up as a colonial figure and a male chauvinist. He punishes Tambu for refusing to cooperate with his idea of her parents' wedding. She gets fifteen lashes and a two week's punishment. As if that is not enough, Babamukuru keeps threatening to cut short her education sponsorship for the young boy who had been born in her family as boys were meant to be educated. He reminds her: "as you know, he is the only boy in your family so he must be provided for" (NC 183). He then, like all the other patriarchs, wants Tambu married this is something she detests. She complains:

marriage, I had nothing against it in principle. In an abstract way, I thought it was a very good idea. But it was irritating the way it always cropped up in one form or another, stretching its tentacles back to bind me before I had even begun to think about it seriously, threatening to disrupt my life before I could even call it my own. (NC 183)

Early marriage is one way of ensuring the girls remain subservient to their male counterparts. Tambu's uncle uses it as a way of socializing her into the traditional expectations of a woman in this society.

Tambu's paralysis, one of the signs of hysteria, on the day of the wedding emerges as a form of resistance and it exposes her inner conflict that contributed to her deranged mind. She admits vagueness deep within her. She says, "deep in the less accessible areas of my mind although outwardly I would have hotly denied it, I was ashamed of what to me was a pervasive and enervating vagueness" (NC 153). Tambu admits the nervous condition she is in and the confused state of not knowing where she was heading to, especially by following Nyasha in fighting for something she didn't know. She says: "Nyasha gave me the impression of moving always moving, always moving and striving towards some state that she had seen and accepted a long time ago (NC 154)". Babamukuru takes on ogre-like proportions in Tambu's unconscious mind as he mistreats Maiguru and Nyasha whom she calls a whore. Tambu relives her traditional set up where gender relations were very poor as femaleness meant living with violated rights.

Tambu's case is an epitome of the African women's experience in a struggle to fight the oppressive system. As an African woman, she tries to redefine culturally the changing African woman experiences and how she goes through a lot of struggle both internally and externally. This happens because she is torn between allegiances to the traditional heritage and customs as well as the Western values. This is also exemplified by Maiguru in *Nervous Condition*.

Maiguru though highly educated acts as an angel-like submissive woman who is loyal to the cultural practices of her husband as a way of compensating for her suffering. African women appear to historically occupy a lowly position. Stratton says this of Umuofia women who represent the picture of the African women, “women are also systematically excluded from the political, economic, the judicial and even the discursal life of the community” (25). Though well-educated and economically empowered, Maiguru continues to suffer male oppression as she remains complacent, dutiful and forever submissive. As it is expected of her she accompanies Babamukuru every time he visits his family. Like the African women, at Babamukuru’s home she busies herself with preparing food for the whole extended family. Tambu recounts how she was serving the men in one of their visits at home. She says: “so Maiguru, Nyasha, the three helping girls and myself were on our feet all day” (NC 136). “Maiguru worked harder than anybody else” (NC 137). The women continue to be burdened with all the work.

At home, Maiguru is loyal to the duties of traditional women and is always there to make sure her family together with that of Babamukuru’s hosted family is comfortable. Tambu believes that Maiguru is one of the kindest woman and mother. She explains: “my Maiguru was concerned about everybody. She was gentle, conscientious and caring” (NC 80). Indeed, Maiguru goes out of her way to compel all her children to feed well and is warm and welcoming to Tambu. Tambu remembers that “cordially she invited me to eat as much as I liked of anything I liked” (NC 73). Tambu admits her aunt’s wish to always

please and says that “this made Maiguru anxious. My sweet little aunt who liked to please...” (NC 73). Her welcoming of Babamukuru whom she refers to as daddy dear and takes care of him by compelling him to eat more food is significant as she asks: “are you sure you have enough meat, my daddy-d” (NC 83). Though educated, she is seemingly subservient.

However, Maiguru does not seem emotionally stable and her illness is manifested through complicit silence and occasional outbursts against the husband’s oppressive ways. Sensibar characterizes silence as one of the characteristics of hysteria and refers to hysterics’ language as “silent tears” (67). Unable to contest her position as a woman, Maiguru suffers silently. As much as Maiguru tries to hide her approval of Western ways, it is evident that she is anglicised. When they come from England, Maiguru tries to alienate her children from their cousins and announces that they had forgotten Shona. Tambu exclaims:

‘they don’t understand Shona very well anymore,’ her mother explained.

‘They have been speaking nothing but English for so long that most of their Shona has gone.’ What Maiguru said was bewildering, bewildering and offending. (NC 42)

Here, she poses like the westernised woman she is.

She approves of and even gives Nyasha a very short dress as a gift for her good performance at school and fails to see why Nyasha should not have her romantic novel back. Rationally, she disagrees with Babamukuru’s condemnation of Nyasha as an indecent girl. She explains, ““you think she

shouldn't read it,' Maiguru asked. I thought so too but Nyasha is intelligent, and a good girl, and that is only a book, I thought" (NC 82). She enjoys meals from her English recipe book. All this shows her preference for western ways.

Nevertheless, Maiguru suffers silently to keep up with the social expectations. Men continue to colonise even the educated women. They infiltrate all domains of their lives and dictate, Stratton explains, "while women are excluded from the male domain of community power, men are permitted into the domestic domain" (26). Even the educated African men continue to enjoy their position as patriarchs. Maiguru does not collect her salary nor control it. She cannot even drive a car. She surrenders all what she earns to her husband to be able to keep him. When Tambu enquires on how much money she earns Maiguru suddenly becomes sullen and gazes into the air. Tambu notes:

my aunt laughed, forcing herself to be merry again but not succeeding. She gave up, took off her glasses and leaned back in her seat, staring wistfully through the verandah's arches to the mountains beyond. (NC 103)

Maiguru then reveals it all went to her husband and yet he didn't appreciate the sacrifice. She explains she does it to keep her husband. She explains "...to have to choose between self and security" (NC 103). For the woman, it is all about pleasing her husband.

Though Maiguru looks complacent, she actually disagrees with Babamukuru's oppressive ways. She does not agree with his long lecture to Tambu that was meant to force the young girl into perfection. At first, she makes

mournful assenting noises, then she gets detached as Babamukuru breaks into self-praise Tambu observes, “Maiguru, who had been silent for some time, sitting with her arms folded and was now staring detachedly into visible distances” (NC 89). This shows her disapproval of what Babamukuru was doing, trying to oppress the young girl, she contests this through hysteric’s body language. Maiguru only seems to be silently complaining, she sarcastically advises Tambu to work as hard as her uncle who never even got time to be with his family (NC 89).

Later, Maiguru’s silence suddenly breaks into emotional outbursts as Babamukuru deteriorates to the extent of breaking into fights with the children. She suddenly becomes defiant and openly disapproves of his ways. She believes that he should return Nyasha’s book. Tambu feels that this was one of her aunt’s sign of being fed up with Babamukuru’s oppressive ways. She laments: “perhaps she was fed up with taking the blame for my uncle’s actions” (NC 85). Maiguru defends her daughter during the fight between Nyasha and her father, she tells Babamukuru: “if you must kill somebody, kill me. But my daughter, no, leave her alone. Please, I beg you leave her alone” (NC 117). Her complicit silence goes and comes back and she now seems ready to fight against her entrapment.

Maiguru’s reaction to other women’s suffering reveal her emotional crisis always suffering but with no courage to fight for her rights. Trinh T. Minnha in “Writing Postcoloniality and Feminism” notes the silent threats to a woman, “she has been warned of the risk she incurs by letting words run off the rails, time and again” (264). This explains the reality of the African woman in a

male dominated world, always threatened to suffer silently. Maiguru refuses to team up with other women of her family against the patriarchs who were laying strategies on how to evict Lucia out of that home even when the situation replicates her own. Her pain amid the silence is evident as she seems to relive her own mistreatment under the patriarchs. The other women accuse her of pride. We are told: “Maiguru grew very distant. ‘this matter is not my concern,’ she shrugged, carelessly turning the corners of her mouth” (NC 14). Her reaction to other women’s suffering reveal her emotional crisis always suffering but with no courage to fight for her rights.

Maiguru’s fighting spirit is awakened when she refuses to do anything for a week when Babamukuru gives out her wedding gown to Sisi Tambu’s mother’s church wedding that he arranges for. She finally runs away protesting Babamukuru’s domineering nature of taking away all her salary and dictating her life. Tambu recalls, “then Babamukuru asked Maiguru to have her wedding-gown altered so that it would fit my mother and Maiguru stopped talking to us for a week” (NC164). This angers, depresses Maiguru and antagonizes her further with her husband.

After her disappearance, which was a symbolic search and start of her liberation journey, Maiguru makes her point and achieves inner peace. She smiles more often and genuinely and was more rational. Tambu notes: “she smiled more often and less mechanically fussed over us less and was more willing or able to talk about sensible things” (NC 178). Her baby talk disappears

as a sign of her inward growth and determination to disentangle herself from the forces that disturbed her inner self.

The hysterical woman emerges as a woman ready to fight for the restoration of the rights of the fellow oppressed woman in the male dominated societies. It however goes beyond the women going to school, but calls for resoluteness in changing their place in society.

2.3 Derangement as a Socio-Cultural Illness

This type of madness is manifested in form of social and cultural alienation. In the case of social alienation, it refers to one feeling separated from his society or being rejected by the society. Cultural alienation refers to the dilemma that results from identification of different cultures that have come into contact and influenced each other both positively and negatively.

Fromm defines alienation as a form of insanity in relation to the changing society where human relations have been destroyed by the desire for power and money. He explains:

alienation is a mode of experience in which the person experiences himself as an alien. He has become one might say, estranged from himself. He does not experience himself as the center of his world, as the creator of his own acts but his acts and their consequences have become his masters, whom he obeys or whom he may even worship.

(111)

He views alienation as separation from society, from others in society and even from self. Femi Ojo-ade in “Madness in the African Novel: Awoonor, *This Earth, My brother*” agrees with him and lists alienation as one form of insanity especially in the colonized society. He notes:

this state of man’s incompatibility with his milieu, this polarization between man and nature, this disintegration of man’s dreams of bliss by realities of pressure, oppression and destruction, is easily noticeable in a colonized society. (134)

From his point of view, he identifies two types of alienated heroes in the literary works: one who has been able to resist the pressure and has for this reason refused to join the disintegrating social values and has been cast out as a stranger, and the other who in an effort to protest the social evils becomes mad. These are the kinds of deranged characters that are discussed below.

2.3.1. Socially Alienated Characters.

According to Haneman Lystad “Social alienation: A Review of Current Literature” alienation affects a person when they disagree with certain systems in their society. She explains that: “alienation is seen as a sign of personal dissatisfaction with certain structural elements of society; it has been related particularly to economic and political elements (90)”. James Twining in “Alienation as a Social Process” echoes Lystad’s explanation of alienation as to result from discontent with existing structural systems. He explains:

alienation can now be defined as an interactional or relational consequence of a negative encounter of some duration which involves

the degree of felt separateness from fundamental social situations in which self is being defined. (420)

In the works of study, derangement is recognizable in characters who are not able to conform to the visible existing social and political systems.

In *The Beautiful Ones Are Not Yet Born*, Man as the protagonist emerges as a defeated hero. Man is not only estranged from his own family, his workplace, the society but also from himself. Freud believes that displeasure is caused by things beyond our control; things that define our own existence. He says:

we are threatened with suffering from three directions: from our own body, which is doomed to decay and dissolution and which cannot even do without pain and anxiety as warning signals from the external world, which may rage against us with overwhelming and merciless forces of destruction; and finally from our relations to other men. (Civilisation⁷¹)

In the text, Man is aggrieved by the individualistic society he lives in. The world seems to collapse around him; he is caught in the confusion of exactly what the world actually regards as right. Lystad observes the situation in African States as a total loss of norms. He calls it “normlessness from all cultural value to be ones response to changing social structures” (100). It is this lack of rules that creates discontent and unfairness that is oppressive in the modern worlds. Man lives in a corrupt postcolonial society that he disapproves of and equally criticizes how governance has only changed hands from white colonizers to black colonizers.

The spirit of neocolonialism is evident as Man walks to work to the railway station; here, he notes a high number of institutions continue to thrive in corruption. It is hopeless to try and redeem them, from U.T.C, G.N.T.C, THE U.A.C and C.F.A.O; institutions that had been headed by the whites and now corrupt black leaders are in charge of them. Mismanagement of these institutions as well as serving the interests of the imperialist is the in thing. Ngugi in *Moving the Centre* observes that independence in Africa was a sham as the West continue to rule through the exploitative and neocolonialist black ruler. He notes that, “it was independence with the ruler holding a begging bowl and the ruled a shrinking belly” (83). This illustrates the thriving ruling class and the impoverished working class in the postcolonial nations. It irks Man that corruption thrives at the core of these institutions just as his world seems to be surrounded by dirt and disorder.

The situation of corruption in the society compares to the dirt Man sees while walking towards his workplace. Ngugi further notes how the writer in an attempt to sensitize the society and agitate for change uses the image of filth to portray moral decay. In noting and advocating for change, the writer, Ngugi posits: “tried the corrective antidote of contemptuous laughter, ridicule, and direct abuse with images of shit and urine: every filth imaginable” (*Moving* 85). The image of dirt resonates in Armah’s story to show political and social disintegration.

Further, derangement as a social alienation is manifested in Teacher and Kofi Billy. Teacher becomes a very unusual man while Kofi Billy is totally

withdrawn. Teacher adopts a hermit and solitude disposition, he stays naked in his room the whole day long meditating about his society. Further, his mental illness manifests itself through his deep silence each time the reality of a corrupt society dawns on him. Being a just man, the sudden perversion in the black man after colonisation haunts him. Rejected by his own, who have since embraced the social evils of the Western World; Teacher calls them dead for mimicking the colonizer. He laments:

I have not stopped wanting to meet the loved ones and to touch them and be touched by them. But you know that the loved ones are dead even when they walk around the earthlike the living. (BOA 55)

He explains his self-segregation is an attempt to stay alive. He explains, “their embrace will be a welcome unto death” (BOA 56). Through dreams, Teacher has merely represented his isolation. In the dream, he is haunted by his mother who makes him guilty for not seeking money and power. “There is my mother. Now at last she leaves me alone, but two nights past she was with me in a dream full of guilt and fear and loneliness” (BOA 60). His mother’s wishes of owning a castle disturbs him and her rejection only makes him an outcast.

Teacher’s nakedness is actually a self-denial of what continues to happen outside him. The spirit of self-comfort illuminates his life’s disappointments and frustration and he seems to delight in its progress. He admits there is nothing that should break the heart in the progressive movement away from the beauty of the first days. “I see growth that is all I see within my mind. When I can only see when there is nothing I can feel” (BOA 62). Harsh memories of colonial

violence seem to have contributed to Teacher's mental condition. He calls them, "old harsh distresses are now merely pictures and tastes which hurt no more like itching scars which can only give pleasure now" (BOA 63). Memories of Africans who were taken to fight foreign wars and forced to do hard labour haunt him. He admits, "the listening mind is distracted by memories from the past, so much time has gone by and still there is no sweetness here" (BOA 67). Remembering of the exploitation by the whites, segregation of Africans, grabbing of their lands and then the Whites built white bungalows with trees heavy and ripe beautiful and even of fellow Africans betraying their own (BOA 68). The repressed harsh experiences finally result to the Teacher's psychological disorder. Lystad explains that displeasure in the social structures finally results to a split in the self. She explains: "alienation from the social order can be intimately connected with alienation from self" (101). Teacher is torn between his inner self and the wishes of his society.

The deranged disposition and inner suffering also manifest in Kofi Billy who becomes aloof and shuns talking to people after losing his leg to a white employer's tantrum. Finally, endurance deserts him and so he sinks into deliriums of people in a journey. Alienation grips him as he faces the hard journey of the postcolonial man and he hangs himself as revealed "the Sunday after that Kofi Billy's body's was found. He was hanging from a sheet" (BOA 75). Sadly, this final act of taking away his life shows desperation created by the cruel colonizers.

2.3.2 Hybridization as Madness

Bhabha while commenting on Fanon in *Location of Culture* observes that identity crisis experienced by the colonized man results from a desire in the black man to be white while still enjoying his position as a black man. He posits:

unconscious speaks of the form of otherness tethered shadow of deferral and displacement. It is not the colonialist self or the colonized other, but the disturbing distance in-between that constitutes the figure of colonial otherness-the white man's artifice inscribed on the black man's body.

(45)

The black man remains a white man's shadow. In desiring to always be like the white man, the black man is enslaved to mimicking the whites. This is a futile endeavour though.

Frantz Fanon in the *Black Skins and White Skins* refers to that rootlessness and lack of belonging as the death of the black man which if taken positively can be a new start. He quips: "there is a zone of nonbeing, an extraordinarily sterile and arid region, an utterly naked declivity where an authentic upheaval can be born (2)". The world in between creates a hybrid society without a defined culture. In *Nervous Conditions*, several characters are victims of such an identity crisis as exemplified by lack of a reference point that kills Nhamo and causes Nyasha to fall into a mental breakdown. This is also revealed in Babamukuru who develops an eating disorder. Various characters in the book suffer from an inferiority complex that makes them believe that cultural

practice is irrelevant to their lives. An urge to find a cleaner self is revealed by their tendencies that depict their embracing of western values.

Nhamo abandons his true self on receiving the news that he has to move in with Babamukuru a situation that makes him to intimidate others. Still, from then he denies his own origin symbolically represented by his derogatory reference to his earlier life:

I shall wear shoes socks, and shorts with no holes in them, all brand new, bought for me by Babamukuru. He has the money. I will even have underwear-vest and pants. I shall have a jersey in winter, probably a blazer too. (NC 48)

With such an appetite of denial, we are prepared for Nhamo's end as he abandons his identity for the white ways.

Nhamo's change is accompanied not only by mannerisms that are a total denial of his own roots but the social influences of the modern day. Ngugi explains that one of the consequences of colonization was its impact on culture. He says: "economic exploitation and the political domination of a people could never be complete without cultural and hence mental and spiritual subjugation" (Moving 60). The West successfully targeted the black soul that believes its ways are inferior. Nhamo's mental illness develops gradually as he aspires to be white and in an absurd way, he hates his own beautiful village. Every time after school he insists on taking a ride from Babamukuru to his home and he now dehumanizes his own village mates. Proudly, he dehumanises people and thinks highly of himself. Tambu says this of him:

he did not like travelling by bus because, he said, it was too slow. Moreover, the women smelt of unhealthy reproductive odours, the children were inclined to relieve their bowels on the floor, and the men gave off strong aromas of productive odour. He did not like sharing the vehicle with various kinds of produce in suspicious stages of freshness with frightened hens with the occasional rich-smelling goat (NC 1).

Now, he “others” his village mates and closely associates them with animals.

He also hates walking home because he wants to mime the western world. Tambu notes how he laments, “we should have a special bus he complained like they have for students who live in Fort Victoria and Salisbury” (NC 2). The evident sudden change in Nhamo is a denial of who he really is. He doesn’t want to be associated with the village that he comes from.

Just like other postcolonial men, Nhamo’s desire for urbanizations overwhelms him as he aspires to be white; Fanon refers to this as the unconscious effort by the black man to look down on anything that defines him as black while dreaming to be always white. He observes that in “the unconscious-there exists something that makes the white man the awaited master” (Black Skins 74). All blacks now wish to be like the white man. At home, Nhamo shuns working in the farm like others. And also avoids going home at all. When he does, he pretends to be reading as Tambu notes that “during the April and August holidays. Nhamo refused to come home, saying it was necessary to read his books ceaselessly in order to pass examinations at the

end of each year.” (NC 6). All this is an effort to avoid his village that he despises.

Hypocritically, Nhamo pretends to be a very good worker when Babamukuru pays his family a visit. Tambu laments: “the only times that he would expend any energy to help around the homestead were the times when Babamukuru sent a word that he was coming to visit” (NC 7). No wonder Tambu views him as a dependent person. In his desire to be completely white he changes his language and accent. Tambu refers to him as ‘aphasic’. She notes that “the more time Nhamo spends at Babamukuru’s the more aphasic he became and the more my father was convinced that he was being educated (NC 5)”. Nhamo is brainwashed to become a white person. The mother views him as being “bewitched” (NC 53). The change in Nhamo is noted by Tambu when he came home at the end of his first year with Babamukuru and says that “you could see he too was no longer the same person” (NC 52). His outward growth symbolizes his inward growth; symbolic lighter tones of complexion reveal his change towards the white. “Vitamins had nourished his skin to a shiny smoothness, several tones lighter in complexion than it used to be” (NC 52). His physical appearance changes as his inner self transforms. Still, he pretends that he has forgotten how to speak Shona which he resents and worse still avoids talking to his mother and only talks to the father.

Further, Nhamo as a selfish patriarch does not want to leave his position as a male. This is revealed as he punishes and thrashes his sister to assert his position as a man. To fuel his patriarchal status, he leaves his bags for Netsai to

collect, disregards the mother as he confers only with his father. Finally, due to his greed Nhamo is torn into pieces and dies of pneumonia. His premature death is purposefully crafted by the writer. Nhamo's death symbolizes a failed hybridization just as Mehran Kamrava explains in *Cultural Politics in the Third World* that some of those trying to be western fail as they also try to maintain their positions in their cultures. This situation makes Nhamo get lost as he belongs nowhere and this leads to his symbolic death, Kamrava explains:

the term hybridization has its pluses as well as minuses. On the plus side, it accurately conveys the state of Third world culture as fluid, dynamic and changeable. On the minus side, it gives the impression of being caught in an in-between state, suspended between the two ideals of tradition on the one hand and modernity/westernization on the other, while not fully enjoying the offering of either. (22)

When one cannot be white despite all his efforts, a return to an authentic self is hard leaving one in between. Like many other aspiring Africans to be white, Nhamo succumbs to the identity crisis.

Nyasha too in the book is caught in the world in between and is also deranged and cut from either world. She is unable to tell who she really is due to her acquisition of western values as she grew up in England. The image of postcolonial Africa remains highly challenged by the influence of the white man. Bhabha calls it a 'liminal reality' (NC 51). He affirms that actually its presence is the actual metaphoric absence and loss (51). Nyasha's acculturation to England's mannerism makes her unacceptable and an outcast. To the eyes of

community members, she is a lesser being as her dress code is questioned while her accent is laughed at and her mannerisms rejected. Jean Sartre in the preface of the *Wretched of the Earth* observes this transformation of the colonised:

they picked out promising adolescent; they branded them as with a hot iron, with the principal of western culture, they stuffed their mouths full with high sounding phrases, grand gluttonous words that stuck to the teeth. These walking lies had nothing to say to their brothers. They only echoed. (7)

Nyasha's acquired western mannerism turns her to a familial and social reject.

Equally, Nyasha rejects herself too. On her first return from England, she dresses indecently in front of her elderly uncles and aunts. She is emotionally alienated from her cousins; she withdraws from the physical world and is unable to integrate with others. Tambu notes the guilt in her cousin:

there was no other explanation for the tiny little dress she wore, hardly enough to cover her thighs. She was self-conscious though, constantly clasping her hands behind her buttocks to prevent her dress from riding up and observing everybody through veiled vigilant eyes to see what we were thinking. (NC 37)

Nyasha not only feels uncomfortable with what she is wearing but also tries to compel and seek approval and acceptance from the society that rejects her dress code. Tambu who reads in her eyes observes: "I shouldn't have worn it', her eyes seemed to say" (NC 37). Maiguru, her mother, as a colonial artefact seems to want to alienate her children further from the world. She buys Nyasha a very

short and tight dress that she wears to the ball. This results to more conflicts with Babamukuru, a traditional patriarch at the same time a colonial-minded character.

Babamukuru curses Nyasha while his disapproval and rejection of her own daughter runs deep as evident when he shuns her on her way to a dance in the Beilt Hall. Tambu notes:

on the actual night, she was sulking a little because by the time she had finished dressing herself up and making up and was standing impatiently outside the back door waiting for us to come out, Babamukuru did not recognise her. He thought she was someone who had come to look for a place at the school. (NC 111)

The domestic strife between Nyasha and her parents reaches a high pick of alienation, especially with Babamukuru who is too proud to yield to his fine looking daughter and picks up a fight with her (NC 101). He represents the African identity that does not accommodate the hybrids. Nyasha experiences a rejection by the entire world. At school, girls segregate her because of her accent and believe she is of loose morals because of the way she dances freely with boys. Other students sneered at her, Tambu analyses this:

as it turns out it was not Nyasha's accent they disliked, but Nyasha herself. 'She thinks she is white,' they used to sneer and that was as bad as a curse. 'She is proud,' pronounced others. 'She is loose,' the most vicious condemned her. 'The way she dresses for the Saturday night

dances! And the way she was acting with George or Johnson or Mathhias or Chengetai! (NC 95)

The other children find Nyasha eccentric for being liberal.

The acquired identity renders Nyasha a hybrid and precipitates lots of conflicts both interpersonal and intrapersonal as in different occasions they pick up a fight or quarrel with her father. Their relationship can only be described as conflict habituated, when she comes late from the dance her father accuses her of being a whore. The physical fight between father and daughter rises to a climax when he swears he would kill her. “Babamukuru insisted he would kill Nyasha and then hang himself (NC 117)”. The same kind of conflict is aroused by Nyasha’s reading of books like *Lady Chatterley’s Lover* which Babamukuru resents. Henceforth, the relationship between Nyasha and the father is defined by constant disagreement:

Nyasha did not mind these rows because, she said, they cleared the air and allowed her and her father to understand each other better, since without confrontation and hurling at each other often deep-felt grievances, they would never communicate at all. (NC 157)

Nyasha appreciates their rows as a way of resolving their differences. They occur to her as a way of reconciling her conflicting worlds.

The emerging Identity of a changing African is represented as very fragile. It can only be defined as a form of ambivalence, and unsatisfactory situation between the bearer and the recipient. Nyasha westernized influences result to self-hate and she is always in search of her real identity as an African.

Tambu notes that even though Nyasha is anglicized and privileged to be from a rich family, she does not look happy. Maiguru resents her anglicized ways and calls them “loose connections”. As a matter of fact, she treats Tambu as a more superior and treasured daughter. She laments:

you mustn't worry about Nyasha's little ways. We keep trying to teach her the right manners, always telling her Nyasha, do this; Nyasha, why didn't you do that? But it's taking time. Her head is full of loose connections that are always sparking. (NC 74)

Nyasha is haunted by her parent's rejection and her lack of a sense of belonging and she regrets: “look at me now. I was comfortable in England but now I am a whore with dirty habits” (NC 119). The different cultural contexts are in the middle of Nyasha's internal conflict. Her anglicized habits do not augur well with her traditional African setup.

Tambu observes that her cousins had changed from the very jovial and free children they had been to sullen, sad and morose young people, now detached and with no sense of identity. Tambudzai observes how Nyasha is always melancholic and torn apart between the white bad ways and the old good ways. Tambu laments:

Nyasha, who was morose and taciturn, who made me feel uncomfortable because something had extinguished the sparkle in her eyes. Besides, I still disapproved of her. I thought she had no right to be so unhappy when she was Babamukuru's daughter-that was a blessing in itself (NC 60)

This self-hate seems to be affecting Nyasha and denying her all her happiness. The constant fights and conflicts with her father that symbolize the conflict within their traditions versus westernization seem to tear Nyasha apart. The conflicts separate her further from the world. Tambu notes:

she was retreating into some private world that we could not reach. Sometimes, when I talked to her, quite apart from preferring not to answer, she simply did not hear me. Once, when I passed my hand in front of her eyes, she did not see me either. (NC 120)

Constant fights are counterproductive and they seem to drain and estrange Nyasha further from the society.

There is an effort to fight such intrapersonal conflicts and a futile search for identity which is exhibited by the hybrids. In her preoccupation with search of her history, Nyasha reads books about life before colonisation. She compares notes of her life, her country and of other African states like South Africa. Tambu recalls:

she preferred reality she was going through a historical phase. She read a lot of books that were about real people, real people and their sufferings: the condition in South Africa, which she asked Maiguru to compare with our own situation. (NC 94)

Nyasha's search for real people's history shows she actually does not treat herself as a real person. Just like Bhabha refers to the new identity acquired as a mere image and not a true self. She seeks to know about pre-colonization,

colonization and post-colonization to gather facts about her roots and identity.

Tambu notes:

she wanted to know many things: whether the Jew's claim to Palestine was valid, whether monarchy was a just form of government, the nature of life and relations before colonization exactly why UDI was declared and what it meant. (NC 95)

This pursuance was meant to resolve her conflicts, redefine her as an African. She explains to Tambu: "you had to know the facts if you were ever going to find the solutions" (NC 95). One of the solutions suggested for identity crisis is search for one's history.

In her futile search for identity, Nyasha unusually seems to be growing backwards and her behaviour of her youthful years seem to haunt her. When given a vacation at Tambudzai's home, she spends all her time moulding clay pots. This is a game that was only played by the small kids. This comes as a subtle implication of Nyasha's wish to relearn and start again in the Shona ways and get rid of her confused state. Tambu observes: "people only made clay pots when they were very young and playing at being grown up, or when they were grown up because they had to have pots for storing water (NC 152)." Nyasha's behaviour was a regression to childhood.

Unable to cross to either side of identities, Nyasha succumbs to the tearing of her soul. In a letter to Tambu she says that she had been a bridge: "I am missing you and missing you badly. In many ways you are very essential to me in bridging some of the gaps in my life, and now that you are away, I feel

them again (NC 200)". Her nervous condition is revealed in an unusual awfulness evident in her eating disorders. She becomes very thin and vomits unhealthy juices. Fanon explains how mental illness is represented as an eating disorder in one of his patients (262). Nyasha's tears her history books that do not seem fruitful enough in redeeming her from her damned identity crisis. She eventually reasons and blames her head on consumption of the history book that she reads. The narrator notes:

Nyasha was beside herself with fury. She rampaged, shredding her history book between her teeth. ("Their history. Fucking liars. Their bloody lies?"), breaking mirrors, her clay pot, anything she could lay her hands on and jabbing the fragments viciously into her flesh, stripping the bedclothes, tearing her cloths from the wardrobe and trampling on them under foot. They've trapped us. (NC 205)

This shows that Nyasha suffers from mental breakdown on realizing she would remain rootless, unacceptable and despised in her society.

The concerted resistance she exerts on patriarchy is silently communicated through her dress code and regime to slim her body. Tambu explains, "Nyasha was losing weight steadily, constantly, rapidly. It dropped off her body almost hourly and what was left of her was grotesquely unhealthy juices" (NC 203). Foucault and Colin Gordon in "Power and Knowledge: Selected interviews and Other Writings, 1972-1977" explains the new form of resistance to power through the body, "of the body, we find a new mode of investment which presents itself no longer in form of control by repression but

that of control by stimulation: get undressed-but be slim good-looking tanned(NC 57). Nyasha, in a way of protest, also refuses to eat to emaciation and is always wearing very small dresses. A visit to the psychiatrist offers the psychotherapy she requires when she finally succumbs to a serious mental breakdown.

Identity crisis occurs as a state that can be attributed to a lot of confusion in the characters causing many conflicts within and without. Those characters who are unable to resolve the conflicts become victims of it.

2.4 Derangement as a Political Disease

Madness is also common in the political arena. The political leaders are totally carried away by the allure of money and power and will do anything to remain in power or even get more power. This explains political assassinations, excessive use of force against supposed competitors and critics and many government ploys against their citizens.

2.4.1 Megalomania Dispositions in Characters

Edward Podvoll in “Megalomania a Predicament and Transformation” looks at megalomania as a process of excess desire for power and fame. He refers to it as a way “to aspire to imperial heights” (64). Abdallaa Bukeir in “Megalomania” perceives it as a false belief of superiority which he explains as a, “psychopath’s logical order characterized by delusional fantasies of power or

omnipotence” (7). In the texts under study, most leaders are obsessed with money and power.

In *The Beautiful Ones Are Not Yet Born* the writer criticizes the society through the eyes of Man, the main character, a defeated hero who is cast out by his own family, colleagues at the workplace and the society at large for being incorruptible. Bhabha criticizes the mimic man whose colonial alienation leaves a mere perverse reflection of himself. He describes his desires as “bizarre” that he blames on post modern’s delirium. All institutions of the government continue to exploit and oppress fellow black citizens just as the white institutions did. As Man heads to his workstation, at the railway offices, he notes how many institutions continue to thrive in corruption and how redeeming them was a mission impossible. For example, he notes the (U.T.C, G.N.T.C, U.A.C, and C.F.A.O) all were colonial institutions now inherited by black colonizers.

Corruption, a social evil, thrives at the core of these institutions. The worrying levels of corruption in the society compare to the dirt he sees as he walks everywhere; at work, in his home. These are exemplified by the rotting bins, the rotting walls at the station and the dirty bathroom back at home. All these point at the disorder in the postcolonial society mimicking the capitalist lust for wealth as seen in an honest man’s rejection by society. This foreshadows and highlights the fate of a man of reason in a rotting sick society where he makes a futile journey to redeem it yet it is not ready to embrace virtues that once gave it an identity to lean on and is now haunted by the consequences of its unstable acquired identity.

In the institution of leadership, the postcolonial leaders are greedy for wealth and power. Misrule of their nation-states, plunder of the public coffers and aping of the colonizer by exploiting their own fellow blacks is the order of the day. Then, they mock their electorate by invading exotic hotels like Atlantic Caprice on top of the hill where they spend the money: a condescending attitude that haunts their subjects with empty nights of loud music. The Man laments:

the loneliness was made a bit more bitter by the distant beat of bands on the hill creating happiness for those able to pay money at all times of the month, to pay money and to get change for it. (BOA 15)

The corrupt leaders exclude themselves in expensive hotels as if to mock the poor citizenry.

Further, they enjoy being worshipped as they lead extravagant lives at the expense of their citizens. On being worshipped and flattered by the same electorate, they end up desirous for more power and wealth. Bukeir notes that flattery supports the delusions in the victims making them believe that they are even more powerful than they actually are. He explains: “flattery as the psychopathologist state is often a means to one’s megalomania” (25). The leaders thrive on their electorate’s hero-worship. An example of the leaders is Koomsoon who enjoys being called a white man by a hawker. She calls him: “my own lord, my master, oh, my white man, come. Come and take my bread. It is all yours, my white man, yours” (BOA 37). On getting power, the leaders “other” the rest of the people; they are pretentious by assuming that they are better than them. To Koomsoon, Man, a former classmate and friend, becomes

invisible. This is attributable to his low status as well as his virtuous stance on just leadership and governance. Estie, Koomsoon's wife, can no longer recognize Man at all as, she withdraws her hand quickly to avoid greeting him. She now suffers from a superiority complex. Segregation and discrimination between the powerful class and the poor citizens is well demonstrated to replace racial segregation.

The postcolonial leaders excite their citizens with false hopes of nationalization and Africanisation as a strategy to maintain their leadership positions. They give empty promises of redeeming the poor people from their present misery to the naive masses. Ngugi explains in *Writers in Politics* that the masses are a part of the political fooling. He explains: "the crowds emerge as gullible, easily fooled, praising now this leader then that leader in return for a beer and five cents" (21). The electorate is easily bought off as it is also capitalistic at heart. In *The Beautiful Ones are Not Yet Born* the Verandah Boy is pretentious in reassuring the people of his loyalty to them, yet once appointed to a position of power he behaves like other poor governors. His betrayal emerges in sister Maanan's madness whereby she goes mad when he turns out a traitor like the others.

Teacher calls all politicians "apes" and compares them to their predecessor, the white man. He says there is "no difference at all between the Whiteman and their apes our party men. And after their reign is over there will be no difference ever (BOA 89)". After rising to a position of power Koomsoon too no longer associates with his fellow railway men. Now, he "others" them by

calling them bodies. The narrator questions: “will he come down to see the bodies he left behind and not say a word? (BOA 89)”. He lies to both Oyo and her mother that he would buy them a boat. Later, he buys it for his daughters and only sends some fish to the poor women.

The social ills have trickled down to all government officers whose desire is to make money and acquire power. At the workplace, almost all workers are corrupt while the incorruptible ones are segregated and referred to as mad. The incorruptible ones live in abject poverty. They are referred to as “mere sleepers”. Man is portrayed as a defeated hero who depicts the pessimism in the writer as far as redeeming society is concerned. Ngugi observes: “in African literature, we have very few positive heroes who would embody the spirit of struggle and resistance against exploitation and naked robbery” (Writers 21). In *The Beautiful Ones Are Not Yet Born*, the incorruptible Man’s loneliness during his night duties and any time he is at work parallels his segregation by his society. It is sad that graft in this postcolonial society is the order of the day as evidenced by the corrupt merchant who needs a station wagon through bribery and once denied by the incorruptible man he considers him to be insane.

In the *Arrows of Rain* the ruling African elite class is driven by excessive desire of power in acquiring affluence and this motivates them to perpetrate injustices to the citizenry. The lives of the populace are defined by extreme fear as leaders who should be the mouthpiece of the masses have failed to perform their duties. The failure of the citizenry to fight for their human rights becomes an avenue for retaining bad leaders in power.

The post-independence despotic and dictatorial successive regimes' poor governance creates a lot of disorder in the society as they fight for power and embrace neocolonialism. Elections are marred by rigging tendencies. During the Madian President Askia Amin's rule, the economy of Madia deteriorates and life expectancy shrinks to fifty-seven years. The delusional and exploitative governments create a poor nation-state. The writer satirises his society for example through Dr Bato who focuses on acquiring titles instead of reacting to the acute food shortage in the country. The government uses the press to perpetuate propagandas on people's preference of the government. The narrator notes:

the government-owned Radio Madia began to broadcast a barrage of propaganda. Listening to the radio's 7 pm newscast became a national obsession, as with each passing day the claims made by Madia's became more fantastic. They spoke of polls in which 99.9 per cent of Madians expressed their loyalty to Askia Amin's administration; of rallies in cities all over the country attended by hundreds of thousands of pro-Amin supporters...they assured Madians that their leaders were spending sleepless nights over an economic plan. (AOR 191)

All these turn out to be mere lies and empty promises as people start dying of hunger.

Ironically, Askia Amin is succeeded by a more power hungry military government. The change of guard seals empty promises as the new regime is defined by brutality and immense fear instilled on the citizens. The writer

ridicules the new military rule promise of redemption as a mere announcement of taking over power. The takeover is symbolized by the nervous voice just as the rule proves to be nervous too. He says: “a voice came on the Radio, rough and shaky, like a nervous drunk’s” (AOR 193). Later, the military rule would prove to be a very unfair and cruel government.

The memory motif of the insane character reveals the evils of the military government that is characterized by idolization of the new President in power. Through the media and government agents, the President is elevated to a deity status which emerges in the text; an object of worship that is above the law and is unjustly protected. The narrator notes how his potentials are exaggerated. “His Excellency proclaims himself president for life ... wishes Madians to know that he is still the sun rising and setting with unfailing regularity” (AOR 17). Other government agents rise to protect the President’s name and his evils. The judge professes the President’s omnipresence and puts it clearly that the President is not only above the law but can also commit crimes with impunity. This is evident in stopping Bukuru from confessing the President’s evils. He shouts: “listen to me Mr. Man of No name!...he pointed to a pregnant woman...everybody including the baby in that woman’s womb, knows that General I. P. Bello is the President” (AOR 38). In self-praise, the Presidents now occupy a super human being status in most postcolonial societies.

Government institutions are turned into tools of fueling injustice. All government personnel that is supposed to defend the truth and justice work to protect the rulers’ injustices as evident in Okoro a detective who threatens

Bukuru, a witness, with a death warning for daring to expose the President in public. The errant detective growls: “shut your mouth or I’ll shut it for you...you cannot besmirch...His Excellency’s name we can summarily execute you” (AOR 57). The police force plays a great role in instilling fear in the public. They unsuccessfully try the same with Bukuru.

The regime makes awkward efforts to fool the public and initiate cover ups for evils perpetrated by government representatives. The government agents act as collaborators of the oppressive military government. The mad government operators try to fool the public in defence of its errant army officers who rape women at the B-beach. The indifference and determination to distort the truth is not reassuring to the public as they create more confusion and mistrust. The narrator refers to their look as impersonal and satirises their efforts to cover up for felonies done by their fellow government officials. He notes: “three homicide detectives jumped out and crossed briskly to the spot where the corpse lay their dark glasses gave their faces an impersonal appearance (AOR 11)”. The deranged state of the government officials is epitomized further in a vivid description of the scene of crime where the pretentious detectives endeavour to cover up the truth. He describes: “they ran hither and thither, now clicking their cameras, now throwing tapes down to take measurement” (AOR 11). The writer calls this ‘rituals’ to allude to the height of hypocrisy in the government.

This injustice depicts the act of apprehending and prosecuting a credible witness, a scenario that draws our eyes to the insincerity of the government machineries. The writer ridicules the reliance on fake witness: “Lanky smuggled

in details he had not mentioned in earlier tellings, constantly pointing to Bukuru” (AOR 11). The vulnerable face the wrath of a power hungry rule out to cover up for itself.

In the new regime, imprisonment is used as a means of weakening the establishment’s critics and rivals. Torture, persecution and instilling fear in the people who dare tell the truth becomes the obsession of the government. The narrative of injury is inextricably entwined on the postcolonial tendencies where the victims are the misruled subjects. Teresa Brennan in *History after Lacan* explains that the psyche is highly affected and enslaved by its environment. She says:

a dialectic working between space in the environment and in the psyche the aggressive imperative involved in making the other into a slave or object will lead to spatial expansion (territorial imperialism).(8)

Violence is one of the ways used to force submission.

Ironically, Bukuru is tortured, subjected to mosquito and cockroaches attack to instill fear other than get the truth. Bukuru complains: “my inquisitors were desperate for something other than the truth” (AOR 62). The imprisonment of the mad man represents the persecution and the incarceration of justice as insanity is a form of protest in the book.

Further, extreme measures are taken to protect the evils of the ruling class. Bukeir describes one of his megalomaniac characters as a “cruel tyranny and a threat of death” (23). This defines the ruling class in most postcolonial states in Africa as evident in the military government of Madia that is blood

thirsty and power hungry. Political prisoners are incarcerated in cells, silenced or tortured to death. A stay or a visit to the cells is a reminder of the past injustices perpetrated to others who tried to oppose the rule. The image of the moths: weak, hapless creatures moving round the light of Bukuru's cell room compares to Bukuru's fate in the hands of the government. Bukuru is haunted by the smell of the cell that he feels is potent with death. He recalls: "the cell reeked of a variety of smells, mementoes left by all the previous occupants...Death entered and stayed in my thoughts" (AOR 67). Bukuru would suffer and then die in the prison.

Bukuru's attempt to retell the story of oppression is not forgiven. His success in exposing the evils of the military rule reveals the impact the harsh rule has emotionally and even physically exerted on its citizens. However, his death in prison serves as a sacrifice for speaking the truth in the capitalistic regime. Foucault and Colin explain how those in power retain their power through harsh treatments meted on those who try to expose them. He explains: "those in power retain their powers through some rituals like the elimination of hostile elements by supplice (public torture and execution)" (55). For Bukuru, his story survives as a pillar of hope for the other courageous selfless citizens.

The government's preoccupation in trying to impress the West is also extreme. Reuben Ata the minister for foreign affairs admits to have been keen on entertaining the foreign ambassadors to ensure that they don't take a bad image abroad. He boasts: "the ambassadors you see here will never send home a negative report about Madia. I make sure of that by giving them the most

beautiful girls” (AOR 117). Other processes like due process and reports in the media are all edited to impress the West. The psychiatrist admits that Bukuru was only facing the law for it to be said there was due process in Madia.

The courts do not stand for justice but the world’s image. Bello’s great concern is in the reports given by the foreign media about his regime’s image. “The reports by the foreign media are what Bello’s most concerned about: he’s been trying to spruce up his regime’s image” (AOR 73). This is the only explanation behind their fake court processes. The doctor further admits: “this country is in deep trouble if Western diplomats send home reports to the effect that Madia doesn’t observe due process in criminal trials (AOR 75)”. It is ironical and hypocritical for the country to feign justice in order to keep receiving foreign aid. The doctor complains: “there’s nothing worse than that to discourage foreign investors, freeze international aid and keep the tourists away” (AOR 75). However, the writer notes that the state of Madia mimics Europe. He quips: “nor is Madia peculiar in this regard. It’s the same everywhere: Europe, the United States (AOR 75). Capitalism promotes individualism and pretense.

The writer does not only blame the government but also the society that cooperates in the silent narrative. The masses are resigned to their fate under unjust leadership leaving those in office to thrive in corruption. The indifference shown by those who witness the murder of the woman at the B-beach alludes to social apathy. All forget her as quickly as her body is removed from the beach. This is suggested by the fading siren wail just as justice for her fades. He says:

the siren's wail became faint, then faded away into the distance. In its wake the familiar sounds of the beach returned. The waves rumbled. Men and women giggled and talked excitedly and played tag games. (AOR 13)

The writer's disgust for the social apathy and resignation to social evils is alluded to further through the filth in the bus. The young journalist recalls: "seized by a desire to leave the scene, made for the bus terminal-a noisy smelly, bustling place-and boarded a bus for Maloney" (AOR 14). The image of desperate and gullible masses is further portrayed through the deceptive medicine man who sells his antibiotic that he claims would heal everything very fast. The medicine man claims: "no more suffer head' made by India's medical wizards,' able to cure 'bad spirit and witchcraft eczema, crawcraw, gonorrhoea, syphilis, AIDS, watery sperm and dead penis'. It sold briskly." (AOR 14). Out of desperation, the poor masses are highly gullible as they try to look for solutions to their many problems.

The elite conspire with the ruling military regime by being enticed with positions. The Marxist professor suddenly shaves his beard as a symbolic transition from a Marxist to a selfish leader immediately he is given a position as a Minister. Soon, he graces Reuben Ata's party where they engage in debauchery all day long with women. His beckon to the young journalist symbolizes his role as a henchman for winning other elites to join the selfish government.

The elitist Ashiki, a member of press in the text, is westernized and a victim of his own life. Ashiki earns and squanders his money on women and wine as he is always at the hospitality of the country's rich and powerful. Other philanthropic patriotic elites in the book like Dr. Jaja also change under the influence of Iyese's grandmother who condemns him for walking and living small instead of living large. She quips: "my spirit does not accept this man. A healer like him should not walk about on foot like a palm wine tapper. No, he should ride in a car" (AOR 145). This leads to his gradual change as he mimics the lifestyle of the westerners. Iyese's barrenness status on marrying the doctor is a symbol of the country's bareness caused by aping of the West. Postcolonial leadership suffers from megalomania.

2.5 Derangement as a Result of Shift of Space

The city's growth after independence saw many migrating from their rural set up to the city. The shift brought new social and economic hardships that motivated the rise of urban literature.

The immigrants to the city are preoccupied with searching for a lucrative job and challenges in getting one turns into a great disappointment as portrayed in the urban novel. The city becomes a metaphor of social and economic change that trickles down even to how the two genders relate as they all try to survive in the city. Pursuit of money and wealth dominates the activities of the urban individual. Both the rich and the poor are too carried away by the idea of making

money that they even forget to uphold human values and norms. These manifest as obsessive and absurd habits in the urban space.

2.5.1. Urban Absurdity in Gender Relations

In the wake of modern times, the men and women in the urban space exhibit moral decay. The drawbacks of family life are seen in the urban man who fails to marry and opts for the street walkers. Life in the city is defined by economic hardships as most people live from hand to mouth. This is reflected in the urban novel. In *The Cockroach Dance*, the city is riddled with economic challenges that redefine the social dynamics between the two: female and male genders. Dusman at thirty-five is unmarried as he comments that he is “still unmarried at thirty-five, and he was falling apart” (CD 22). Life in the urban area is a mere survival and it is hard for one to sustain a family.

People of the city are forced to share rooms to enable them pay rent and make ends meet as is seen in Dusman who shares his room in Dacca House with Toto, and while together they are able to share house rent and loan each other money. Dusman observes that:

their life together was lived with ease and informality of a men’s barracks. Each lived his own life and apart from the occasional beer together, the only obligation they had to one another was the rent they jointly owed Tumbo Kubwa. (CD 5)

The atmosphere of immorality blossoms as women in the city make money from prostitution. A social evil that is very popular in the city.

Nelson identifies the stereotype of an urban woman as characterized as a wicked woman who “sells” herself off for money. This portrays the desperation among the unemployed women in the city. He analyses their behaviour as: “time and again female characters tempt men to drink then to sex, usually for money” (CD 147). Life for the city man revolves around the brothels and Dr Patel’s hospital where they seek treatment for the STDs.

Dr. Patel’s was the nearest place they could find refuge and understanding after that. They rushed to him repentant and dying with shame. After a few days downstairs with him, they rushed straight back up to the trouble merchants for more. (CD 112)

The extreme sexual immorality is ridiculed as Dr. Patel is said to administer aspirins to quieten their consciences (CD 113). In this text, the new habit originates from western cultural practices. The infections as well are from the European world. The circulation of the many sexually transmitted diseases right from the western world to the African cities symbolizes the spreading and uncontrolled moral disintegration. The many strains portray the sexual perversion in the city as Dusman laments: “the tourists and sailors. They bring up new strains years before the new drugs get here (CD 119)”. The sexual perversion is a social evil authored and introduced to the black man by the white man. There are books in the markets labelled sex education for under developed countries (CD 178). Toto reads the information on man and women and views pornographic materials. Dusman condemns it as a way of morally degenerating the society. The narrator notes:

it rilled Dusman to be the only African in the whole world who knew the films for what they really were, a blatant attempt to corrupt society and fling it into moral degeneration for the commercial gain of film importers and cinema owners. (CD 179)

Dusman condemns this kind of pornography and he dismisses it as debauchery. He asks: “why should anyone in his right senses want to see people’s privacy” (CD 179). This kind of immorality shows the height of insanity in the urban space.

The less fortunate in the society experience dire economic challenges in the city as epitomized by the girls spilling into the streets. Kurtz identifies women as one of the exploited lot in the urban space; usually, forced by poverty to look for other ways of survival. He explains: “women are still only sex objects, but then everyone and everything is objectified and prostituted in this dehumanized urban setting” (22). Charity a prostitute reveals to Dusman: “I have house rent to pay,” she said “and two children in a nursery school. You understand? A lot of people get to know my name” (CD 290). She politely explains that she has been with many men.

Nici explains further that some of the prostitutes are actually women betrayed by men who leave them to feed their children on their own. He quips: “others are betrayed women whose descent into sex work is a function of their being betrayed by men” (151). Such emerging social evils redefine the city; those who go to the city to negotiate their survival end up in total disorder in that society.

In the *Arrows of Rain*, the elite ruling class has abandoned its state duties, a situation that is mocked through the image of the country's Minister for Social Services and Housing. He has turned the country's social matters into entertaining the political class with women and beer the whole day long. The narrator describes such an incident:

he led me to a corner of the room where several cabinet ministers were seated, attended by a retinue of women. The women sat on the ministers' laps or massaged their necks. The ministers drank and conversely calmly, as if the women hanging about were natural extensions of themselves.

(AOR 113)

The gravity of their immorality is not only far reaching to the country but also a myopic disposition. They refer to Bukuru then a journalist as "the rat who wrote nonsense about me" (AOR 113). The girls' behavior of struggling at the statesman's gate shows the moral degradation in the society. Reuben confesses: "every girl in town wants to gatecrash my party" (AOR 115). The society views his mannerisms as normal and as just "loving a good time".

The journalist life also oscillates between his work room and the club, sharing nights and drinks at a club where the prostitutes frequent. Ashiki a man with a master's degree lives without a family in the city hotels. He frequents the clubs too where he squanders all his money with women and wine. Similarly, his life is also between the bar and the editorial room where he works.

Indeed, urban obsessions result from shift of space from rural to urban migration, and the city occupants now have to find ways of adapting to the new

environment. Besides prostitution, people become obsessed with money too. All this translates to moral disorder.

2.5.2 Money Mania

The urban space of the postcolonial Kenyan society can be defined by an ambivalent kind of rural population that has found their way to the city. On the two extreme ends are the rich who are land owners and house owners and on other are the poor who live in abject poverty. However, both groups are driven by the same desire to be westernized and be like the colonizer who is successful and rich. In this pursuit, the city occupants' identities are unstable, constantly changing and each day activity is influenced by their circumstances. Odhiambo explains the binary existence in the city as to consist of the exploiters and the exploited. He explains: "in a capitalistic world, personal pursuit of social and economic opportunities and material things generally implies exploitation which in turn produces winners and losers, victims and beneficiaries" (75). The rich people in the city emulate the capitalistic colonizer and are motivated by the idea of money. Their images are represented by the oppressive people like Tumbo Kubwa in *The Cockroach Dance*. He changes Dacca House from an old fifteen room house to a thirty single room house that is highly congested. To allude to his greed for money, he is referred to as "the ambitious new African venture" (84). Tumbo Kubwa just as his name suggests now makes ten times the amount Kachra Samrat, the original owner made. Ironically, he remembers to make more rooms out of the existing but forgets to renovate them. The narrator notes:

apart from these necessary alterations, nothing else was touched. The dirty feeling paint remained dirty and peeling, the leaking roof stayed leaking and any windows that had not been fortunate enough to have window panes stayed without window panes. (CD 85)

The land owners turn out to be exploitative and inconsiderate to the house occupants.

The upcoming African bourgeoisie is highly ignorant of the plight of its victims and acquired subjects who are poor. Without much consideration, the rich retreat back to their secluded suburbs while they live off the sweat of suffering masses. Tumbo Kubwa feels very enterprising even when he leaves so many living in deplorable squalid houses. Dusman laments, “he was a very happy man he drove back to his suburban residence singing praise to the almighty.” (CD 85). The city authorities are also out of order as they are also totally oblivious of the plight of many who lived in squalid houses in the city. Dusman feels they should be reminded:

such a report should have been intensive enough to be copied to the higher housing authorities so that they might look into the plight of the hundreds of other like him who were at the mercy of bloodless exploiters and money makers like Tumbo Kubwa.(CD 143)

Dusman’s pleas to the city council are however ignored.

The Christian religion appears not to deter obsession with money, instead it inspires such people as Tumbo Kubwa who goes to church every Sunday. Although he does not smoke or drink, he accepts money from the brothels he has

put up. It is apparent that his appetite for money supersedes his belief in God. His Sunday revival meeting is concluded by going to collect money from the brothel; a behaviour that is a total mockery to the institution of religion.

On the other hand, there is the group of the very poor living in the city whom Odhiambo calls underdogs who can exist in the worst of conditions. He posits: “another feature of the underdog that makes her/him stand out is the ability to “survive” in social conditions that would be deemed inhuman or life threatening elsewhere” (75). The postcolonial Kenyan experience indicates that a large population of unemployed people streamed into the city in search of jobs. Some got small time jobs while others remained unemployed and so they live in deplorable conditions, others are vagabonds of the city. The doctor reminds Dusman: “there are a million people in the city...out of this number only about forty percent have jobs” (CD 145). Dusman calls those who spend their days roaming in the city “loitering parties” (CD 3). These masses of people are part of disorder in the city. In one of Dusman’s hallucination, he devises parking meters as a remedy for these crowds of people. He laments: “if the vagrant paid up he could loiter for a time: otherwise scam” (CD 3). These idle people in the city turn into thieves or pretentious beggars.

Dusman decries the presence of too many beggars in the city who earned more than people who worked hard the whole day. He quips: “they thought one was a walking charity house” (CD 21). He condemns the act of giving them unjustly:

by giving into beggars he was tilting the financial platform unfavourably. He was making beggars wealthier than shoeshine boys who do an honest day's work cleaning dirt off other people's shoes. (CD 21)

The jobseekers roam their entire time in the city causing a lot of congestion and being economically unproductive all in search of white collar jobs. Dusman says: "they crawled under Dusman's skin making him want to scratch violently" (CD 22). He wonders how it feels to idle in the city the yearlong; "up and down up and down all year long. Not doing anything just being there" (CD 57). Rural-urban migration is counterproductive to both the country and its culprits.

The state of unemployment results into frustration that causes violence and crime in the citizenry. Hopeless and idle Kenyans turn against their fellow countrymen. Dusman calls them:

real life dramas written by an eccentric and bastard life dramas written by a bastard having no apparent beginning or end no winners only losers, and choreographed by a sadistic bitch goddess.(CD 43)

Dusman admits that the poor people living in Grogan road vent their anger on other objects; they are always baying for blood. "Once the mob justice machinery got going it did not very much matter whose blood they drew. They just kill, kill, kill (CD 27)". As a way of escaping from their worries, the desperate poor become very violent.

2.6 Conclusion

The mad protagonist is pushed to insanity by the harsh socio-political realities of the postcolonial states. First, the economic hardships in the city seem to break the hopeful youths as they are either unemployed or overqualified for their jobs. Desperation and hopelessness leads them to the path of insanity. Their journey to insanity is characterized by lots of violence, lamentations, deliriums, hallucination and delusions. Others are haunted by watching the cruelty meted on their society and friends by harsh leaders. Again, this breaks them.

In the same way, those who are just and incorruptible in a capitalistic society are rejected by a society inclined on money and power. The pressure and rejection by the society and their relatives pushes them outside and creates a lot of antagonism within them as they try to be loyal to their self and to their loved ones too.

The society is in transition and must therefore create a discourse to accommodate the changing cultural, social and political circumstances. That way it will easily tolerate cultural mixedness. Especially those who have been brought up in the West, the African set-up rejects them, yet the West refuses to embrace them too. On the other hand is the African elite that aspires to be white unsuccessfully. This leaves them with an identity crisis. Indeed, derangement permeates all aspects of our modern lives especially in the changing society. It is also inclusive, and all are suffering an aspect of madness. Urbanization and westernization is highly to blame for the many evils in the cities. The literary artist uses language to portray psychic conflicts that portray society.

CHAPTER THREE
ALLEGORICAL LANGUAGE OF DERANGEMENT IN THE
POSTCOLONIAL EXPERIENCE.

3.I Introduction

This chapter looks at stylistic techniques and codification of messages by writers. Through symbolism, the symbols of vehicles, parasitic animals display the narrative of the deranged subjects in the postcolonial society. The writers craft symbolic characters who represent real people in the dramatic concerns emergent in their work. Further, the writers use a stream of consciousness to explore intra and interpersonal conflicts that eventually cause derangement. The style of contrast establishes the economic divide between the rich and the poor in the society causing different forms of derangement in the oppressed in postcolonial society. Metaphors define the postcolonial social strata where the rich act as metaphors of alienation while the poor are victims of misery. The patriarchs emerge as metaphors of oppression. In the selected works, figurative language has been used to bring out the theme of derangement.

Works of art are artistic forms that propagate their aesthetics and ideology. Paul Simpson in *Stylistics* explains that the language of a narrative requires embellishment and elaboration that goes beyond usual language, he posits, “narrative discourse provides a way of recapitulating felt experience by matching up patterns of language to a connected series of events” (18). Writers use appropriate choice of words to comment on society subtly. Leech and

Short in *Style in Fiction* contend that a writer of fiction chooses his language to suit his purpose. He says:

when a writer creates fiction, he has to make decisions on such matters as how much information to give and what kind of information to give and in what order to present information.(154)

The language used in a book vividly brings out the message of a writer. The selected writers use figures of speech and other styles to envisage their message express derangement as allegorical.

3.2 Symbolism

In African literature, symbolism is evident as African writers apply it as a device for thematic concerns. In the selected texts, the reader is engaged in the creative process as they construe the underlying deeper meaning intended by respective selected authors. Elizabeth Black in *Pragmatics and Stylistics* argues that symbolism is the aspect of a story being multilayered in meaning beyond the literal meaning. The deciphering of the meaning of symbolic stories is left to the reader who decodes it according to the context he basis it on.

Black posits: “symbolism is thus seen as an example of textual implicature which invites the reader to explore possible meanings and the motivation to encode them allusively” (136). A symbol is subject to interpretation in different ways depending on the context of use. Symbols are culturally based and therefore their meanings are interpreted according to certain historical and social experiences. Black explains: “one feature shared by allegory

and symbol is that both usually require some cultural knowledge to interpret them (125)”. Different contexts will invite different interpretation of the symbol. The symbols addressed in the chapter were analyzed in the light of postcolonial reality evident in the selected literary works of art.

3.2.1 Motor Vehicles Motifs

In *The Beautiful Ones Are Not Yet Born*, the bus can be likened to a “ship of fools” carrying desperate people, people confined to poverty. Foucault notes that the mad were confined into ships and then gotten rid of in the ocean or abandoned in islands, he explains:

renaissance men developed a delightful yet horrible way of dealing with their mad denizens: they were put on a ship and entrusted to mariners because folly, water and sea as everyone knew had an affinity for each other. (Madness vi)

Similarly, in postcolonial discourse, the subjects are alienated from both economic and political structures; a symbolic confinement from enjoying the fruits of their labour. These people have been left not only psychologically damaged but also physically challenged by their own impotence.

The conductor looks at the money he has collected for fare and it is only small coins, a lot of pesewas, single brown pieces with some fives, a few tens and occasionally twenty-five. He notes how his passengers are victims of poverty especially at the time of the month, and only hold out exact fare. They are comparable to walking corpses: all economically powerless. Their hopelessness that emanates from misappropriation of funds by the leaders has

disempowered them economically. He notes: “the walkers sleep still, but their nightmares in which they are dwarfs unable to run away and little insects caught in endless pools, these fearful dreams are gone (BOA 2). Desperation defines the powerlessness of the poor workers in the society.

The big dreams are confined only to politicians whom the conductor contrastively refers to as rich men who give a fifty-pesewa coin and look into the collector’s eyes to see if he acknowledges their importance. The coin symbolizes power and acts also as a measure of manhood that attracts a lot of admiration. The narrator notes: “he had softened his own gaze the better to receive the masculine sharpness of the giver’s stare” (BOA 3). The society alienates and condemns the penniless to powerlessness and the conductor believes they are sleepers. However, this promotes more lust for money and power.

The bus conductor who is fascinated by the *cedi* note adores monetary power. Ironically, the *cedi* has a rotten stench that paradoxically gives a satisfying pleasure. The conductor is however psychologically disturbed by a society that reproaches him. He feels watched by eyes as he feeds his own greed with the pleasure of getting money. He gets haunted and gripped by hallucinations, a punishment that derails his life. The mental disturbance and his appetite for money and power appear unjustified; consequently, he vents his frustration to his passenger, Man, who he only believes is the bringer of his doom. Foucault explains that madness is caused by one’s realization that what they are doing or have done is wrong as is the case of the bus conductor. He posits: “once the mind becomes blind through the very excess of sensibility-then

madness appears. On the other hand, such identification gives madness of a new content of guilt, of moral sanction, of just punishment” (Madness158). The feeling of chastisement results to a lot of guilt. The conductor shouts at his supposed watcher. Thus, “words shot out angrily from the conductor’s mouth with an explosive imperiousness that woke the sleeper (BOA 5)”. The insults reflect psychological disturbance in not only the conductor who hauls insults at Man but also the driver who spits on the victim unapologetically. The duo’s behaviour is an indicator of how the society condemns the just. They all assist each other to condemn and even worsen Man’s situation in their vehicle.

Similarly, in *The Cockroach Dance* the symbol of the vehicle reappears but this time in the form of Dusman’s car. The car is Dusman’s only hope and distinguishing factor from the rest of the hopeless people in Grogan Road and occupants of Dacca house may be because he is determined to end his suffering. He values it highly and is almost betrothed to it. The stealing of his car’s wheels takes away his hope of continuing to be in a different social standing than the rest in Dacca House. The loss wounds his economic and social status that seems to get lower each day despite his effort to climb the strata of his society. The economic crisis drives him into developing a mental illness. He confesses:

he could feel it through his bones. His car was never going anywhere again, ever for the past six months she had lain there in the street hanging uncertainly between the road and the junk yard, as he toiled reading millions of odious meters and saving for her. How it was all over her glorious days forever gone. (CD 67)

The financial stress cropped up mainly when he lost his job and eventually lost his car once he was unable to repair it.

The car symbolizes Dusman's hope for the future and transition from the poor life in Dacca House to a better life. Dusman thinks: "even as she lay immobile on the street below, she gave him pride as the only member of Dacca House who owned a car. But most of all she was his ticket out of Dacca House" (CD 67). The car's mechanical problems symbolize the degradation of Dusman's life. As the condition of the car worsens so does Dusman's psychological status as well as economic life deteriorates. Dusman notes that for six months she had lain outside Dacca House accumulating dust and trash around her, her enamel peels and finally she loses her legs. The personification of Dusman's car emphasizes his solitude and lack of a spouse. He first loses his job at the hotel, and then he is assigned a demoralizing job at the council of water meter reading and then as a parking meter reader. The little pay he earns leads him to live in perpetual poverty.

The use of comparison brings to the fore the immobile African common man's life which is like Dusman's car that never moves. The fellow sufferers only share stories of their sorry plight as directionless citizens. The missing wheels of his car imply the missing links in his life without a family life. This comparison of the common man's life shows that he needs some political, social and economic revolution just like the car needs wheels to make it move. Dusman's attempt to find help for his car even from the mechanic is futile as the mechanic tells how the whole story started and ended with the wheels, wheels,

wheels, wheels (CD12). Being one of Dusman's obsession and dream, the car is a symbol of redemption for its deterioration worsens his mental illness. Graham explains:

the destructive obsessive behavior of the mentally ill deluded subjects who fail to realize that the persistence of a certain thought or feeling indicates that something is wrong with them and that their declination to abandon the content of a delusion should reveal to them that they are not thinking or feeling properly. (253)

Dusman is fixated with worldly possessions like the car that also tells the story of his life.

3.2.2 Symbol of Disorder and Disintegration.

Madness is viewed as a disorder and as a threat to logic and reason that has been the endeavour of humanity, Thiher notes how insanity is considered a great threat to progress by the materialist as it is associated with disorderliness. He explains:

for insanity makes a mockery of the principle of rationality that led one to become a materialist/ rationalist in the first place. The perfect order of mechanics and the rational harmony of being in which this order is embedded could not really account for deviance. (110)

Even though Thiher suggests that disorder alone could not bring insanity, the excessive disorganization in the postcolonial society is to blame for madness in the society. It is this dirt and disorder that is resounded through symbols to show the reality of postcolonialism. In *The Beautiful Ones Are Not Yet Born* the soiled

billboards, the spilling trash boxes were all supposed to keep the society clean. Their soiling acts as a premonition of the story of a sickly society. It is a society that unlike the norm endorses and promotes the evil while condemning purity. Ironically, the billboard that instructs people to keep their country clean has already been covered by dirt; a reflection of social position on cleanliness. Society's conscience has faded away just like the messages. The only available ways of ensuring cleanliness have been overridden by the dirt just like the trash cans. Fanon describes the situation as opportunism. He says:

there exists in the new regime, however an inequality in the acquisition of wealth and in monopolization, some have a double source of income and demonstrate that they are specialized in opportunism. Privileges multiply and corruption triumphs, while morality declines. (BOA 171)

It is a strange society that rewards evil and punishes the just for it refuses to change and the only change that is registered is towards the gleam.

This is evident in the institutions that resist change as efforts to change the owners of the institutions have done little to contain the leaders. Man notes that only hands have changed in the leadership of the U.A.C, G.N.T.C, C.F.A.O and U.T.C all formerly French institutions which only earned new owners but not new ways. The atmosphere of running them is still riddled with familiar past outbursts of corruption which symbolically is represented by "throats getting moistened, money changing hands and palms getting greased" (BOA 10). The writer ridicules the escalating corruption exemplified by the ailing managerial system. It shows just how the new thing takes after the old.

The railway station has not been any different; the futile painting and repainting of its building has failed to make it look any better as the institution continues to ail with corruption. He quips: “every new coating, then, was received as just another inevitable accretion in a continuing story whose beginnings were now lost and whose end no one was likely to bother about” (BOA 11). The banister leading people to the railway is cracked and covered with filth just like the institution is full of filth of corruption. The filth is signified in the mess at the bus stations, in the neighbourhoods and all over the society just as the decay in the society is widespread. The dirt in the text shows the disorder in most postcolonial states.

Everything is in disarray in the city in *The Cockroach Dance*. Symbolic disintegration of everything around starts with “the elevators were still out of order” (BOA 37). This elevates Dusman’s outlook of things as he believes everything including the whole world is out of order. The symbolic failure of the telephones, elevators, and water and plumbing systems too draws our eyes to the failure in the resigned multitude of masses who accept their fates lying down, content with inept leadership. “It seemed the whole world was out of order. The blocked plumbing back home, public telephone, people anything Dusman Gonzaga could think of, was out of order” (BOA 37). It brings our attention to a long queue in front of the complainant office, an indicator of failed systems.

Dusman notes how the city shriveled in August; the disintegration of the city compares again to the way the lives of the poor disintegrate all in the hands of a few. He quips: “each passing day Dusman saw the people re-enact the

tragedy by being, and witness them suffer and bleed to death on parched streets at the merciless hands of their laughing fellow countrymen” (BOA 43). Violence develops in the desperate masses in the city making them delight in killing each other. The disorder catches up with Dusman too, his room is suddenly so dirty, a call by Dusman to Toto to get organized comes too late as it is symbolic dirt when Toto too becomes a thief. This defines survival in the city; people turn to crime to substitute their little wages.

3.2.3 Symbolic Persons

In *The Beautiful Ones Are Not Yet Born*, the plight of the employed lot is psychologically damaging. The cyclic repetition of the same strangled lives; impotent lives however hard the masses worked, and the damnation by their own loved ones is symbolic of their desperate lives. The narrator reflects this of the vicious cycle of poverty:

these were the men who had finally and so early, so surprisingly early seen enough of something in their own lives and in the lives around them to convince them of the final futility of efforts to break the mean monthly cycle of debt and borrowing and debt. Nothing was left beyond the necessity of digging oneself deeper and deeper into holes in which there could never be anything like life. (BOA 22)

This explains the inner struggles of the working class who are all at risk of being tempted to corrupt acts to supplement their salaries and try and impress their loved ones. They are all suffering from poverty and temptations. The narrator notes that “everybody seemed to sweat a lot not from the exertion of their jobs,

but from some kind of inner struggle that was always going on” (BOA 19). Lystad explains how the effect of job alienation culminates to inter and intra conflicts in its victims who are mostly the poor. She posits:

the alienated poor consider their fate unjust but they tend to react to it with apathy and show little or no outrage about their situation and little or no hope for its improvement their characteristic way of coping with their problem is private, circumscribed and ineffectual; their ways further alienating them from broader society. (99)

Exploitation of the workers not only alienates them from their produce but also demoralizes them.

The suffering working class continues to work as a routine as well as go home where they are not accepted. They are confused as jobs lack satisfaction just like their homes reject them. So, torn between being virtuous and safeguarding the morals of the society, they continue to frustrate their own beloved ones at home, just like the rusty painted fan drags itself so do they work with the same reluctance. “It was not the heat alone or the inside wetness alone. And it was not the useless sounds of the fan” (BOA 20). Man notes: “thinking of endless round that only shrinks a man to a flying ant’s life” (BOA 22). All were sad at the work place; haunted by the reality of their economic impotence. The thought of such pressure leads one to total confusion.

The desperation of the common man is compared to a long distant silence that only compares to their distance from those who had taken advantage of leadership to illegally create wealth and comfortable lives for themselves. This

can be deduced from the depressing songs that the naked man called Teacher is listening to. The singer says: “those who are blessed with the power/ and the soaring swiftness of the eagle/ and have flown before let them go. / I will travel slowly” (BOA 51). This only deepens the silence of the Teacher. It provokes his other thoughts of reality about the position of the honest man in the society; they are ironically only regarded as ‘cowards’ and ‘fools’. For his honesty, he only compares to a trapped man in a society that regards honesty as a vice. The song as well comforts him as he admires the voices of resilience enslaved by vices of the nation that the writer only alludes to as ‘ways’ (BOA 54). The naked man can hardly be sane for his attempt to deliver himself from pressure of his own loved ones has not borne fruit but has only left him worse. He now lives in isolation, in total loneliness, his physical nakedness only pointing to his psychological nakedness as well.

Teacher’s outbursts of how he is haunted by dreams of the loved ones and their rejection, remind us of the fate of the incorruptible in the society. Teacher compares himself to a walking dead: a ghost, as all his hopes, dreams and aspirations were all shattered. He claims: “when you can see the end of things even in their beginning there’s no more hope, unless you want to pretend or forget or get drunk or something” (BOA 61). Teacher, Man and others represent many other desperate people of the nation, all with life threatening to end as soon as it starts. Foucault in *Archaeology of Knowledge* calls such characters speaking subjects who guide the reader in interpretation of things. He says: “one tries to discover beyond the statements of the speaking subject, his

conscious activity, what he meant or again the unconscious activity that took place despite himself' (30). The artist creates characters who imitate society, their experiences compare to real people's encounters in daily life.

The thought of victory ironically turned defeat is far too depressing as Teacher notes. Maanan, a young woman, symbolizes the country just as the country hopes to be redeemed so does she. Her attempt to search for freedom comes in from the west and then the young visionary man that she supports and grooms for leadership. He eventually moves many with his speech (BOA 87). Her eventual mental breakdown when the young man disappoints her compares to the desperation in Africa after years of selfish leadership.

Oyo's mother is a symbol of torment for she is not only ambitious but she constantly reminds Man of his life's failure. While mocking her miserable grandchildren upbringing, she despises the Man and calls his children underfed and poorly dressed creatures. She tells the grandson: "you must know you have nobody, you are an orphan, a complete orphan. You mustn't run around, like people who have men behind them, to buy them shoes" (BOA 123). She feeds them and claims they are famished. The hunger points at lack of essential requirements. She says: "I fed them and they ate it all, so hungry they have been all their young lives" (BOA 130). This snide remark is a call to Man to be as corrupt as others.

Teacher narrates or alludes to the allegory of the cave by Plato to draw an analogy of himself as the bringer of the light into a dark cave and how he is ironically cast off by the others who are already used to the chains and darkness.

It is through Teacher's monologue that he recites the fate and kind of inept leadership in Africa. They only inherited power from the whites pretended to be white, as well forgot their own people (BOA 83). It is this citizenry that remains in chains, enslaved by self-serving leaders yet they reject those who stand for the truth.

In *The Cockroach Dance* the child's wail introduces our story and the cry foreshadows the talk of illnesses in the book. The fate of the poor is seemingly all well designed by the gods. Dusman notes: "the gods had burdened the impoverished mechanic with a mentally handicapped offspring" (CD 1). The helplessness of the child compares to the helplessness of the poor, the plight of the poor as his cry out of sickness only resounds the cry of the poor trapped in a futureless state. He says: "it was a sound out of this earth, a dusty strangled screech from hades. Whether the child screamed from hunger, a malignant illness" (CD 1). Ngugi notes that desperation creeps in when people are oppressed and the same is subjected to their children. He explains:

children are the future of any society. If you want to know the future of any society look at the eyes of the children. Thus the struggle for the survival of our children is the struggle for the survival of our future.
(Moving 94)

There is a bleak future for the poor masses as their fate does not seem to change; instead it seems to spill over to their children. Dusman compares the child's howl to the illnesses in *Dacca House*, "Dusman suspected the child howled to keep up with the tradition of *Dacca house*" (CD 1). The writer faults the selfish

rich who condemn a whole generation to poverty out of their excessive greed for money.

Dusman represents the poor in society; he is a tired bachelor and desperate at thirty five. Life in Grogan road represents life in the slum areas characterized by insecurity where thieves steal even in broad daylight, petty thieves vandalize his car; unless he guards it (CD 31).

In *Nervous Conditions* Babamukuru stands for the alienated man as revealed in his education status and that of his children who studied in England where they took up western ways. On his return home as a big man his family refers to him as “Muera Bongo”. He lives in a palace bigger than ‘the whites.’ Tambu notes that “not even the whites themselves could afford it! I should have been prepared then for the splendour of that house or the mission, but I was not” (NC 61). His painting of his house white symbolizes the making of a black white man. This disposition not only alienates him from the white man that he admires but also his family. Misinformation about his own nuclear and extended family generates a great conflict between him and his own family. In a premonition Tambu thinks:

Babamukuru was not the person I had thought. He was wealthier than I had thought possible. He was educated beyond books. And he had done it alone...Having done it, what had he become? A deep valley cracked open. There was no bridge; at the bottom spiked crags sharp as spears. I felt separated forever from my uncle. (NC 64)

Later, Tambu would find out that there were serious family wrangles in her uncle's house just as he creates some in his extended family.

Consequently, Nyasha his daughter is so unhappy and Tambu thinks: "I thought she had no right to be so unhappy when she was Babamukuru's daughter" (NC 60). Nyasha rarely agrees with her father who remains traditional and conservative despite his education. Babamukuru also emerges as a symbol of oppression that represents the patriarchy, seen in the manner he disapproves of his daughter's choices especially the book entitled *Lady Chatterley's Lover* which stands as tool of alienation. Foucault lists it as something that made people unable to fit in the real world. He notes:

the novel constitutes the milieu of perversion, par excellence, of all sensibility; it detaches the soul from all that is immediate and natural in feeling and leads it into an imaginary world of sentiments violent in proportion to their unreality and less controlled by the gentle laws of nature.(Madness 208)

Books have a great influence on the reader; Babamukuru hypocritically believes that it is the books that were misleading Nyasha even when he is responsible for bringing his children up in the West. He confiscates it, bans it referring to it as indecent: an imposed decision that disturbs and annoys Nyasha. Babamukuru claims: "no daughter of mine is going to read such books" (NC 82). On calling her a whore for her choice of dress code and coming home late in the night, a fight erupts between father and daughter.

Tambu is offended on seeing her uncle condemning Nyasha basing on her female gender. Maiguru disapproves the mistreatment too. Nyasha laments: “but he has no right to treat me like that, as though I am water to be poured wherever he wants” (NC 121). The battle lines drawn by Nyasha and Tambu’s sisterhood against Babamukuru hasten their progress in fighting male dominance.

Babamukuru’s misconception of his family’s needs is like the meat that he carries home but it rots and is not good for consumption. His ideas are equally stale. He imposes a traditional wedding on Jeremiah and his wife so as to resolve their marital issues. As well, he recommends that Lucia be sent away. However, the church wedding is not the solution to the Jeremiahs’; actually, irresponsibility and bigotry in the male figure is the main cause of misery and poverty in the home. The men were too lazy to be able to take care of their families as Lucia points out. She notes: “I want to tell you that is why I refused to go. It was because this man, this Jeremiah, yes, you Jeremiah who maimed my sister, he has a roving eye and a lazy hand” (NC 147). Nyasha dismisses this as a form of colonization and claims ‘it is bad enough’.

Colonial mentality is acculturated in the people just as seen in the imposition upon Tambu’s mother to have a wedding to sanctify her husband’s irresponsibility. It does not make sense at all. Tambu is extremely disturbed by the wedding that she believes is a mere performance and she laments that, “the whole business reduced her parents to the level of the stars of a comic show, the entertainers. I did not want to see them brought down like that and I certainly did

not want to be part of it” (NC 165). Babamukuru blindly dictates instead of advising the brother to be responsible, Tambu does not agree with this.

Finally, Tambu’s failure to attend the wedding is received harshly by Babamukuru who condemns and punishes her. She remembers: “he threatened all sorts of things, to stop buying me clothes, to stop my school fees, to send me home, but it did not matter anymore” (NC 169). The women in the book represent the African woman and her predicament. Most suffer without hope of being listened to by the patriarchs.

Nyasha’s dress code, accent and sudden aloofness symbolize her alienation and confusion caused by her current Englishness. Her sudden wish to fit is characterized by her unpredictable behavior. She stands for the anglicised in the society who are hardly tolerated in the traditional set up and who suffer an identity crisis. Tambu notes: “one minute she was taking in everything that was happening the next she would not have heard you even if you had spoken to her” (NC 43). Her loss of identity and confusion is registered in her body. She refuses to eat avoiding to be a curvaceous African woman as a way of resisting patriarchy. In one of her letters, she tells Tambu: “when you come back you will find a svelte me” (NC 201). Even then, she embarks on a return to her roots through history books, Tambu notes that “there I found her absorbed in a history text” (NC 202). All this doubling of identity results to her nervous condition and she develops an eating disorder. She forces the food down her throat without even chewing, vomits it all and this appears to be another form of resistance; she refuses to ingest the harsh male domination in the same way.

In *Arrows of Rain* the story is a symbolic narrative of the plight of postcolonial nations specifically the Nigerian experience. The state of Madia represents the post-independence Nigeria as Nwakanwa notes that the current writers of Nigeria are preoccupied with decrying the evils of neocolonialism. He suggests: “the sense of an unfinished nationhood or arrested decolonization perhaps accounts for why the contemporary Igbo-Nigerian novel takes a radically ambivalent and ironic stance” (8). The oppressive civilian government under the leadership of Prime Minister Askia Amin stands for Nigeria under the leadership of Prime Minister Abubakar who was elected in Nigeria after it got independence. The oppressive and exploitative leaders in the government of Prime Minister Askia Amin represent Abubakar’s government that sets out to loot and grab all the country had after they were handed over power by the British government. Ministers like Reuben Ata in the story portray poor leadership offered by Abubakar’s government. Reuben’s lavish and indulgent life with women and beer stand for the ministers of his government who continued to misuse Nigeria’s resources at the expense of the populace all through their rule. The bad government embarks on an attempt to bribe even the white ambassadors so that its bad repute does not get to the ears of the world. Reuben uses state resources to entertain the foreign ambassadors.

Abubakar’s government becomes too exploitative that they are even ranked as the sixth on the list of disaster stricken in countries in the world. Fanon in the *Wretched of the Earth* notes that the single party only represents the worst form of leadership preferred and put in place by the bourgeoisie. He says:

“the single party is the modern form of dictatorship by the bourgeoisie, unmasked, unpainted, unscrupulous and cynical” (165). The poor governance leaves the country poor and in hard economic challenges. This means that the country has a serious food crisis that would see so many of the Madians dead.

The coup *de tat* by the military that sees Major Isa Palat Bello assume power represents a government out of control of power. The new military rule turns out to be equally exploitative, oppressive and highly dictatorial. The repression of media and its woes only stands for other African countries that are suffering under poor leadership. The extravagance of the leader of state of Madia compares to other African counties that have seen their economy collapse from the weight of corruption. The villagers of the state of Madia are no different from those of other African states. Pa Ata quips:

how can you not think it? You go to any village and you are shocked by the squalid life there. The dust roads hospitals have neither drugs nor doctors. The polluted stream water the people drink. The lack of electricity. Then as you're trying to come to grips with a reality that seems to belong in the middle Ages, up comes a Rolls Royce carrying some minister to remind you that you're not in the sixteenth century after all but in the twentieth. (AOR 120)

The postcolonial African riddle emerges in the state of Madia where cultural conflict, corruption, imperialism and westernization hamper socio-economic growth. Ata again believes that the state suffers from the loss of identity and an insatiable appetite by our leaders to enrich themselves. As he notes: “we are a

people out of touch with our ancestors, a people who belong neither to the sky nor to the earth... The man in Rolls Royce flaunts his loot because he believes it is his legitimate spoil” (AOR 121). The bad spirit of the megalomaniac African leaders of today thrives in many Africans.

Still, the extravagant and perverted cabinet ministers represent the post independent nation’s inept leaders who survive in power through their pretentious ambivalent character. While they lead pretentious lives and fool the citizens, their services are deplorable as they spend the taxpayer’s money. Bukuru quips that everybody who knew Reuben agreed he was not a thief. “He liked a good time, and he indulged himself at the expense of the nation, that was all” (AOR 118). The alienation of the working nation from its hard work’s fruit points to the extent of selfishness in the ruling class. Pa Ata notes that the majority of the masses live in utter poverty while their leaders lead lavish lives. He asks:

you hear all these stories about ministers using public funds to buy cars for their mistresses or acquiring European castle for themselves. How can you not think it? You go to any village and you’re shocked by the squalid life there. (AOR 120)

Selfish leaders completely ignore the suffering of the masses.

The Madian cabinet resembles the ruling class in any other postcolonial nation. It attracts the elites who though aware of the right path to take are overpowered by their own desires to acquire affluence. The cabinet comprises doctors, professors who initially preached communism like Professor Yaw but

quickly transforms on gaining power. For them to fool the citizens, they profess Africanisation and pretend to hold summits in the interest of their nations. The writer satirises their double personalities:

some of their number had mastered the Whiteman's tongue and read his books that spoke both sides of the mouth (extolling human freedom and liberty on the one hand, slavery and the nation of supremacy on the other). (AOR 81)

Capitalism is borrowed from the West and the ruling class indulge themselves in its principles of individualism as they continue to lie to the citizenry.

Raped women in Madia compare to the raped country's resources and Mother Africa in general. Stratton explains how the mother trope has been used by writers to represent Africa. She postulates: "Senghor frequently employs a trope which also occurs, though sometimes in a different guise, in contemporary male writing: the embodiment of Africa in the figure of a woman" (39). The Negritudes believed the trope would give Africa a better image. Stratton explains: "a negative image of Africa as a savage and treacherous is replaced by a positive one: an image of Africa as warm and sensuous; fruitful and nurturing" (40). However, this image in the postcolonial Africa changes to one of defiling the country by the disloyal leaders as seen on the assault on the woman in the beach and this scenario is referring to most African countries under the leadership of the Black people. The rape is also committed by the responsible people in power to belittle women's crusade of empowerment and to

paradoxically maintain peace. Africans and their leaders who have been exploiting and spoiling their countries are addressed in this instance.

Images of suffering women represent a suffering country. The woman's attempt to seek help through screams is a resonant cry of the majority who still believe Africa could be redeemed. The eventual subjugating of the woman and murder represents the writer's eventual despair in ever having better leadership in Africa. Bukuru remembers the ordeal narrating the vivid details of the two-hour assault and says: "the woman's screams that had started just after 4.00 a.m. the male voices that tried to hush her up, the kicking and slapping that finally, silenced her" (AOR 55). The surrender by the woman compares to the cynicism expressed by the writer in ever getting better sane leaders.

The continued incessant but futile cry of the woman symbolizes the plundered country bleeding daily in the hands of greedy leaders. The deaths in the story are symbolic of the hopelessness and despair in the socio-political arena that has permeated the postcolonial nations. The diseased society eventually seems to completely disintegrate into total failure as evident in the girl who dies outside the Minister's gates while trying to get a chance to entertain them as a way of earning a living. Indeed, an attempt to rescue the state of Madia from Alhaji Askia Amin only lands the nation into a worse situation of the harsher military regime of Major Isa Palat. Ngugi calls this neocolonial writers' strategy: cynicism. He postulates: "to see reality in stagnation or in circles of the same movements is to succumb to despair" (Moving21). Ngugi believes they see future as bleak.

The prostitutes in the story stand for the postcolonial man who confusedly occupies an in between space; a psychological disorder that equals political disorder in the postcolonial nations. Just like the prostitutes, the postcolonial nation and man both politically and socially occupy disintegrating positions as they mimic the white man. John Bollard in “Language and the Quest for Political and Social Identity in the African Novel” explains the postcolonial self is always striving to be white as he quips:

the colonial consciousness becomes locked in a rigid opposition of white mask and black self, that permits no crossing of boundaries, splitting, negations from which a liminal sense of identity as difference might emerge the neurotics colonials that from diagnoses show an obsessive compulsion to imitate the colonizer other and to annihilate their own presence. (36)

Africans live in denial that their disintegrating morals have got no negative effects in them: they wish to believe it is not happening to them. Iyese a prostitute attests to work only by night “because the night gives us cover from prying eyes (AOR 131)”. The evils prevail when the whites continue to rule and control African Nations through strategies of neo-colonialism.

Just as the prostitute admits to experience a split within her so is Africa. Strangely, one body beholds their white counterpart’s ways and the other the African customs even when they know that only their original identity would rescue them, none dares abandon the benefits they get from westernization. Iyese confesses: “we don’t let them know our real names, and when we have sex with

them touching our real bodies is avoided. A prostitute carries two spirits within her” (AOR 132). In denial, just like the nation, she admits that she is always able to freely be herself. She says: “my real name is Iyese it is the name with which I get angry or feel happy with it, I smile my true smiles, laugh my deep laughter, and shed my real tears (AOR 132)”. A delusional belief in hiding from the reality cannot solve Africa’s problems.

Each successive regime turns against its own people with cruelty and violence. The elites all turn against the poor and weak members in the society. Prostitutes die every day in the hands of the militants. The judges, doctors and detectives all work in support of the government thereby imprisoning the truth and justice. The imprisonment of the rare, bold and courageous man Bukuru’s represents the imprisonment of justice. His persecution and eventual death also shows the hopelessness in the generations, a situation created by lust for power in the regime operators.

The mad character protagonist stands for the people in the society and further to the disorder in the society. Feder postulates that the image of the madman actually comments on society:

the very distortions of the powerful visionaries or isolated victims of the literature of madness are designed to portray the mind constructing and exposing its own symbolic framework out of fragments that all readers recognize as familiar- customs, attitudes, places, institutions, traits of sentences. (xiii)

The story of the madman makes us scrutinize society and recognize the allegory of derangement in its political systems, emerging cultural set-up and in its social setting.

3.2.4 Parasitic Creatures as Symbols

Postcolonial leaders are predatory and parasitic in nature for they revel in persecuting their subjects through sucking their blood till the victims become mere objects of ridicule. Simon Gikandi in “The Growth of African Novel” in *The Writing of East and Central Africa* in Ngugi’s novels notes: “Nairobi is always an aberration, an artificial creation associated with the neo-colonial elite, existing like that class as a social parasite to be dismissed scornfully” (241.) The urban space and its rich occupants is compared to a parasite. Further, he argues that Meja Mwangi looks at the city as the destroying organism of the contemporary society. He notes: “for Mwangi, however, Nairobi is a social organism with life of its own, brutalizing yet exciting” (241). The city though much desired by the young turns out to be very frustrating to the expectant youthful job seekers and poorly paid workers.

In *The Cockroach Dance*, cockroaches have been used as objects of torment for Dusman. They cause untold suffering and great predicament as evident in haunting his dreams and life. Their encounter causes him mental breakdown as they tease him, anger him even when he is sick and tired of his life. These predatory insects remind him about ruthless exploitative leaders who have escaped punishment. The image of predators that rejoice in his predicament coupled with an undesirable job frustrate his march to success in life. The

personification of cockroaches that tease and laugh at him is a harrowing experience. It is comparable to the harsh leaders who are responsible for the unemployment and underemployment, yet they are oblivious of the plight of the masses. The omniscient narrator observes:

it was getting so he could no longer stand the sight of a parking meter. They haunted his every dream. He dreams about them against them and their numbers. He had the craziest dreams, cockroaches danced and pranced in the dark empty holes in his mind, danced and laughed at him. Then in front of his unbelieving eyes, they mated with horny fireflies resulting in wide spanned, flaming dragon flies and giant wasps with long burning spears sticking out of the anuses. (CD 3)

The cockroaches in the dream are of great significance in the portrayal of the fearful atmosphere released by the exploiters who appear to be growing larger each day.

In spite of Dusman's planned revolution, his condition seems to deteriorate every day as he is craving for change in leadership. In his imagination, he has found a remedy for the cockroaches and fantasizes on getting rid of them in another sign of total mental breakdown. While plotting how to change his current economic and social status, he dreams about making more money like capitalists by inventing parking meters for the cockroaches. The narrator observes:

Dusman Gonzaga had dreamed some fantastic dreams the night before apart from dancing with all the women in Dacca house ...He had

installed miniature meters on the dirty kitchen table for the roaches that came in hordes to forage for crumbs. (CD 3)

This dream reveals the capitalistic ambitions imbued in the postcolonial man.

Cockroaches are used symbolically as tools of exploitation as they represent poverty, unemployment and suffering of the poor that never seems to decrease, change or give any sign of ending. Dusman expresses the futility of putting an end to the exploitative ways of the cockroaches. He laments:

Dacca house cockroaches did everything except get out and go away for good. They ate raw food, drank three days old milk, slept in reeking shoes and now this tail wagging dance in his bed. He would not be surprised at all if he found them smoking his cigarettes. (CD 150)

The cockroaches in Dacca House are likened to the leaders of the middle class who would never tire to oppress and exploit the poor thereby causing insanity in the Dusmans of this world.

While suffering from psychological disorder, Dusman tries to test his senses only to note that his sensory organs have become elevated and sensitive to his exploiters. Dusman's predicament is one aspect experienced by many other young people in a harsh political and social background. These are people suffering under greedy leaders and an ambitious middle class. He says: "some nights he heard the cockroaches plot against him. He did not quite understand their language but he got the message loud and clear" (CD 23). Dusman develops unusual alertness from his daily troubles with his economic status.

Cockroaches symbolize the mad city where “mad” people migrate in search of jobs and when there are none, they do nothing but congest the city as they idle around wasting their lives away in confusion. Dusman compares them to the confused roaches in Dacca House. He says: “everything in all directions and at the same time in no direction at all, very much like the confused roaches in Dacca House, a familiar pattern that unfolds itself every minute of the day” (CD 57). The writer depicts how absurd it is for the people to waste time in the city. Dusman wonders, “how would they ever justify the impotence of their youth to their offspring” (CD 58). This compares to the madness of rural-urban migration phenomenon in Africa of the 21st Century.

The cockroaches are also a symbol of an impending disaster; the life of the poor. The writer paints the picture of the cockroaches clouding the character’s thoughts represented by the ceiling. They almost blur his eye sight causing a squint and also multiply in his elevated emotions. “The cockroaches walking on the smoke stained ceiling above him looked an impossible black against the cancerous grey of the moldy ceiling” (CD 65). They tease Dusman while he is hungry. “the happy roaches must have eaten out that night. If they had not fed in the neighbours” (CD 65). Their determination to feed from anywhere irrespective of lack makes them to come again and again every night. Their refusal to listen to Dusman’s threats compare to the poor ones futile threat to their exploiters. “The cockroaches continued their curious ceiling dance above. He would starve them to death” (CD 68). They continued to laugh at his suffering just like leaders laugh at the poor. This only worsens Dusman’s life as

he appears to have a mutual hatred for the cockroaches and this explains one of the causes of his mental breakdown. As he explains the same to Dr. Bates, “roaches dance you know. When they have a good time in Dacca House they dance all day and all night. “I hate them,” then he added and “they hate me too I guess” (CD 136). This symbolizes the rift between the rich who are so selfish and unsympathetic to the miserable poor folks and only delight in the status quo.

After a confrontation with Tumbo Kubwa, cockroaches continue to stubbornly rule over Dusman. They defy his orders and sit on the ceiling watching him. This compares to his futile confrontation with Tumbo Kubwa, who does not listen to Dusman’s grievances but instead he dismisses him, calling him mad (CD 166). This is to show the bleak future for the revolutionist. Few cockroaches are caught in the trap (CD 176). This compares to the shrewd leaders. They are exploiters who commit crimes against humanity with impunity. Tumbo Kubwa exemplifies them; he lives in affluence by using young small girls as pawns in the game of exploitation. This is evident where he is running dilapidated, overcrowded and overcharged buildings as brothels and he gets no punishment.

Dusman recommends a revolution just as he plans to do with the cockroaches. His hopelessness in ever getting justice is illustrated, here:

he had stopped trusting in insecticides since he found a hungry cockroach gnawing at the plastic nozzle of a can of the most reputable insect decimator in the market. Nothing could kill Dacca House cockroaches

short of stepping on them or burning them. One would have to burn the whole building. (CD 189)

All efforts to amend the dire situation of the suffering poor are thwarted by the callous exploiters just as the cockroaches defy death. This realisation only makes life for the Dusmans of this world intolerable and just like Dusman, worsens their mental illness. It is a reflection of a decayed society that is a sick society far from redemption where wrong is right and wrongdoers continue to thrive thanks to the fangs of neocolonialism.

Rats are also a cause for worry for Dusman. There are too many rats in Dacca house. Their extermination by Sukuma Wiki's children excites him, the excitement compares to the thought of the poor people having a revolution against the blood suckers. He encourages the young boys' extermination of his perceived exploiters to represent his belief in the young being hope for the future.

The cockroaches and mice and are also compared to the poor people in Dacca House. They have refused to act; they suffer silently and are resigned to their fates (CD 212). The cockroach dance becomes even more tormenting after Dusman realizes that his only plan to punish Tumbo Kubwa and make him make Dacca House a habitable place lacks support from most of its residents. Their refusal to cooperate in his clandestine move to demonstrate against Tumbo Kubwa vexes him and equally worsens his mental disorder. He is more desperate than ever. "That night cockroaches danced on the ceiling on the floor and in Dusman Gonzaga's poisoned mind they performed their bewitching cockroaches

dance going round and round in ever widening circles” (CD 220). He laments: “how could people be cowardly, how could they be so blind to the blatant exploitation by Tumbo Kubwa that had them living in sewers and bathrooms” (CD 220). Dusman’s violence is a symbolic way of regaining his dignity. Fanon notes that “at the level of individuals, violence is a cleansing force. It frees the native from his inferiority complex and from his despair and in action; it makes him fearless and restores his self-respect.” (Wretched94). Dusman’s violence is a way of venting out his anger and frustrations. For a moment, Dusman feels like a hero as he unleashes terror to his fellow poor but nothing can change their cowardly nature.

In the *Arrows of Rain*, the roaches and the mosquitoes are part of torture meted on those who try to expose the government. Bukuru’s effort to crush and kill them compares to the poor citizen’s efforts to resist the harsh rule. The cockroaches and the mosquitoes represent the politicians who continue to suck blood from the citizens. Bukuru’s success in killing some of these parasites and watching them being feasted on by ants, only points to the success in the masses’ mission of eliminating their oppressive leaders. He remembers:

night fell in that cell long before it did outside in the deep darkness the mosquitoes attacked me in waves. I swatted at them until my arms became numb. Furtive roaches found my unshod feet as they scampered away. I brought my heels down and squished them. Pup! Pup! Came the sound of their stomachs popping open, rearing out their entrails. (AOR 62)

The mad man wins against the parasites just as his story survives and exposes the harsh regime.

The repulsive smell of the parasites that engulfs the cell air compares to the offensive deeds by dictatorial regimes to ensure they remain in power. The parasites make life unbearable for Bukuru, denying him sleep and reminding him of his tormentors. They suck his blood and threaten his life just as his persecutors do. He loathes them and laments, “then I told him about the cockroaches and bed bugs. The mosquitoes and their sad song” (AOR 62). Helplessly, the government doctor cannot save the prisoner and Bukuru has to bear with the parasites. Finally, he becomes a victim of their sad song and dies.

3.2.5 The Child Symbol

In *Arrows of Rain*, the absurdity of the socio-political circumstances of the state of Madia likens to the political, social and cultural disintegration of the postcolonial nations. The incident of murder of a young woman represents the injustices perpetrated against the young post-independent states of Africa by people in power. The state of Madia which echoes Nigeria and other African countries whose predicament is the same is equally plundered. The colonial experience is compared to a gestation period epitomized by a season of enslavement that the African continent was restricted to in the “womb” of the British. Bukuru compares the newly independent nations to a toddler. He says: “on 1 October 1960 our country had groped its way through the dark water of the

British womb and emerged into the world as a nation (AOR80)”. This refers to the eventual acquiring of independence.

The image of a foetus shows the struggle of the Nigerian societies to emerge as a nation-state. Decrying the exploitation of the newly formed Madia, Bukuru admits the mistreatment of the newborn Madia by self-serving leaders who exploit and plunder its wealth. In witnessing the hopeful nation, he notes that Madia is a rich nation with vast oil reserves. He quips: “this is promising...we could dream, we assured ourselves and transform our dreams into reality” (AOR 81). Ironically, the dream is shattered and lived by only a few. The greedy leaders plunder and loot the nation’s wealth threatening the young toddler to ever stand on its feet. The few beneficiaries of the national cake are represented in graphic images of people with “protruding bellies” (AOR 81). To emphasize their failed leadership that is manifested by their long sleep always holding their large bellies he describes an image of one of their ministers in a summit, “aired footage of the minister in delirious sleep, his hands hugging his bulbous belly, his mouth agape” (AOR 82). The minister stands for other greedy leaders and thus their large bellies.

3.2.6. Prison as a symbol.

The symbol of the prison is a reflection of the country itself under an oppressive government. It creates the image of a whole citizenry imprisoned by selfish, harsh rulers. Foucault and Deleuze in “Intellectuals and Power” characterize prison as the representation of absolute power where people are denied food, freedom and basic rights. They postulate: “what is fascinating about

prisons is that for once power, doesn't hide or mask itself it; reveals itself as a tyranny pursued into the tiniest details" (210). The idea of imprisoning Bukuru, an insane person, in the *Arrows of Rain* points to how the rulers have equally imprisoned the truth. They are dishonest and crave to protect their incompetent leaders. The bare prison compound is very filthy; a replica of the cells that harbour stinking unwashed bodies, mingled with foulness of things that come from within them: faeces, urine, vomit, blood (AOR 47). This comparison encompasses the whole country as well as many other African countries characterized by social evils such as corruption, prostitution, alcoholism among others.

Bukuru's derangement is not just a mental disorder but a culmination of guilt; a factor that makes him live in self-imprisonment in B-beach to try and bury the memories of having abandoned his own girlfriend and baby who faced death from being assaulted by one of the influential politicians. The courageous man is traumatized on seeing Iyese and the baby in a pool of blood. This situation causes psychosis. As he laments later while in jail:

even if it was not you in that room. Even if it was not the baby's father. Whatever the complicated facts of biology might be I should have been that boy's father that day. I should have tried to save him -you-as a father would. But didn't I was too afraid of involvement in other's intimate pain. (AOR 245)

Although he was willing, he could not master courage to help. Here, he admits his irresponsibility as a father. "I know I am a man who ran away from duty and

love”. Still, he confesses of the guilt: “I live with the shame of that abdication in this cell” (AOR 245). The guilt of not saving the vulnerable haunts him still; another self-imprisonment. The guilt of abandoning his child actually haunts him to death, his unfulfilled promise to the grandmother and to his dying father to fight injustices through the pen also haunts him.

In the cell, Bukuru claims to be tormented by their ghosts. They actually deny him more energy to live:

swish ...wish...is ...sh! I felt a tremor in the still air, then dead quiet a ghost entrance into the membrane of silence. Whose ghost was it visiting me, I wondered on this dark day? My father perhaps! (AOR 244)

The weight of the unknown ghost makes him shudder and wonder about his father, mother, grandmother as well as Iyese, the drowned prostitute or another victim in the cell. At this point, he succumbs to its will and it drains away his life leaving him dead.

All these symbols tell the story of the postcolonial nation. The suffering citizenry view themselves as subjects of the dictatorial postcolonial leaders. Unless there are socio-political reforms, the African citizenry continues to suffer in incarceration from their own black ruler.

3.3 Stream of Consciousness

Leech and Short identifies stream of consciousness as an art used by the writers to help the reader access the thoughts, feelings and attitudes of a character. They explain, “the representation of the thoughts of characters even in

an extremely indirect form is ultimately an artifice” (337). The style reveals the way a character views different issues and leaves it to the reader to judge.

In *The Beautiful Ones Are Not Yet Born* the writer uses the third omniscient narrator in exploring the suffering of the just, the poor masses and the disenfranchised citizens. First, through the thoughts of the conductor to show how the society alienates the poor people. On receiving the fare, he scrutinizes the money to see if there was a single person in his bus worth of respect. In his mind, a person who could afford to at least hold out a note even at the time of the month was his idea of a real man. Like many others in the society, he overrates the importance of money in defining one’s worth. The narrator watches him:

not so satisfying, the smell of metal coins. The conductor started stuffing them into his bag...Again his nostrils lost the smell of cedi’s marvelous rottenness, and they itched to refresh themselves with its ancient stale smell. (BOA 3)

The conductor like others in society holds money with lots of awe just as learnt in the capitalistic society. Later, he would be punished for his appetite for money. The lust for money would cause him mental disturbance out of guilt.

The protagonist Man conceptualizes corruption and rejection in the journeys he makes to work, to his house and to his friend. The writer collocates filth and failed institutions in the Man’s mind as a way of criticizing poor governance. All systems of government and social institutions are heavily weighed by corruption and all forms of evils. Beside the failed institutions are lots of dirt dumped around them. Man’s journey to the office is a torturous one

as he clearly analyses the society. Ironically, he thinks of how the leaders were professing cleanliness while nothing came out of their leadership. He observes:

it was at the Durbar that the little boxes had been launched in the words of the principal secretary. They would be placed at strategic points all over the city. They would serve not just as containers for waste matter but as shining examples of cleanliness. (BOA 8)

However, within no time these boxes would be covered with filth and be forgotten. He notes: “people still used them well, so that it took no time at all for them to get full. People still used them, and they overflowed with banana peels and mango seeds” (BOA 8). The dirt is all over even at the workplace and anyone who is not part of it is rejected. These thoughts reveal pessimism in a just person in the society. The ridicule is echoed when Man is incidentally spat on by the driver as he is lost in thoughts.

On top of the hill, the images of the Hotel Atlantic Caprice whose noise filters to the whole town is equally disturbing to Man as this is the place where corrupt leaders converge to spend their loot as they mock their oppressed citizens with the loud music. The night for those who are on night shifts becomes uneventful as their worries are made worse by their very own oppressors. Man uses juxtaposition to represent the anger in the poor masses. He thinks:

on top of the hill, commanding it just as it commanded the scene below, its sheer, flat, multistoried side an insulting white in the concentrated gleam of the hotel’s spotlights, towered the useless structure of the

Atlantic-Caprice. Sometimes it seemed as if the huge building had been put there for a purpose like that of attracting to itself all the massive anger of people in pain. But then, if there were angry ones at all these days they were most certainly feeling the loneliness of mourners at a festival of crazy joy. (BOA 10)

The building acts as a constant reminder to the poor of the mean acts of their leaders and the misery they caused them. It appears like a symbol of cruel authority over the poor.

The alienation visible in his job as well as with his family is, portrayed through his inner struggles. Man laments that all the workers at his work place were part of the oppressive system, a thing that saddens Man and isolates him further from all. The narrator observes how Man's intra personal conflicts ease in his solitude during the night shifts as if to suggest that his sanity could only be regained by ridding society of all its ills and dealing with the aiders of these social evils. "It was terrible but the oppressiveness of the office was not so heavy with the others gone" (BOA 26). The dissatisfaction continues without any hope anywhere. He worries: "the world was once again not here, not present with its terrible closeness, but something outside" (BOA 26). It is not different even back at home, the same loneliness in the workplace pursues him there.

Man is estranged from his family as he is unable to meet its demands. They keep urging him to embrace corruption as a fallback position to enable him provide for their needs. He calls them "heroes of gleam" (BOA 35). As he is alienated from his wife and mother, he attempts to ignore everything as he feels

cursed by his beloved ones silently. On entering his house, he is not sure at all of the welcome. He feels watched and despised by his wife and children:

and it is true that because these eyes are there, the air is filled with accusation, but for even that the man feels a certain tired gratitude; he is thankful there are no words to lance the tension of the silence. The children begin to come out of the room within. They are not asleep, not even the third little one. (BOA 41)

Being just in a corrupt society amounts to being fruitless at home, this situation appalls him. He tries to catch some sleep but he cannot, again we get to see his inner struggles. Life then becomes a total suffering for not achieving the wishes of his loved ones. Man is condemned everywhere yet for doing the right things.

On his way to visiting his friend, Teacher, whom he identifies with, a walk by the bus station reveals more of what ails the society as the man perceives it as the wrong drivers of the vehicles who continue to soil the 'clean your city cans' and waste time for the nation. On the road they keep blinding him with their headlights just as the leaders blind the citizenry making their journey to success as hard as the Man's. His journey to the Teacher's is characterized:

now and then the headlights of some oncoming vehicle came and blinded him and afterward the darkness was even deeper and more infinite than before, so that a little of the lost comfortable feeling of the man alone in the world outside, so unlike the loneliness of the beloved surrounded by

the grieving loved ones, came back to him in little frustrating sweet moments. (BOA 49)

Life for the just becomes but a musing.

The solution to Man again occurs to him as solitude being away from all kinds of corrupting forces. Feelings of a forlorn victim follow him as he watches Teacher lonely as well, all stark naked in his bed. He thinks with much regrets:

thoughts and images rose of the lonely man trapped at a bar, who does not drink but feels far more confused than all masquerading drinkers , and when the images came closer to gamble with his life, and therefore feeling the keen-eyed reproach of those closest to himself.(BOA 51)

A sermon with Teacher strengthens Man's resolve to remain just and resist his loved ones' pressure. Again, Man's vision is clear and he easily separates things as they should be after his long conversation with Teacher:

the man remembers times when his friend has been drawn to speak of something outside himself, and the things he believed were no longer so well hidden, and he had talked in the way he had, that parted everything so clearly into the light and shadow, the greatly beautiful things that could be and the starkly ugly things that are. (BOA 79)

Man has to accept the reality of a democracy that is since misused and people are free to even do the wrong things. A bitter realization it is. Reality leaves Man sick. Nothing can reassure the Man of a better country even hard work. His search for peace continues.

In *Nervous Conditions* the story is told from the first person point of view as an intimate account of the experiences of the African woman and her sufferings from the harsh and poor gender relations. The unfolding story is a revelation of the inner feelings of the colonial and now the changing African woman. Tambu details the resistance they face from their male counterpart who wants to defend his superior position. Tambu is preoccupied with her sibling rival Nhamo who took advantage of being a boy to mistreat his sisters and frustrate Tambu's effort of ever being able to go to school. She lists his early mistreatments:

At any rate, Nhamo's luggage was never cumbersome for him to carry. All the same, he would not carry it himself. Instead, he would leave something, a few books, a plastic bag anything as long as there was something, at the shops at the bus terminal...so that he could send Netsai to fetch them as soon as he arrived home. (NC 9)

A lot of strife ensues between the siblings and always the woman becomes the sore loser in the society.

All favours extended to the brother hurt her and form her early painful repressions at a tender age. She resents the welcoming rituals done only for the boy. She hates having to chase and kill a cockerel for Nhamo. Her exasperation is represented in her irritation each time she did it. Again, she recounts her feelings:

how I hated the whole process of enlisting Netsai's help to head off the escape, growing irritable as I lunged for its wings and clutched empty air

until finally I caught it, protesting and cackling in its strident voice until, sensing the inevitable, it was quiet. Nor could I bear the smell of blood that threatened to suffocate when boiling water was poured over the headless to loosen its feathers. (NC 12)

Tambu's disgust for all that is done for her brother results in her belief that her brother was undeserving of any favour as he did nothing beneficial for the family. She again hails the death of her brother as a reflection of her nervous condition. She says:

this was not all that was unpleasant about our brother That Nhamo of ours had hundreds of unreasonable ideas. Even after all these years I still think that our home was healthier when he was away. (NC 10)

Tambu notes how she takes up the role of always helping the mother with her home duties as all the men watched her. All these observations bother her, again she thinks:

the thought of my mother working so hard, so alone always distressed me, but in the end I decided to prepare the evening meal so that she would be able to rest when she returned. For I knew that if there was work to be done when she finished her watering, she would tire herself further to do it. (NC 10)

Unfortunately, being a woman justice is hard to get.

Tambu stands out ready to fight the patriarchs and when she unsuccessfully hits Nhamo as he teases her, she registers her frustration but it acts as a foreshadow of her eventual triumph against her male oppressors. She

laments at being stopped from her public brawl with Nhamo, “I could not feel the cut. Tears of impotent rage threatened to decompose me. I blinked them back and told Mr Matimba that Nhamo had stolen my mealies” (NC 24). She comes out determined to get educated and fight her male counterparts.

Besides being haunted by her brother, Tambu’s father occurs to her as a failed masculine who also threatens her search for freedom from the oppressive patriarchs. The father forms some of her most demeaning and embarrassing moments in her life. She imagines how her lazy father would go begging for money in order to raise fare to go and pick his young brother who was arriving from England. In despise, she explores how he begs:

‘Vakomana, Vakomana,’ he must have said, holding his head in his hands and shaking it, possibly even striking his forehead with the flat of his palm. Did you ever see the like of the things that are happening here at your home? I would never have thought it possible myself. That Mukoma could actually pack his things and leave the mission to go to overseas, stay there for five years and come back to find nothing, not even a goat...it shames me truly.(NC 31)

Tambu enters her father’s mind and gives us a partial view of her father’s beggary attitude. It registers as one of the embarrassing trait in the disempowered patriarch who is her father. In disapproval, Tambu believes she should also occupy the same position as the men in her society. Her father is again reluctant to let her try her luck in the farm and raise her fees and when he does, he only thinks it wouldn’t cost him much. She is convinced that is the only

reason he gives a green light. She explains, “a little seed was not a large price to pay to keep me quiet” (NC 17). The father remains unconcerned about her plight.

Then, her being denied to go and welcome her uncle equally angers her. She thinks, “yes, I was very irritable on that occasion, the occasion of my uncle’s return , which should have been for me as it was for everyone else a sublime occasion”(NC 38).In a repetitive way, Tambu laments the discrimination meted on her as a girl and resolves to be rebellious. She explains her resolve:

I was fortunate that my father was so obviously impossible otherwise I would have been confused. Under the circumstances the situation was clear: there was no way of pleasing my father, nor was there any reason to. Relieved, I set about pleasing myself, which antagonized him further.
(NC 34)

Unable to get justice, Tambu creates her own justice by ignoring the patriarchs’ wishes.

Tambu despises the brother, his growing male ego and his unsuccessful budding elitism. From teasing her, he now resorts to assuming the same position with the uncle’s westernized children. Tambu considers this unforgivable. This highly disturbs her, she quips:

as for my brother, I was thoroughly disgusted with him. Nhamo takes after my father in the way that he could effuse over anything that was necessary too. Therefore I was not surprised when he suddenly stopped

leaping in the central regions of Babamukuru's domain in order to stake his claim on our clean, kempt cousins. (NC 37)

Nhamo becomes a threat to Tambu snatching all that is meant for her. He threatens to steal even the cousins away. This preempts his later excessive pretence to be white such that he hates his home and roots.

The fate of a girl haunts and hurts Tambu. Besides being denied to go and meet the uncle at the airport, she remains insignificant throughout the whole welcoming ceremony. This upsets her the way she is cut off from all; even her own cousins and the truth of being a mere girl reasserts itself. Hard to hide her indignation, Tambu registers how she feels about everything:

whereas before I had believed with childish confidence that burdens were only burdens in so far as you chose to bear them, now I began to see that the disappointing events surrounding Babamukuru's return were serious consequences of the same general laws that had almost brought my education to an abrupt, predictable end. It was frightening. I did not want my life to be predicted by such improper relations...curling my lips at Nhamo and my cousins I departed, flouncing, surlily, pointedly, out of the house to the kitchen ;there, thrusting a log into the hearth so viciously.(NC 38)

Sadly, unable to change the male dominated society, Tambu displaces her anger on the only accessible thing: the logs and the cooking pot. The only place she was relevant. These events form her early painful repressions. Her rescue only comes with Nhamo's death.

Introspectively, Tambu documents her change of life at Babamukuru's. Her uncle endeavours to shine as a school headmaster as well as a highly honoured patriarch from a Whiteman's point of view. She marvels at the elegance displayed at her uncle's to the extent of feeling that she would also lose her head like Nhamo. She observes this of the splendour:

Babamukuru's taste was excellent, so that where he could afford to indulge it, the results were striking. The opulence of his living room was very strong stuff, overwhelming to someone who had first crawled and then toddled and finally walked over dung floors. Comfortable it was, but overwhelming nevertheless. Some strategy had to be devised to prevent all this splendor from distracting me in the way that my brother had been distracted. (NC 70)

These worries envisage her journey too as a westernized woman like her new found friend and cousin Nyasha. Tambu now looks better in new clothes. This is just a start as later she changes and is completely western. She thinks of her metamorphosis as "my reincarnation" (NC 94). Tambu acquires education and is distanced from traditional aspects like marriage, dominance from patriarchs and she easily refuses to accept the idea of a wedding for her parents.

Observing that Babamukuru tries to retain his position in the traditional set up by leading his family as the senior most patriarch despite being unable to rule his own house. This results into his nervous condition. Tambu laments:

Babamukuru talked to me calmly, authoritatively and at length, told me how disappointed he was that I had grown so rebellious when he was

doing so much for me as an example of filial virtue for his wayward daughter to follow. Babamukuru said I had to be punished for my disobedience. (NC 171)

Tambu critiques the uncle's misinformed way of imposing on the woman in his compound, including her. She believes it is a futile fight he had lost with Nyasha and now her. The whole story occurs in Tambu's mind to document her struggle in a male dominated world only to be spilt into a western world that is more flawed like in the convent where she was treated lowly for being black.

3.4 Use of Contrast

Contrast is a central technique that reveals citizens' life in the sprawling slum and in the suburbs of towns. This kind of contrast comes out as represented by Fanon who says:

the settler's town is a strongly built town, all covered with asphalt and the garbage cans swallow all the leavings, unseen, unknown, and hardly thought about, the settler's town is a well fed town and easy going town, its belly is always full of good things, the town belonging to the colonized people or at least the native town is a place of ill fame people, men of evil repute, they are born there, it matters little or how they die there, it matters not where nor how. It is a world without spaciousness. Men live there on top of the other. The native town is a hungry town starved of bread, of meat, of shoes, of coal of lights. (39)

The imagery of a vivid description of the suburbs in comparison to that of the slum is as represented in *The Cockroach Dance*, which reveals a sickening difference in the socio-economic divide. The conditions in the slums are dehumanizing and depressing to the poor folk and the gap between the rich and the poor is evidently unfair. Dusman describes:

here in the suburbs the air was fresher, the view quieter and more attractive. The cedar and the keiapple fences were well trimmed the great lawns hedged with roses, bougainvilleas, hibiscus, morning glory and other hybrid flower bushes he could not name. (CD 39)

Further, the difference illustrates the sufferings of the poor in the hands of the rich people who are seemingly sane and their places appear to be out of order. They mistreat and despise the poor.

On the other hand, Dusman describes how squalid Dacca house is as an effort to highlight the suffering of the poor:

each room was just slightly larger than a giant packing crate, completely independent of the others, but they all shared one toilet, a shower room and shower. Apart from the alterations, nothing else was touched. The dirty peeling paint remained dirty and peeling, the leaking roof stayed leaking, and any windows that had not been fortunate enough to have window panes stayed without window panes. (CD 84)

A big gap separates the rich and the poor; everything that is related to the rich is a reminder to the poor that they are of lower stature.

The harshness and the meanness of the rich only makes them deranged and this only worsens with their lack of intervention to help even the messengers like Dusman, making their work worse. Dusman recalls how ruthless the dogs were yet no one helped, “rarely was any attempt made by the owners or servants to keep the dogs from this nerve tearing practice” (CD 40). The rich remain indifferent to the plight of the poor; in fact, they wish them away.

The contrast between the Meter’s Superintendent and Dusman is evident as the latter represents the poor, who merely exist while the former is on upper social strata. The poor folks are thin from hard work and meagre wages as opposed to their bosses’ affluent lives. The contrast satirises a society where the bosses continue to grow bigger from ill-gotten wealth while the poor languish in poverty. The narrator describes Dusman’s boss:

the Meters Superintendant was forty-five and big and round like a giant log hive. Though he had a small frame than the meter readers he had three times as much weight distributed haphazardly over his chin, cheeks, belly and enormous rear end. (CD 44)

The different body sizes easily reveal the exploited who is thin from endless assignments and the exploiter who is very fat from sitting idly

Further, the Boss’ mental illness juxtapose with that of Dusman. Mr. Kimende, the Boss, is power hungry and he worries about losing his job to a tribalist. He represents the rich who are drunk with power; he dreams of promotions. Such a character suffers from megalomania. On the contrary, Dusman is sick because of the deplorable conditions at Dacca House where

blocked toilets, congested rooms and hunger are the order of the day amounting to hating all that penury something he mentions to Dr Bates. He refers to the plight of the poor as “the faceless ones” which implies their helplessness. The parking meters and the underemployment that don’t quite fulfill him form a catalogue of his complaints to the psychiatrist.

In *Nervous Conditions* the writer uses contrast to narrate the drastic changes in her cousin’s mannerisms, Nyasha, especially her dress code after she went to England. Tambu observes her restlessness in whatever she was wearing as if she knows it is wrong. Tambu notes: “I shouldn’t have worn it, her eyes seemed to say. Unfortunately, she had worn it. I could not condone her lack of decorum” (NC 37). She also notes their preference for English in place of Shona. Further, their attitude towards the countryside and its people had changed. They now adopted a condescending attitude despising the village. Tambu notes about her cousins:

I remembered speaking to my cousins freely and fluently before they went away, eating wild fruits with them, making day ports and swimming in Nyamarira. Now they had turned into strangers. (NC 43)

However, their newly acquired status does not seem fulfilling at all. The resulting social illness is reflected in Nyasha who becomes a dullard and disturbed character with a gnawed spirit. Tambu quips:

yet each time she came I could see that she had grown a little duller and dimmer. The expression in her eye’s a little more complex, as though she

were directing more and more of her energy inwards to commune with herself about issues that she alone had seen. (NC 52)

All this happened when they were away in England. Even when Western ways were considered superior by the black people practically they failed to be as fulfilling as expected.

Tambu further observes that her cousin must have had a yearning to re-learn the Shona ways from the way she silently watched her and rehearsed what others said. "In this way I saw her observing us all. She said little, but sometimes her lips would move to rehearse the words when someone used complicated language." (NC 52). Nyasha's sadness emanates from an internal crisis precipitated by her wish to be an African or white. Tambu says:

it would be strenuous, disturbing too, to have to share a room with Nyasha, who was more so and taciturn who made me feel uncomfortable because something had extinguished the sparkle in her eyes. (NC 68)

Nyasha smokes cigarettes and is very rude to her parents. Tambu thinks if Babamukuru would find out these bad western habits he would kill her. All this acquired mannerisms are mostly displeasing and seemingly deranged.

The same dissatisfaction is evident with Tambu's anglicized uncle, he is not as happy as he appears even with all the wealth and education from England. Tambu's misconception of her uncle deity-status stems from the unimaginable luxury reflected in the elegant, extraordinarily big clean house. However, the reader learns eventually that this house was not as clean as it was falling apart with many conflicts just as it accumulated lots of dust. Worse still,

he has a resentful wife who feels oppressed, a daughter who feels overruled and a son who hates their ways. Tambu says: “Babamukuru was God, therefore I had arrived in heaven. I was in danger of becoming an angel or at the very least a saint and forgetting how ordinary humans existed” (NC 70). Nyasha reveals that her parents detest her anglicised ways yet it is not her fault. Her parents’ complaints centre on the disrespectful nature she assumes and lack of decency. The deranged and alienated Nyasha is forced to seek medical attention. This incompatibility with the society is defined by Erich Heller in *Psychoanalysis and Modern Literature* thus:

human existence is choice, resignation, sacrifice and indeed, neurotic repression if a man has to make his inescapable choices under the dim enforcement of social norms he no longer believes in. (NC78)

Ultimately, her failure to reconcile with her African society breeds madness.

3.5 Metaphors

G.R. Boy Stones in *Metaphor and Allegory* refers to a metaphor as direct transference of meaning when two things resemble each other. He explains:

the underlying analogy is formed in accordance with three basic constraints: that of similarity (that is there has to be a point of initial resemblance between the two domains), that of structure, the single elements in the source domain and the target domain are paired together thus creating a network of relations and that of purpose affecting both the

way in which the potentially innumerable similarities and relations are chosen. (35)

A metaphor is a way of representing one thing as another on the basis of sharing something in common and especially in a certain context.

Paul Ricoeur *The Rule of Metaphor* concurs with this view by confirming that a metaphor links two things that share something in common. He says that “metaphor among the figures of signification is defined specifically by the role that the relationship of resemblance has in the transference from initial idea to a new idea (205)”. In the selected texts of this study, the writers use metaphors to reveal the real situation in postcolonial countries in terms of gender inequity, political oppression and changing cultural identities.

In *The Beautiful Ones Are Not Yet Born*, corrupt characters are viewed to be fair while the incorruptible ones are taken to be mad. The image of the corrupt merchant depicts him as a pig and is demonized further by his ordinarily many teeth which the man refers to as “generations of teeth” just as they compare to generations of the same injustices in the society. The dental formula image implies that teeth are for eating ill-gotten wealth as perceivable in this corrupt merchant likened to a dirty pig. He notes his effort to say his corrupt deal and offer a bribe. He notes: “the flesh of the snout accomplished a grotesque retreat from the teeth...” (BOA 28). His offer of money in exchange of a small favour of being allocated a wagon is met with coldness that he abhors and condemns.

In the same way, in *The Cockroach Dance* the experience at Dacca House is unbelievable, abnormal as the residents are living in deplorable and inhuman sanitary conditions. The people of Dacca House metaphorise alienation; alienated by poverty from decent living and from the rest of the decent world. The physical appearance and life of character dubbed Chupa na Ndebe's manifest the plight of the poor folks in the city. Chupa na Ndebe spends his whole day collecting garbage hoping that these bottles would actually redeem him from poverty. The writer uses repetition to show the absurdity and futility of the poor folk's existence in the city. Dusman observes:

he had every conceivable bottle in his collection: spirit bottles, wine bottles, cooking oil bottles, fruit juice bottles the whole lot. Apart from his bedding and the tinsmith kit he used to mend old pots and pans with his room contained an incredible amount of rubbish and old bottles. (CD 61)

As an unemployed garbage collector, he is not only interested in bottles but collects scrap metal, old newspapers old cast off clothes that could be patched up enough to cover a warehouse.

The situation shows the abnormality of the poor man's life experiences before desperation drives them to a mental illness. His effort equals his own hopelessness and his own life is as absurd as his dressing. A vivid description only singles him out as a mad man though he is driven to such a situation by poverty. A description of him tells it all:

Sometimes Dusman met with Chupa na Ndebe hauling his laden jute sack through the suburban streets from one rubbish can to the next, collecting odds and ends. Sometimes all Dusman could recognize was the over patched pants seat sticking out of a garbage can as the old man buried his body in the trash, sorting through rotten food, cracked china, chattered glassware, old shoes, empty food cans (CD 41).

Chupa na Ndebe merely survives in the city in the most awkward way.

The man with his wife and child who are living in the bathroom that fits only a narrow bed while everything else is stuffed under the bed is the ultimate metaphor of poverty. His name and life in the bathroom together with his family represents abject poverty. The narrator wonders: “how do they create life in the bathroom” (CD 15). He lives next to a flooded lavatory as Dusman explains to Tumbo Kubwa: “no one should live in a bathroom even for free” (CD 15). Sukuma Wiki and his wife too live in a small room with their many children. His name suggest hardship of life that is confined to a hand to mouth kind of survival. Indeed, he hawks vegetables in the city to raise money to take care of his big family. For the poor, life in the city is a mere existence. The people in Grogan Road are either petty thieves as even the most useless things. Dusman cannot open his window for fear of thieves. He explains:

he could not open the window for fear that if he dozed off, someone would pole-fish his clothes or steal the curtains. Tattered as they were, curtains could still fetch a price somewhere in the city. They could be

sewn into bedding or be cut up to make clothes for some barefoot children. Nothing was ever beyond salvage on Grogan Road. (CD 64)

The escalating crime and despair is a portrayal of the wretched lives led by the poor in the urban spaces.

The level of desperation of city people's life style is seen through men who oscillate between sex, women and idleness. In spite of the many STDs, the loose and immoral group keeps catching new diseases and visiting Dr. Patel's clinic. The metaphor below registers Dusman's disgust for the idlers in the city: "the milling masses sweat sticky black pitch, their shoes stink, and gasping for breath; they open their shirts and try to cheat one another of the little cool breeze" (CD 57). The idea of the idle people living in the city is ridiculed; they are so many that they even compete for air. All they do is busy themselves with car accidents, street brawls. "They collect around minor car accidents, get together at street brawls to cheer their favourite warriors, stand solemnly together reading disaster headlines at news-stands" (CD 58). Dusman wonders how they would ever justify the impotence of their youth to their offspring. Dusman attempts to get them out of the city through writing to the editor but his mission proves futile. It draws our eye to why such madness could never end as nobody is bothered to remedy it. All these people are metaphors of poverty and despair living in the city.

In *Nervous Conditions*, Nhamo's behaviour towards the sisters make him a metaphor of oppression and torment and as he is directly linked to the cause of his sister Tambu's mental disturbance. The male chauvinistic tendencies

make him to mistreat his sisters as he demands of them to run his errands. Their resistance is met by ridicule and oppressive ways as he suffers from superiority complex. He expects to be treated like a superior being because he is a man in his society. He therefore waits for his sisters to do everything for him even catching and preparing a chicken for him when he visits. Tambu disagrees with this, “Nhamo will catch it himself. If he wants to eat chicken, he will pluck it and cook it. This seemed a fair division of labour” (NC 12). However, fair play has never been his intention. She notes: “Netsai’s beating because of the luggage should have made it clear that Nhamo was not interested in being fair” (NC 12). Nhamo emerges as a metaphor of torment as indicated in his acquired attitude and outlook towards the fate of his sister in their family who are tormented in a manner that causes a lot of bitterness in his sister whom he tells she wouldn’t go to school as she was a girl. He reminds her: “but you can’t study, wanting won’t help it’s the same everywhere. Because you are a girl” (NC 21). We expect Nhamo to be modern and therefore assist the sisters but the converse is true.

When Babamukuru chooses to go with Nhamo to the mission, the latter blows his own trumpet that the choice was based on his brilliance. At this level, he mocks Tambu centred on her female gender that deserves no opportunities for acquiring formal education. He tells her: “did you ever hear of a girl being taken away to school? You are lucky you even managed to go back to Rutivi. With me it’s different I was meant to be educated” (NC 49). Nhamo’s attitude intensifies the sibling rivalry that makes Tambu to hate him even in death.

Nhamo's change in size and physical grooming only points at his internal struggle to be like a white. It is however futile just as Tambu laments: "I wanted my father and Nhamo to stand up straight like Babamukuru but they were cringing" (NC 50). The mother bitterly tells Babamukuru "you and your education have killed my son" (NC 54). Unsuccessfully, he neither grows to be a powerful westernised man nor succeeds as a patriarch, he dies.

3.6 Use of Irony

Leech and Short explain irony as "a double significance which arises from the contrast in values associated with two different points of view" (278). He explains it further as a combination of words which conflict with the expected. Writers use irony to satirise postcolonial identity issues which are prevalent in the society. In *Nervous Conditions*, the story starts with Tambu who is not sorrowed by the death of her own brother. It is through Tambudzai's memories that we are able to deduce the distance and bitterness between the two siblings: Nhamo and Tambu.

Nhamo internalizes his social role as a boy in his patriarchal hegemonic society and worsens it by embracing western values that mutate him into a hybrid male. In his wealthy uncle's homestead, he ironically transforms into a spoilt boy who despises the village contrary to his parents' expectations. In breaching all the promises to his sister, he emerges as a villainous character who displays absurdity, and a non-conventional novice who wants special rides home instead of walking back home like his fellow villagers. Tambu complains:

could not understand why my brother disliked walking so much especially after being cramped in an airless bus...Besides the relief of being able to stretch your legs after such a long journey...The road wound down by the fields where there were always some people with whom to pass ten minutes of the day enquiring about their health...Admiring the broad leafed abundance of the maize crop when it was good. (NC 2)

Tambu is amazed by her brother's sudden hatred of all that was good in the village. He acquires tendencies of acculturation; an indication of his nervous condition.

Tambu continues to note how Nhamo changes,acquiring an abnormal behavior; he hates his home. Even though the family works very hard for his welfare he terribly lets it down. She notes:

Nhamo, if given the chance my uncle said would distinguish himself academically at least sufficiently to enter a decent profession with the money earned in this way my uncle said. Nhamo would lift our branch of the family out of the squalor in which we were living. (NC 4)

Ironically, Nhamo does not live up to his family's expectations but instead education drifts him away from his family and his community. Tambu remembers:

all this poverty began to offend him after he went to the mission, in a way that it had not done before. Before he went to the mission, we had been able to agree that although our squalor was brutal, it was

uncompromisingly ours; that the burden of dispelling it was, as a result, ours too. (NC 7)

On the contrary, Nhamo now avoids their home and when forced to go there for holidays he avoids doing any work at all. This provokes her sister's hatred for him.

The writer associates Nhamo's deranged condition, total alienation, and indifference to his extended family; to the white ways, she captures this by noting the contrast in the environment before the coming of the white men and building of the council house. This compares to Nhamo's change. After colonisation, Tambu remembers: "the rivers, the trees, the fruits and the fields. This is how I remember it in my earliest memories, but it did not stay like that...the government built its District Council Houses less than a mile (NC 3). This analogy of floral world compares to the change in her brother. Besides despising all that was native, Nhamo wants to still continue enjoying privileges from his patriarchal society.

Nhamo's demeanor of eating his cake and still having it is visible in joyous attempts to combine cultural aspects and new ways: a selfish futile move. The acculturated Nhamo is torn between the western values and traditional African male dispositions; a path that leads him to his death. His mother laments to Babamukuru that Nhamo knew much before he had gone to the mission as Tambu comments on her brother's sudden change. She says:

Nhamo knew a lot of things in those days. He knew more than he did when he died. For instance, he knew that when he grew up he was going

to study... He knew that it would be up to him to make sure that his younger sisters were educated or look after us, if we were not, just as Babamukuru had done and was doing for his brothers and sisters. (NC 15)

Tambu decries Nhamo's sudden forgetfulness on how the mother had struggled to raise fees for him in the same bus terminus that he now despises. He makes evil efforts of stealing her mealies thus derailing his sister's plan of doing petty-business to raise school fees to enable her pursue formal education. Rather, he proudly identifies with the errant Nyasha, and Chido, his uncle's westernised children, whom he believes are of his newly acquired status since he joined their homestead. His conversation with them reveals more of his futile attempt characterized by his broken English that symbolizes his futility in pursuing Englishness something that eventually kills him.

In *The Beautiful Ones Are Not Yet Born* it is ironical that, Man's refusal to take the bribe only makes him condemned as an insane being. The one who refuses to take bribes feels alienated and condemned in a corrupt society. He says: "the man looked at the face before him, pleading with the words of millions and voices of ages and he felt lonely in the way only a man condemned by all things around him" (BOA 31). The visitor is angry with him, the way the upright get angry with the perverse.

It is also ironical that as others complain of lack of basic needs, politicians continue to ride in limousines and also swim in wealth as evident in Koomsoon's wife who does not want more groceries as her fridges are too full.

The irony is revealed too when Koomsoon delights in taking only imported things. Things that are too expensive for a common man who elects him time and again to represent him. His wife shuns greeting her fellow towns' people as exemplified when she briefly stretches her hand to Man yet professes service to the citizenry.

Families and loved ones pressurize their people to strategize on corrupt deals as they desire good lives. Man's wife is contemptuous of his refusal to take a bribe as she ridicules him: "and like an onward Christian soldier you refused" (BOA 43). She calls him the proverbial *chichidodo* as he likes the good life but refuses to be corrupt. She also rebukes him for exempting himself from the boat's project while she thinks and observes that they would all benefit. Man registers his feeling of alienation only through a paradox as he says: "the reproach of loved ones comes kindly when it comes in silence" (BOA 46). This is when he is haunted by his impotence and confusion of whether to be just and remain poor. This situation that 'Oyo' his wife refers to as 'crawling', the impatience of the loved ones haunts the man into madness.

Man chooses to make a long journey in search of sanity though there seems to be no hope. His disillusionment is only registered in a hopeless night in what he calls a dark tunnel, the night engulfs him and it is heavy with the water and salt of the sea that symbolizes the social evils that inevitably Man may not conquer. The lights that vaguely illuminate the night compares to him and his futile effort to change his ailing society that only calls for more other sleepers.

The just men are considered unnatural for trying to escape the inevitable decay of life.

In *The Cockroach Dance* Tumbo Kubwa professes Christianity yet he is a selfish maniac suffering from grabbing disease and though he professes Christianity, he delights in the suffering of the poor. He subjects poor folks to deplorable living conditions, his own cousin the Bathroom Man, Dusman laments: “he was embarrassed for the Bathroom Man, ashamed that anyone should live in a dark bathroom like a slimy, black African toad” (CD 66). By congesting people, he claims he is doing God’s work by alleviating the countrywide housing problem yet he is motivated by greed for money. Dusman considers it immoral that Tumbo collects money from brothels; this bothers him. As revealed, he could not even dare enter the small dingy rooms he had built and enjoyed the tax free money from girls. He maligns the poor whom he condemns and blames their situation on laziness. The writer notes: “he professed the meek would inherit the earth and the poor, the lazy-boned ones would eat in heaven” (CD 152). In this light, he suggests he deserved the money and the poor earned their poverty. He mistreats the poor and aligns himself with God.

Through irony, the plight of the poor masses is well brought out. Their suffering is attributed to the people who are supposed to advocate for their redemption. These are people who are either elected leaders or are privileged to have more wealth.

3.7 Epistolary Mode

Epistles are letters, writers use this style to give intimate details written by a character to another. The epistolary mode in *The Arrows of Rain* has been used a form of therapy and as a way of bridging the psychological distance between a father and a son. It compares the past and the present. It is through this mode that Bukuru tries to go back to the Oguagua he was, in search of healing. He revisits his earlier journalist's life and remembers his encounters with the high and mighty in the country. His indulgence in beer and women causes his eventual downfall as he is torn between sacrificing his safety for a woman and the country. He prefers to rescue himself and betrays them.

At the end of Bukuru's long letter to his son, he is unable to resolve his conflict with his irresponsible past and so he chooses to die and therefore gets completely alienated from the world. He says: "I had hoped that telling my story would pacify the demons that inhabited my memories. Then your story shattered my illusions now I know that my story was unfinished" (AOR 246). It is through the same mode that Iyese tries to reach out to Oguagua to fight injustices of Major Bello. Out of fear, he declines to help and she is finally killed.

In *The Cockroach Dance*, Dusman uses letters as a way of communicating to the relevant authorities. First, he seeks for a solution for the large masses of idle immigrants. Letters to the editor are futile recommending jobs to the idle youth or getting a way of decongesting the city. He writes: "give them a job, force them to work, or take them out and let the army use them as

dummies” (CD 58). The article never appears in the dailies but it is ignored. Other letters are also ignored on the same issue.

3.8 Conclusion

This chapter focuses on the devices used to propel the work in a literary discourse orientation. Figurative language as evident in symbolism spells out the disorder that leads to derangement. The chapter describes the writer’s role in creating symbolic characters such as Man in *The Beautiful Ones Are Not Yet Born*, as well characters like Tambu, Nhamo and Babamukuru in *Nervous Conditions*. Symbolism is also evident in the use cockroaches and rodents which stand for persistence of the underprivileged in contemporary society.

Writers have also applied stream of consciousness as a literary device to capture the imagination of the reader. In addition, there is use of contrast technique which enhances the exemplification of characters and situations that advanced the malaise of derangement in society. The selected authors have also incorporated metaphorical language as a way of making their points on deranged characters in their works. Irony also features as a device that selected writers apply in voicing and addressing the issues of deranged characters.

To some extent, some situations are paradoxical as is the case of Nhamo when his parents as well as his community have great expectations but unfortunately his demise spells doom and a state of helplessness. Ultimately, the application of epistolary mode helicopters the communication between

repressive regimes and critics in contemporary society as evident in Bukuru in *The Arrows of Rain*.

This chapter portrays how language is a vehicle through which writers give their message to the readers as the only way of crafting a vision for their societies. The figures of speech used in the chapter help us to keenly endeavour to decipher their implied meanings in relation to the contemporary society.

CHAPTER FOUR ALLEGORICAL REALITIES OF DERANGEMENT

4.1 Introduction

This chapter focuses on how the selected writers depict the issues that riddle the postcolonial nations. Da Silva in *The Luxury of Nationalist Despair* notes that a writer and especially the postcolonial one has always served as a custodian of history which is important in shaping the future of a nation. He states: “deconstructing the past becomes the means through which that past can be recuperated, rewritten, made usable” (8). Written texts allegorize the historical realities of a nation and foreground serious issues in a society. Further, Da Silva emphasizes, a writer’s duty in transforming society especially during changing times. He says:

the issues of truth, history, identity, colonialism and cultural and geographical dispossession are intrinsic to a literature concerned with the place of the writer in a society marked by cultural and national ambivalence. (13)

A writer serves as the conscience of the society and as such should comment on society with the intent of changing it. Consequently, the postcolonial writer preoccupies himself with the issues affecting the contemporary society. Frantz Fanon propounds in that national consciousness has been a total let down, a sort of disillusionment to most postcolonial states. He states:

national consciousness instead of being the all-embracing crystallization of the innermost hopes of the whole people instead of being the immediate and most obvious result of the mobilization of the people will be in any case an empty shell a crude and fragile travesty. (Wretched 156)

Nationalization after independence remains a sham and bent on benefitting the ruling class. This has attracted lots of criticism.

This chapter explores allegory as a motif of derangement that lies within critique of social evils in postcolonial states. This is especially displayed by the major conflict between the rich and the poor. The rich are the authors of doom and major cause of affliction that causes madness among the poor through their exploitative ways. It is through lots of courage and resilience like the lesson learnt from the deranged that the citizenry can ensure there is good leadership. A tolerant society must emerge to accommodate and nurture the new generation

that belongs to in-between world: an ignored space. The poor must fight for their rights in the place of work. Again, strong determined women, though perceived as mad, have the courage needed to change harsh patriarchal tendencies in the society through hard work and getting educated.

In this chapter, the role of the “mad” protagonist in a changing society as represented in the novel is interrogated. The writers envision change in the political systems, social systems and in cultural identity seen through the subject of derangement.

4.2 Social Change

Social change involves social order of a society. Those are changes in social institutions, social norms that govern behaviour and social relations. Ngugi wa Thiongo in *Writers in Politics* agrees that literature comments on a society’s experience and maps its development in changing times. He says:

literature as a product of men’s intellectual and imaginative activity embodies in words and images, the tensions, conflicts, contradictions at the heart of a community’s being a process of becoming. (5)

Indeed, literature imitates society. In *The Cockroach Dance* the writer attempts to explore the plight of the poor living in the cities, he contrasts them with the few rich. As well, he looks at the effect of the precedence set by the white man in terms of capitalism, western cultures and their religion. He expresses pessimism of Africa ever being redeemed; he examines how those who pursue change are regarded as abnormal.

The writer uses motif of derangement in *The Cockroach Dance* to explore the widening gap between the poor and the rich in the African setup. Ngugi admits that, “the product of a writer’s pen both reflects reality and also attempts to persuade us to take a certain attitude towards that reality (Writers 7)”. Through the novel, the urban reality is brought out, the poor in the city are either condemned to joblessness, underemployment or are doing indecent jobs that are socially unacceptable for survival. However, this is not true to all. On the other hand, a few rich people have continued to thrive from the poor man’s sweat. They live in the cosy suburbs and are the architects of sprawling slums. Ngugi calls the exploitative class, “black skins concealing settler’s heart” (Moving83). A few benefit from national independence and exploit the rest just as the colonialist did.

The writer traces the role of the colonialist in oppression of Africans in the post-independent era through art. Ngugi again explains that colonization thrives in post-independent times in the name of neocolonialism. He calls it: “the increasingly open, naked financial, industrial, military and political interference of western interests in the affairs of African countries” (Moving86). Imperialism blossoms in the hands of greedy black rulers. The educated protagonist in *The Cockroach Dance*, Dusman, blames his plight on a white man who misruled his African nation-state and later a white man fires him from his job at the hotel. The retrenchment he suffers is as a result of requesting for a better pay. This is one of the reasons that aggravates Dusman’s xenophobia which to him emanates from his mistrust for white people. He laments:

one over-calculating white man had sold him his first hope for a future, a future which, as it turned out was rigged to go bang in his face the moment he touched it, and then quite casually between cigarette puffs, the man had fired Dusman. (CD 150)

His derangement is precipitated by his sudden loss of a good job at Sunshine Hotel, one owned by a white.

Securing a job in the city is a very hard thing. Dissatisfaction from other jobs Dusman secures at the town council is registered; for example, as a water meter reader, it had been a total let down as the wages were meagre and the affluent people's dogs had threatened to kill him as they had been trained to hate the poor. The parking meter reader's job was equally unsatisfying as he roams from one street to the other collecting money for the council yet he earns a paltry pay. Apparently, he gets nightmares and hallucinations as he feels his education deserves a better deal. Initially, he was to work as a meter reader temporarily as he waited for an administrative position in the council, so he feels shortchanged, conned and misused. Lystad explains this feeling as work alienation due to lack of job fulfillment. She explains:

feelings of impersonalization and alienation were increased among employees because of duties that were more menial and routine; there was a sense of loss of personal identification with the work and loss of control over destiny. (94)

Underemployment is cause for lots of frustrations amongst the working class. Dusman believes he deserves an administrative position as he explains to Doctor Bates his psychiatrist:

‘I will tell you why,’ he said finally. ‘They took advantage of me at the City Hall. I was desperate for a job. They offered me a meter reading with the promise of a clerical job if I got on well with the meters’...I trusted them but they went back on their word said I was too good with meters to be wasted behind a desk. Have you ever heard such absurdity? I am too good to be offered the piece of cake? (CD 145)

The writer implies that such frustration among the educated young is one of the reasons why their sanity life is threatened. Dusman hallucinates with the parking meters. He hates his job.

Dusman blames the colonialist who introduced capitalism; thanks to him, most people have been reduced to workers while on the other hand their bosses and employers benefit from their hard work. Toto, Dusman’s roommate, is employed by the bank but this does not enable him lead a good life. He laments, “too much hateful work, too little pay” (CD 86). He also complains of how he lost more of the little pay to algebra. He says: “the algebra was lousy and so the equation would never balance, ever” (CD 86). This encourages Toto to not only lead the reckless life as an alcoholic and a womanizer but also drives him to being a thief to enable him buy a car.

Most educated city residents lead an absurd life due to joblessness. Life in the city is very hard for the poor people. Some of the poor people like Sukuma

Wiki push carts and hawk vegetables while others are smugglers engaging in *Magendo* as his name suggests, while others like Chupa na Ndebe survive on collecting useful disposed plastic bottles at dumping sites and later sell them for a few shillings. Lystad explains the frustration experienced by jobless citizens who are displeased as they are rendered powerless. She explains: “unemployment is another alienation producing social structure” (94). The jobless are highly desperate. The women end up in the streets or in brothels engaging in prostitution just for a few coins. In the brothels, the women are entitled to only a small amount of what they are paid while the rest goes to their boss.

Dusman's deranged condition and fate depicts the insanity of people of the city. The writer uses the deranged mind as a symbol of reason. He observes everything in the city, the council hall as to be “out of order” (CD 37). This comments on the failure of the whole city council as an institution as seen in everything including the people, the public telephone and Dacca House. In one of his hallucinations, Dusman dreams that he has devised some parking meters that would deal with these idlers in the city. He notes how many of the people in the city just moved up and down the city doing nothing. They crowded the music shops and went to cheer at street brawls. Condemnation is justifiable as Dusman suggest through letters to the editor when he urges the government to find ways of removing the idle people from the city. He suggests:

does anybody care? the ultimate solution to the malignant problem of habitual vagrancy. The letter advised the powers that be to collect the

whole miserable lot cram them into trucks and take them as far as north, into remote semi- desert, and dump them there. (CD 58)

The idling are advised to become self-reliant and more productive.

Through the allegory of derangement, the writer decries further the injustices meted to the poor by the rich man who takes over as a neocolonialist player from the white man. He analyses the predicament of the masses through a vivid symbol of Dacca House and urges them to join a revolution. Sartre in his introduction to *Wretched of the Earth* argues that Fanon crafts a vision for the many oppressed masses by the few self-serving bureaucrats. He bestows upon the poor the power to advocate for change. He says:

in the heat of the battle, all internal barriers break down; the puppet bourgeoisie of businessmen and shopkeepers, the urban proletariat which is always in a privileged position, the lumpenproletariat of the shanty towns-all fall into line with the stand made by the rural masses, that veritable reservoir of a national revolutionary army. (11)

The stratification in society that alienates the workers from their produce will indeed result into a revolt. Dacca House is a symbol of shanties where poor workers live. The house is in a decrepit condition and everything including the sewer systems, the space, and the roofs are all in a deplorable condition. In the house, other disgusting creatures such as rats, mice, cockroaches, have accompanied them there as a constant reminder of their exploitative and oppressive landlords and bosses. This is a provocation to the miserable poor, who like Dusman will fight to reassert sanity in the ambitious rich people.

Dusman condemns the selfish slum owners who have traded humanity for money. The writer satirizes Tumbo Kubwa's way of making money. He says: "Tumbo Kubwa was one of the first few Africans ever to open their eyes after the long slumber induced on the natives by colonialism" (CD 83). He clearly paints the absurdity of the creators of slums. He notes how Dacca house came by repartitioning the flats. The bigger rooms were partitioned with cardboard to make more rooms (CD 83). This ordeal leaves so many poor people dehumanized. It also makes the creative capitalist Tumbo Kubwa ten times richer as he collects ten times the amount his predecessor collected. It is this kind of exploitation that Dusman in his deranged mind imagines he would fight and change. The writer depicts derangement as an insight on how to fight corruption without fear. Dusman's hallucinations and dreams are creation of the imagined triumph over the rich people by the poor. The narrator notes:

Dusman Gonzaga had dreamed some fantastic dreams the night before. Apart from dancing with all the women in Dacca house, including the wife of the Bathroom Man, he had become a parking meter magnate. (CD 3)

This foreshadows the poor winning against their exploiters. It crafts a clear vision for those who are bold to fight for equal distribution of wealth and services in the society.

A tireless fight is recommended by Dusman, in another hallucination that he devises parking meters for cockroaches and rats. The cockroaches and

rats stand for the rich exploitative people who were permanently in Dusman's mind threatening to take his life. He dreams:

he had installed miniature meters on the dirty kitchen table for the roaches that came in hordes to forage for crumbs. He had invented special ones with split-second electronic timing devices for the mice and rats out by garbage cans. (CD 3)

This dream premeditates his impending confrontation with Tumbo Kubwa whom he dares to confront. He meditates and plans a revolution and tells Toto:

'First and foremost, 'he said, 'rally the inhabitants of this stinking rat-hole to the cause-in this case to stand up against Tumbo Kubwa'... 'Talk to the man, hold a big serious meeting with him. Force him to reduce the rents, patch up the place, get the sewage moving, catch the mice and generally make the place hygienic enough to live in. If we all got together and boycotted the rents he would have no choice but to listen to us'. (CD 161)

In a daring move, Dusman faces Tumbo Kubwa and challenges him on the absurdity of subjecting them to deplorable living conditions. He explains to him:

these hovels are not worth what you make us pay for them. And charging the man for living in a bathroom is worse than murder. What would the health inspectors think if they knew you had a tenant in a bathroom? A bloody bathroom! They would lynch you, you know. (CD 165)

Dusman decries the exploitative Tumbo's inhumanity. His building was too dilapidated and congested for people to live in yet he did nothing to improve it.

In satirizing his contemporary society, Dusman again devises parking meters for beggars in a bid to alleviate social evils. In this derangement, he tries to regulate society by making beggars pay tax to discourage them from making it a business venture. Humorously, he believes that the pretentious beggars deny the real ones their deserved share. The narrator notes:

during one of his fantastic trips, Dusman had dreamed up parking meters for beggars too. They were the same design as the ones he had invented for cockroaches and vagrants but cheaper. Anyone who could not afford to pay to exhibit his misery in the busy streets would have to stay at home. (CD 22)

Dusman compares beggars who littered the city to creepers and crawlers that haunt his mind. He says: “they crawled under Dusman’s skin making him want to scratch violently” (CD 22). He doubts the identity and genuineness of some beggars who were making more money than even the creative shoe shiners and cobblers.

The writer criticizes the role of the colonist’s religion and blames it for social disharmony and stratification. There is a lot of hypocrisy in the Christian religion. Dusman complains:

some white person somewhere was guilty of Dusman’s presence in Grogan Road, opposite a stinking toilet and for the fact that he had a gluttonous mean-eyed landlord. It was a distant association but the connection was all too evident. (CD 150)

He analyses the role of religion in creation of capitalism. Christianity was not only used to divide Africans but preached capitalism. The rich use the Bible to malign the poor in the belief that God favours them. Fanon explains how both the white and now the black colonizer use religion to calm the oppressed. He explains, the poor's indoctrination:

a belief in fatality removes all blame from the oppressors, the cause of misfortunes and of poverty is attributed to God. He is fate. In this way the individual accepts disintegration ordained by God. (Wretched 55)

Religion is used as the opium of the masses to keep them ignorant of the transgressions of the greedy. There is a suggestion that religion should therefore be founded on its ability to give spiritual nourishment and that a religion that encourages individualism should be avoided.

Symbolically, the writer uses Tumbo Kubwa to represent the irresponsible rich Christians who were professing love and other religious rituals in the church while their greed for money cause the rot in the society as evident in this paradox. "Tumbo Kubwa was a rich, self- respecting man of God and a mean-eyed son of the devil where money was concerned" (CD 151). He views and satirizes his capitalistic behavior as:

they preached love and brotherhood and the promise of heaven. They read sermons, they testified, denounced the ways of the devil, thieving, drunkenness and fornication. They preached that man would reap what he had sowed and he that sowed nettles would reap giant cacti the hungers

of hell. Like a wise farmer, Tumbo Kubwa had sowed. He had sowed money. (CD 151)

The poor social relations are seen in the manner the rich pride in their fraudulently acquired property. Tumbo Kubwa professed: “the meek would inherit the earth and the poor, the lazy-boned ones would eat in heaven” (CD 152). He emerges as a mockery of God and religion condemning the poor masses to eternal poverty.

Exploitation of young girls that engage in prostitution in his brothel is the ultimate level of inhumanity perpetuated by capitalists of Tumbo’s calibre. The writer satirises him:

Tumbo Kubwa would not enter a house of evil. He was a God – fearing man. But the lord had warned that those of his servant who had not traded their shilling by the time He returned would have their money taken away from them and handed to the ones who had traded their money. Those who did not have did not deserve to be given. Then the lord in all his generosity had made available the rooming houses and the girls. (CD 152)

Dusman condemns Tumbo Kubwa for such pretence and believes he had only condemned himself to the worst of insanity. It had changed him from being himself to being only a seeker for money. He was no longer living but for money. He says:

ironically, while Tumbo Kubwa, in his entire semi-literate wisdom, sincerely believed that wealth had given him a name, it had, on the

contrary, saddle him with anonymity worse than death. It had up-rooted him, almost overnight, from being himself into simply being the owner of Home Building and the focus of the bitterest curses from all in Dacca house. (CD 197)

Dusman further calls him “a shell of a man who had abandoned his self” (CD 198). In hypocrisy, Tumbo Kubwa only emerges a lowly being pretending to be a Christian while promoting social evils. Blind pursuit of wealth without considering the plights of others is not beneficial.

The writer challenges the poor people’s resignation in the face of exploitation and oppression. He highlights the absurdity of referring to Dusman and like-minded people as mad or insane in their crusade against oppressors. Kamrava explains how those in power in African states are able to maintain their power by making sure the society is helpless in changing their destiny. He explains: “this apathy and passive compliance runs deeper than simple political opportunism may dictate. It gradually becomes part and parcel of the political culture itself” (78). The poor in the urban city as represented in the novel are part of the problems rather than the solution as evident in ignoring Dusman’s call for unity so that they could face Tumbo Kubwa, their oppressive landlord, and make him clean Dacca House and charge lower rates for the small rooms he was renting them. Magendo in one of their fight calls Dusman a madman. He says, “I want the madman” (CD 227). Dusman’s attempts to convince the members of Dacca House to boycott paying Tumbo Kubwa until he makes Dacca House

habitable are met with resistance even when the poor folks' lives are absurd. They are resigned to their fates.

The masses are a complacent lot even when their lives in the city are very difficult. Chupa na Ndebe is comfortable staying in a room full of waste bottles and scrap metal, Magendo prospers with his fishy business as he earns a living and so is the Bathroom Man who is comfortably suffering in a congested bathroom. Dusman's reason overrides them all as he is ready to fight for justice. He believes he is being man enough to rise against injustices in that society and change it. He despises people like the cowardly Bathroom Man and observes:

he rose to his feet. It was bad enough for a man to be content to live in a garbage can. But for a man to just sit and slobber with his retarded child, leaving his wife to do all the thinking for him was too much. Such a man ought to be forcibly castrated. (CD 271)

Most poor people are cowardly and they do nothing about their situation, Dusman believes they should be forced to act.

He further condemns the poor man's preoccupation with their poverty that they forget that they deserve a better life. Chupa na Ndebe invitation to his room is quickly accompanied by his request to buy irreparable electric iron, old shoes and empty bottles. He hardly listens to Dusman's noble ideas and although he agrees to show his support through a signature, he does it while still drawn to his work. Dusman notes:

the biggest event of his life, the one time he had ever picked up a pen to put his vote behind an idea, passed uncelebrated. He was too busy working on a new invention of his roller-skate toy truck. (CD 277)

For the poor to sit and wait for others to risk their lives and freedom for their redemption appears mad enough. Magendo admits to Dusman that they wouldn't be together when the police rounded them up. Dusman interprets it well that he would be sacrificed and would only risk fighting alone for the truth. He explains Magendo's way of looking at things as: "what it amounted to was simply this: if you win, we win, if you lose...you lose (CD 219). Indeed, Dusman alone lands in jail when a fight erupts during one of his fight for justice.

The writer also shows his cynicism in ever redeeming or even ridding Africa the madness that seems to keep spreading and gaining roots in the apathetic citizenry. Kehinde in "Aesthetics of Realism" explains Mwangi's pessimism as depicted through his characters. He postulates, "so wicked and corrupt is the society that there is no point in the individuals trying to change it" (277). In line with his comment, Kehinde condemns Mwangi's lack of optimism in his work. Dusman's plight represents the plight of the poor and it seems almost impossible to even rescue his life. Dusman seems to be aging fast and death threatens to come earlier than expected as he laments:

the feet and legs tired faster than ever, and the long arms flopped uselessly by his side like those of an aged baboon .It seemed there was nothing he could do about it. He was resigned to dying of old age by the time he was forty. (CD 23)

Despite his daily rounds in the city, he gets a meagre wage and cannot even pay his rent or even afford a decent meal as he is living a catastrophic life. He compares himself to his old worn out shoes. He says: “an old man of thirty- five, thoroughly worn, like the soles of a man with only one pair of shoes to his name” (CD 22). Hopelessness reigns in the desperate immigrants to the city.

Dusman’s wasting away is further symbolized by the vandalizing of his car by burglars. The car was supposed to drag him out of Dacca House. The removal of its wheels symbolizes the maiming of the poor by the rich. In spite of Dusman working hard, he seems not to experience a better life. His bosses only pay him little money, while they continue to become obese. Dusman expresses the same desperation on realizing his car wouldn’t move. He says: “he could feel it through his bones. His car was never going anywhere again, ever (CD 6)”. “The conspiracy is complete” (CD 10). The fate of the poor as damned is portrayed further when Dusman gets little help from the psychiatrist he is assigned by the company. The white psychiatrist is unable to understand Dusman’s predicament. He ignores details of Dusman’s source of mental disturbance.

Dusman notes that the main issues that affected him were omitted and thus not much could be done to change his condition. He says this of the diagnosis:

the way Dusman heard it read, it was nothing. It completely missed out Grogan road and Dacca house, his chief witnesses in the case of Dusman Gonzaga versus City Hall. It should have been much heavier than that, a

fuller, more thorough report, detailing not just his own experiences but those of the people closest to him. Such a report should have been intensive enough to be copied to the higher housing authorities so that they might look into the plight of hundreds of others like him who were left at the mercy of bloodless exploiter and money -makers like Tumbo Kubwa. (CD 143)

Dusman's desperation resonates the poor folk's despair as well as Africa's hopelessness. The psychiatrist seemingly connives with the other rich and avoids detailing the predicament of the urban poor.

Cynicism is evident when no one seems concerned with the less privileged. Dusman believes he wouldn't ever get healed as he was either bewitched or had contracted rabies. He suggests:

but Dusman was not sick at all. He was bewitched...Or maybe he had contracted rabies from the frothing suburban mad dogs... Maybe the spitting woman had infected him with the rabies or worse still, some incurable brain-rotting disease. He will die unraveled like a broken parking meter. (CD 240)

In desperation, he even believes nature conspires in his persecution and that the world refuses to end for him. The narrator notes:

when Dusman Gonzaga fell asleep late at night, after a restless evening of soul-wringing, he did so with the unshaken belief that he would wake up in the morning to find the world gone. Where or how did not really matter. It had existed for too long and it had to go. (CD 76)

Pessimism resounds in the writer's vision of changing modern society, the hero is threatened with death, hence the cynicism in the postcolonial writers.

The writer continues to condemn the rich for pushing the poor to the same fraudulent and exploitative tendencies for them to live a decent life. Satoru explains that crime in the urban areas pops up as a means of physical survival. He asks: "what kind of society can it be forces a life without hope on a good people that drives them into crime?" (571). This is represented in the symbolic disorganization and dirt that suddenly invades Toto and Dusman. Dusman suddenly asks: "when did you sweep this place last" (CD 306). Dusman's appeal for him to clean the place up is resisted. Toto admits, "you know I am lousy at it" (CD 360). This symbolizes the corrupt practices of Toto who becomes an accomplice to some whites. Toto cashes a forged cheque for some whites and gets two hundred thousand shillings that enable him to buy a car, Sukuma Wiki starts smuggling ivory and Magendo is a thief. This expresses how the poor make their situation worse, earning themselves jail terms.

The writer suggests that the cause of derangement is innate in the society and notes indifference towards each other is to blame as seen in the way Dusman alone is concerned with the beggars. He notes how beggars are ignored: "the hand was flung inflexibly and stubbornly out at the indifferent world like a vain black scarecrow whom the crows had long got used to and ceased to take heed of" (CD 19). The world remains silent to each other's suffering.

Others mistreat and collaborate with the black exploiters. The guards were trained to hate jobseekers (CD 20). Dusman's madness serves as an

awareness of injustices of man towards other men. He admits that: “Dusman saw the people suffer, re-enact the tragedy by being, and witnessed them suffer and bleed to death on the parched streets at the merciless hands of their laughing fellow countrymen” (CD 43). Dusman, though deranged, becomes a perfect paragon of selflessness. Just like he helps the beggar with coins, he does the same to the Bathroom Man. He gives him money to buy his wife a new dress and move to a bigger house. A suggestion that: the poor could help each other come out of their miserable states. The Bathroom Man also realizes that he needs to act to rescue himself from poverty and injustices. He says: “a time comes when only the man himself can improve his own lot” (CD 380). This is the fighting spirit that must be cultivated in all the people to ensure a fair distribution of resources.

The view that only a return to our traditions is viable would help us have a moral grounding. Dusman remembers with nostalgia how the city was beautiful. The river had beautiful ducks and fish that were all finished by the dirty water from the sewers. He says:

there was no organized sewage system and the immigrants simply channelled their refuse down the hill into river. The river behind Grogan road became an open sewer. The fish died, the duck were all poached by marauding bands and the green snakes and the dragon flies emigrated to God- knows-where (CD 80).

The pollution of the river compares to that of the society where all evils are now dumped. Sanity in our urban centres is a duty for all of us; not just the artists. The society must also agitate for that change.

4.3 Political Change

Political and economic circumstances of a society inspire most writers. Issues of African democracy and transformation are envisioned in literary works. The literary writer plays a great role in rebuilding the nation; through his works the cultural and political life of a nation is defined and redefined. Timothy Brennan “The Nation Longing for Form” argues that a writer does not just give an imaginative vision but he also gives birth to a new political and social situation in a country. He notes that “the nation is not simply an allegory or imaginative vision, but a gestative political structure which the third world artist is consciously building or suffering the lack of” (170). Postcolonial writers are responsible for shaping the political atmosphere of their nations through art. Da Silva concurs with him citing the role of the writer in bringing eventual change and attempt to restore the country it was before colonialism as he suggests that “the novel is read as a step towards that final act of exorcism of the colonial past” (14). Arguably, literary works of art comment on society with a motive of remedying poor political structures. In this work, political change will especially focus on governance and leadership as criticised particularly in *Arrows of Rain* and *The Beautiful Ones Are Not Yet Born*.

In *Arrows of Rain*, the writer uses motif of derangement to question some of the political, cultural and economic structures in his symbolic state of

Madia. It is through the resilience and boldness of the madman that he suggests change in addition to using the protagonist as a reflection of a nation that has been acting deranged. Brennan believes in the writer recreating a nation and says that “nations then are imaginary constructs that depend for their existence on an apparatus of cultural fictions in which imaginative literatures play a decisive role” (173). The postcolonial novel advocates an ideal nation where there is socio-economic and political equality.

The writer starts by exploring the character of a madman as a revolutionary, in his condition he does not fear anything and he determinedly advocates for change in his nation. He draws a contrast between the two distinct characters that the protagonist assumes in the book; Bukuru the madman and when he was still a sane journalist named as Ogugua. The sane man was actually a coward who did little to change his nation. The change of name points to the metamorphosis that occurs in Ogugua, the sane man, to Bukuru, the madman. He actually admits that his names as the madman were many; secret, exile, bubble, void. This represents his transition and the things he now stood for such as revolution just as the name bubble suggests, alienated as the name exile suggests and secret, for he was a custodian of horrific atrocities of things committed by the current rulers of his nation.

As a journalist, Ogugua accepts to wine and dine with the politicians when he symbolically accepts Reuben Ata’s invitation. Kamrava explains that in the voices of the masses. Realizing how dangerous it is to keep fighting, they resort to ignorance. He explains: “if politics is so repressive and patently false

and if by avoiding it much of life would be normal, then why bother with it” (78). The citizenry become apathetic in instituting change out of fear. The young journalist also chooses to remain safe and turn a blind eye to the politics of the day. Since his meeting with the ministers who harshly criticize him and later his bad encounter with the murderous President, he neglects his work as a journalist: that of keeping the masses informed. Instead he learns from the ruling class how to spend most of his time in clubs drinking. This however changes when he goes mad, this time he seems ready to fight for truth and justice. This is shown when he openly refuses to greet the detectives or even tell them his name. Bukuru in fact tells them, “that’s between my friends and me...the state is not one of my friends (AOR 12)”. He exposes the President and his task force that was cruel to the citizens.

At the height of his insanity, Bukuru ironically embodies truth and justice as he rises against injustices in the society without fear. Foucault notes how madness in literature has been used to represent the truth. He says: “in learned literature too, madness or folly was at work at the very heart of reason and truth” (Madness14). Bukuru condemns their wicked rulers and the oppressive military government of his country. He openly confesses that a deceased woman had actually been raped by the members of the Vice Task Force, an appointed posse by the government, prompting her suicide. Truthfully, Bukuru fights poor governance even when he is accused of unjustly maligning the reputation of Madian Armed Forces. Lieutenant explains to the court: “yes, the accused tried to malign the reputation of the Madian armed forces by claiming that the deceased was

raped by soldiers, specifically members of the vice task force” (AOR 33). The false witness by government agents does not deter the mad man in his determination to tell the truth.

Bukuru stands firm in exposing the social evils of the military government. Kamrava notes that military regimes are mostly oppressive and use violence to remain in power. He explains: “military dictatorships rarely rely on much more than brute force to stay in power” (37). The military rule is defined by brutality but this does not deter the madman from telling the truth. Bukuru exhibits a lot of rationality ironically through his analysis of issues and reminds the lieutenant that while he was in jail, another woman’s corpse had been found in the Coconut Beach. This was enough proof that the murderers were still on the loose. He even dares to expose the General Isa Palat Bello, the president, as a rapist. This is something no other citizen could dare say.

Bukuru also challenges the justice system in his nation. He challenges the government witness Lanky, who although he had an incoherent story, he still was relevant and believable to the court. When Bukuru was given a chance to cross examine him, he displays a better sense of rationality and retorts that Lanky had said nothing of importance. He says: “I do not wish to, the witness said nothing of importance” (AOR 23). This only questions the integrity of the systems of justice that believed what was an outright lie as evidence.

The madman questions other government agents who have also become tools of oppression as displayed by the government psychiatrist Dr. Mandi. Further, Foucault emphasizes that the madman protagonist has been used as one

who exemplifies truth without fear and he says: “in the comedy: he speaks love to lovers, the truth of life to the young, the middling reality of things to the proud, to the insolent and to liars” (Madness14). Bukuru challenges those who view him as an irrational mad man just because he had said the truth. In retaliation, Bukuru seeks to correct the judge through a heated cross examination to show that there is nothing that would make him suggest that he was sane and thus could be prosecuted. This further draws our eyes to a judicial system that would even convict a mad man.

In his defence, Bukuru engages the judge as well in trying to impart reason on him. He humours the court by ridiculing the integral part of prostitutes as an attraction for tourists in search of native sex. Equally, he also satirizes the now dead woman as a victim of war from the Vice Task Force an instrument of oppression created by the military government. This highlights on the cruelty of the military government. He says: “when he set up the task force, I believe his Excellency told the soldiers it was a declaration of war on prostitutes. Do people get wounded in war” (AOR 35). The mad man exposes the court, the detectives, and the police force as tools of oppression that were unreliable as far as justice for the masses was concerned. They covered government heinous acts and therefore they were equally responsible for nation-state failure. The dictatorial tendencies and absurdity of the court depicts its inadequacies and miscalculations of justice especially their endeavour to enact a new law in favour of the state that would see even the mad people imprisoned. He says:

certainly Justice Kayode, the prosecutors, and the police. A new decree will be issued tomorrow that makes mad people legally responsible for their crimes. The decree will be made retroactive specifically to cover your case. (AOR 75)

Again, it draws our eyes to the unreliability of the judicial system that easily changes its law to suit the government.

The writer explores derangement as a motif geared towards certain social changes and applies it in satirising certain leadership issues. The motif creates political awareness and action. Derangement has been portrayed as a symbolic self-awareness. It has been depicted as a sickness that makes one retrace his steps and look at his life in retrospect. Foucault explains that madness reminds us of the impending catastrophe: of eventual destruction of the world. He explains that, “it is the tide of madness, its secret invasion that shows that the world is near its final catastrophe; it’s man’s insanity that invokes and makes necessary the world’s end” (Madness 17). The escalating moral degradation is a recipe for the eventual downfall for the nation. It is when the main character Bukuru realizes he is sick that he attempts to look at his life in retrospect. This enables us to explore the lives of the postcolonial elites that he represents. Through his memory, the reader gets to know of the history of Madia, a country that represents other postcolonial countries. It is only in the realization of Bukuru that he is eccentric that he decides to look at his selfish past. He laments:

until my arrest and that ride in the back of a police car, I had lived under that illusion that nothing was misshapen about my life. It was the world

that had gone mad, not me. But after the departure of the psychiatrist I looked at myself with hard, unsparing eyes, determined to pinpoint the very moment when renouncing everything that lay in my past. (AOR 79)

Bukuru's memories take him back to political influences that have led him on the path of derangement.

Through Bukuru's narration, we are made aware of the madness of the politicians in whose hands Africa is left. The irony of great expectations and the sudden disillusionment from the leaders created despair in the citizens of Madia: a state that represents other African countries and their fate after independence.

Bukuru remembers:

we Madians thrust out our chests and crowned ourselves the giant of the continent there seemed to be good reason for our confidence. On the eve of British withdrawal, crude oil, this century's gold, had been discovered in Madia in vast reserves. We could dream, we assured ourselves, and transform our dreams into reality. Instead, something went wrong early and near let up. (AOR 81)

The poor leadership and greed points to how the desire for power and money could override sensibility and the excess of governance. This boils down to outrageous behaviours in the leaders that are detrimental to the other citizens.

It is through the flashback of the deranged protagonist Bukuru, that ironically the bizarre behaviour of the politicians in the African states is revealed. Bukuru uses the parasite metaphor to imply exploitative behaviours of the ruling class and their eventual crippling of the state. He says: "the nation we

inherited from the English was placed in the hands of politicians who sucked its blood until it became dry and anaemic” (AOR 81). Paradoxically he notes: “what was left of Madia’s swagger was a mere mask of impotence” (AOR 81). He further reckons the absurdity of a ruling lot that is lazy and irresponsible in an article in the press he wrote against a minister whom he requested to resign. Chief James Amanka, a Minister for External Affairs, who at one time was dozing at a summit of the Organization of African Unity. The minister’s resignation and the replacement with Professor Sogon Yaw, a Marxist, bore no fruit as he wears the shoes of his predecessor. The professor’s sudden change is symbolically represented by how he suddenly shaves his Marx like beard and adopts a quiet low profile.

The shameful and demeaning image of the political class escalates when the journalist closely associates with them. In an attempt to seek his sanity, he reveals his encounter with them. His visit to Reuben Ata’s house, the honourable Minister for Social Issues, is nerve wracking as he discovers the preoccupation of their leaders with beer and women. This includes even the newly appointed Minister Professor Yaw. The host of ministers spent their day in this house drinking as they were being entertained by innumerable girls that flock the homestead of Reuben. Reuben boasts: “as for me, I really like my cognac boasted the minister and I like cigars and loose women” (AOR 116). The journalist’s attempt to condemn these as vices is met with a quick rebuttal that these are virtues to the ruling class. Reuben says, “or virtues, depending on

who's speaking" (AOR 116). Politicians even try to redefine morality to cover up for their vices.

Reuben's father metaphorises wisdom by acting as a bridge between the past and the present. He points out the current madness that has overtaken the society and Pa Ata points out the absurdity of today's governance in Madia, a country where hospitals had neither drugs nor doctors. Misappropriation of funds is evident as rural areas have rundown facilities while the rulers buy cars for their mistresses as a most ignoble thing in contemporary society. The society is blind to their rulers' greed and it applauds them for being rich. Looting is admirable to the dishonest people as the old man only confirms.

Bukuru recalls that the society is suffering from kleptomania a situation that engulfed all public officials in the whole country. He reckons: "Madia was in the stranglehold of the most vicious kleptocracy anywhere on our continent – a regime in which the minister and the public officials looted whatever is within their reach, and much that wasn't" (AOR 118). Pa Ata likens the current leadership to the colonial leadership; similarities abound in their governance structure like in divide and rule. In pointing out the folly of their citizens to heed to the call for tribalism by their leaders, he says: "then he began to remind us that we are Hausa or Yoruba or Igbo or Ibibio or Kanuri or Nupe or Edo or Efik or...Like British they discovered they could rule if they divided (AOR 122). Discrimination on basis of ethnicity is one of the ruling class' techniques of dividing the citizenry to their advantage.

The escalating madness in the leadership of Madia is explained further through the honourable Minister of National Planning and Economic Development who explains that the food crisis in the country would be solved by a high mortality rate. The senate tries to appeal to his conscience yet it does not succeed in pricking it. Chief Wily Waka asks him: “you’re not appalled at the prospect of poor Madians dying in large numbers? Why would I be? No I’m not” (AOR 189). The irony of salvation rests on a *coup de tat* that sees the reins of power changing from one harsh regime to a dictatorial military rule that is marked by the eventual death of a reporter who is brutally attacked by the soldiers for trying to report on the *coup de tat*.

Kamrava explains that one way of emasculating the people and making them recipients of state’s power in the authoritarian governments is by instilling fear: He posits: “state coercion and social apathy result in the maintenance in power of an otherwise institutionally weak and unpopular regime.” (AOR 37). Fear that engulfs and envelops the journalist is symbolic of the one that spreads throughout the country and its systems and descends in form of a ghost. Bukuru remembers “in its place came a fluttering sound and a ghost draped in a mauve veil hovering over me. Slowly, the veil turned a dark red became a cloud of blood then dripped all over my bed” (AOR 203). This ghost is a premonition of what would befall the country through the military regime. Lives would be lost.

The rain metaphor as one that brings life and death has been used. Bukuru comments on the sudden elation that he did not believe in: “my grandmother once told me, about the ambivalent character of rain, a sustainer of

the earth's plenitude but also the harbinger of malaise" (AOR 195). A new regime is not always a bringer of a better rule it could even turn out to be worse than the ousted one. The change in the political system of a country may not lead to a better one.

The fear that the young journalist covering the story of Bukuru experiences is similar to that of many victims of the system. Moments after publishing his story, he becomes nervous and is warned that his story would soon make him a victim of the State Security Agency; one of the military rule's tool of oppression and torment meted against those who exposed their cruelty. The journalist is told: "your report is riddled with irrelevant details", the news editor criticized, his face dour. Then, as my spirits sank, he brightened up: 'But, oh, so bold! This will earn you a file at the State Security Agency. Perhaps even a visit' (AOR 41). The plight of the journalist remains a risky one; years after, it would threaten Bukuru with his end; the same recurs with his son now a young reporter.

The writer therefore suggests changes in other institutions like the press that have been rendered useless through threats from regime agents. He highlights the triviality of pressmen and women who have failed the society and have enjoyed high perks while reporting almost on nothingness. Bukuru remembers such an incidence when they spent the whole day debating and relating on the word "cocksure" to "cock" (AOR 87). He admits that even the editorial board kept diverting wherever it was unable to dwell on complex issues which he refers to as, "abandoned serious issues in pursuit of trivial diversions"

(AOR 87). He refers to them as a board of overpaid and conceited mediocrities. He is part of these failed pressmen.

The deranged mind again is the epitome of resilience and carries the message of the writer that those who believe they would succeed in fighting the injustices in the society have to be as determined, committed and resilient like the deranged heroes. Bukuru, now a mad man, is able to survive even in the worst conditions including living a dream of endurance. His survival in the harsh prison conditions, even when it is a cold, dirty cell threatening him with death, is heroic. He is stoic in facing the torture squads and he is not frightened but sticks to the true story. He says: “my back seethed with pain. My body already felt like a thing less alive than slowly dying and the suggestion of torture reached me only in a distant, abstract way” (AOR 61). In the torture cells, he fights the cockroaches and the mosquitoes with the same determination he does for the truth.

The writer’s use of the deranged characters suggests his cynicism on the plight of the masses in the harsh socio-economic situation. Bukuru and the dying lady share a familiar smile. The narrator notes “the woman turned towards Bukuru. They looked at each other like ghosts sharing silent secrets” (AOR 7). This only compares to the mad man’s fate he does not survive the cell he dies. The mad individual needs to be listened to not mistreated.

In *The Beautiful Ones Are Not Yet Born* Ayi Kwei Armah blames corruption prevalent in the society on the leaders. This is similar to Fanon’s observation, where he says that:

the leader as seen objectively is the fierce defender of these interests, today combined, of the national bourgeoisie and the ex-colonial companies. His honesty, which is his soul's true bent, crumbles away little by little. His contact with the masses is so unreal that he comes to believe that his authority is hated and that the services he rendered his country are being called in question. The leader judges the ingratitude of the masses harshly, and every day that passes ranges himself a little more resolutely on the side of exploiters. He therefore knowingly becomes the aider and abettor of the young bourgeoisie which is plunging into the mire of corruption and pleasure. (Wretched 157)

Armah condemns African Leadership that he views as absurd and equally rebukes the selfish and corrupt leaders who continue to serve their interests pretentiously claiming to be nationalists. He recollects how the post-independent African leader pretends to be an advocate for his fellow Africans against the white man's leadership while neocolonialist tendencies dominate his psyche. After pushing the white man out of the seat of power and distancing him from the African citizenry, the black ruler assumed power as the new master. The Teacher in the novel quips:

our masters were the white men and we were coming to know this, and the knowledge was filling us with fear first and then with anger. And they who would be our leaders, they also had the white men for their masters, and they also feared the masters, but after the fear what was at

the bottom of their beings was not the hate and anger we knew in our despair. What they felt was love. (BOA 81)

From this end, Teacher notes how the African leaders mimic the white man blindly and in everything they want to be like him. He calls the black leader “dark ghosts of a European” (BOA 81). This is in reference to their awkward ways of dressing and how they struggle to imitate legal English. They try to dress like the white man, looking as misplaced as the Ghanaian weather does not allow for such dress code. Man in the book refers to his bosses at the railway station as, “a bit of left over British craziness” (BOA109). He refers to one as one who “has spent two months on what he still calls a study tour of Britain and ever since, has worn in all the heat of Ghana waist coats and coats” (BOA 109). The excessive and senseless mimicking of western ways is humorously satirized.

Some African leaders help to propagate colonialism. MSC Okolo in *African Literature as Political Philosophy* explains that the society remains highly stratified and the revolutionary process should be hastened if the poor are to get any justice, he analyses the African society as being “characterized by the co- existence of extreme poverty and affluence” (137). The African leaders in *The Beautiful Ones Are Not Yet Born* replace the white man and symbolically replace him in the hill where Hotel Atlantic Caprice is located. This symbolizes how they look down upon the other Africans by barricading themselves in expensive homes. The contrast is immense as the ruling class live lavish lives while the rest of the citizenry wallow in poverty.

The same exploitative group continues to thrive in the beauty of stolen bungalows and splash cars which reflect whiteness. However, it ridicules the futile mimicry and confirms the belief that the source of Africa's madness in leadership is highly influenced by the white man's notion of wealth. The narrator observes Man's musings:

having the whiteness of stolen bungalows and the shine of stolen cars flowing past him, he could think of reasons of the probability that without the belittling power of things like these we would all continue to sit underneath old trees and weave palm wine dreams of beauty and happiness in our amazed heads. (BOA 94)

The whiteness culture is visible in Koomsoon who eats only imported foodstuffs like butter from New Zealand, long Rice with Afro American Uncle Ben and he looks for white Horse whisky and when he does not get it he has to settle for Ghanaian local drinks.

The desire by the leaders to be like the whites, drink and eat and live like the whites shows their exploitative capitalistic ways. In a true neocolonialism spirit, they behave like the white men through mistreating their own Africans as exemplified by Koomsoon, the chief exploiter, who was once a railway worker, then a labourer at the harbour and then he became a leader. Since then, he forgot those who voted for him. The transformation saw him behave like all party men as described:

cars, long and heavy, with drivers in white men's uniforms waiting ages in the sun. Women, so horribly young, fucked and changed like pants,

asking only for blouses and perfume from diplomatic bags and wigs of human hair scraped from which decayed white woman's corpse? (BOA 89)

The writer is cynical about the change in Africa's leadership and resorts to asking rhetorical questions and making comparisons. He notes: "all new men will be like the old. Is that then the whole truth?" (BOA 89). Neocolonialism continues to thrive even after independence in Africa.

The Teacher notes that not even the promising of them all remains truthful but they too change into being exploitative leaders, same for Maanan's recruit; a revolutionary who grooms a young verandah boy who actually carries the poetic message of the writer on how to redeem Africa. The young visionary man asserts: "let us look inward. What are we? What have we? Can we work for ourselves? To strengthen ourselves? Together to make it work" (BOA 86). The young man believes identity is key in re-defining the future of Africans from their own viewpoint as the only solution of redeeming a mad society that is aping the West.

However, this example of hope is doomed as the Verandah Boy also joins the rest of the leaders and becomes as corrupt. In joining the ruling class that believes in stealing, the author is echoing what Ngugi in *Decolonizing the Mind* refers to as, imperialism that presents itself as the cure and demands that the dependent sing hymns of praise with the constant refrain: "theft is holy. Indeed, this refrain sums up the neo-colonial creed of the neo-colonial bourgeoisie in many independent African states" (BOA 3). Maanan eventually

goes mad representing the plight of just people who try to fight for justice in the African setup but are consumed by the malady of madness from belabouring themselves with disappointment in the corrupt contemporary society.

Teacher, as the writer's voice, believes it is the society that is mad and not the just and the incorruptible individuals in the society. His thoughts revolve around metaphor of the myth of Plato's cave as he compares the people who lived in chain inside the cave to the happenings in the African society. Most people are enslaved by poor leadership and by the influence of the West. Teacher likens himself, Man and people like Maanan to beacons of hope for lighting up social change; though rejected wanderers. The bringer of the light is branded a madman. He notes:

knowing surely that those he had left behind would certainly want the snapping of the ancient chains and the incredible first seeing of the light and the colors of the world beyond the eternal cave. But to those inside the eternal cave, he came as someone driven ill with the breaking of eternal boundaries, and the truth he sought to tell was nothing but the proof of his long delusion, and the words he had to give were the pitiful cries of a madman lost in the mazes of a mind pushed too far out and away from the everlasting way of darkness and reassuring chains. (BOA 80)

Through such justifications, the society rejects people like Teacher and Man and prefers to live in myopia and indulgence as represented by living in chains in the cave. This situation only delays the agitation for change in current governments.

The writer further shows the level of social illness that rewards evil people and punishes the just. Ngugi notes that writers are eager to reveal the truth. He notes that “writers are surgeons of the heart and souls of a community” (Decolonizingix). Amah heightens his revelation of the ailing society by showing the rot everywhere as seen at the bus stop where the box that were meant to keep the city clean overflows with dirt and appears to represent corrupt practices consuming the previously the well intentioned people in the society. Thus, a pile of dirt is hurled at them and their message is thrown into the oblivion. Man notes:

from a distance they aimed their rubbish at the growing heap, and a good amount of juicy offal hit the face and sides of the box before finding a final resting place upon the heap. As yet, the box was still visible above it all, though the writing upon it could no longer be read. (BOA 8)

The same condemnation reigns through the alienation of the incorruptible as the others rush to grab money and power.

Equally at the railway station, the initial building seemed to be beautiful at first but the writer in a contrast indicates that its reputation has changed. He laments: “it did not seem possible that this thing could ever have been considered beautiful and yet it seemed a great deal of care had gone into the making of even the bricks of which it was made” (BOA 11). The picture made by the walls appears unpleasant as the walls are now full of dust and grease from transient hands. The dirt and unpleasantness in the railway building symbolize the rot inside the building. The institution’s image is ruined by

bribery practices; a scourge that is visibly alienating just people in the society. Man's encounter with the timber merchant who tries to bribe him can demonstrate the recurring malady.

Man is alienated even by his beloved ones as is the case of his wife who calls him a 'chichidodo' to imply a person who loves money but hates the act of getting it. She rebukes his refusal to take a bribe reminding him in an image of the road that life had many lanes. She tells him to learn driving fast which implies being corrupt what she calls:

that life was like lots of roads: long roads, short roads, wide and narrow, steep and level, all sorts of roads. Next, she let me know that human beings were like so many people driving their cars on these roads. This was the point at which she told me that those who wanted to get far had to learn to drive fast. (BOA 58)

Speeding entails engaging in social evils; a practice that must be avoided. It is unfortunate that the society advocates change towards the negative in order to conform.

Man is an uprooted being and also a misfit even in his own home where he meets an accusing look from both his wife and children. He notes: "these eyes are flat, the eyes of a person who has come to a decision not to say anything" (BOA 41). He also observes the same look in the children saying, "the children begin to come out of the room within. They are not asleep, not even the third little one. It seems their eyes are learning this flat look" (BOA 41). Man's family silently coaxes him to be fraudulent and bring home enough money.

Nature itself tends to conspire in drawing Man into evil as Man walks in the night; the night overwhelms everything and calls everything into it. The night symbolizes goodness of the evil things. The luxuries that come with wealth are too tempting the narrator says: “the night, easily, softly calling every sleeping thing into itself. Looking all around him the man saw that he was the only thing that had no way of answering the call of the night” (BOA 47). The sleeping things are those people who are poor and ignorant of the ills in the society that money has motivated. The pressure of loved ones left Man spiritually maimed as he now suffers a lot of inner struggles. He says: “all I remember clearly these days is that I have been walking along paths chosen for me before I had really decided, and it makes me feel the way I think impotent” (BOA 60). It needs courage to resist the familial pressure for the Man who stands for the just in the contemporary society; he serves as a good example of the kind of people required to change the society.

The writer at a different level expresses hope of the just and incorruptible triumph in the image of the river where the unconquerable filth was beginning to cake together in place. Man however observes that at the end clear water still managed to flee from the dirt. The omniscient narrator observes:

far out, toward the mouth of the small stream and the sea, he could see the water already aging into the mud of its beginnings. He drew back his gaze and was satisfied with the clearness of a quiet attraction...this clearness, this beautiful freedom from dirt. (BOA 23)

The clearness of the water at the end even after its encounter with the dirt represents hope that goodness triumphs over evil in an ailing society. On examining the irony of the society's position of looking down upon the just as the foolish ones, Teacher notes:

the foolish ones are those who cannot live life the way it is lived by all around them, those who will stand by the flowing river and disapprove of the current. There is no other way, and the refusal to take the leap will help absolutely no one at any time. (BOA 108)

The world believes that there are only two types of men who take refuge in honesty; that is the cowards and the fools (BOA 51). Those who protest against exploitation are branded saboteurs. However, there is still hope of winning just as the water eventually becomes clear.

The society has also ruined the otherwise good virtue of hard work and the worker has no peace. He lacks enough money yet he works so hard only to lose it to the party men who are also the land and house owners. The writer notes:

one man had tried to get rent reduced, wiring to the party Secretary in Accra. Poor fool, he still believed. He was called a saboteur, a nation wrecker and many other Party words, and then in the end, since he would not stop his talk of justice he was taken by the police to Accra. (BOA 95)

Those who seek justice are quickly silenced.

The writer further condemns the poor folk's complacency and patience as completely absurd and advocates that change could only be achieved by the poor

revolting against injustices subjected to them. Okolo bestows the power of change in the masses and explains:

the issue actually, is that the attitudes of the leaders are determined by what the people are willing to take and what they are not to take. It is the people's conduct and actions that determine the kinds of social structures and societal values that are predominant in society. (143)

It is the majority of African citizens who should dictate where to be driven to by their drivers.

The bus metaphor represents the status quo in the Armahian society where the bus takes too long to take off as the driver and conductor laugh and talk while the passengers keep waiting. The writer ridicules this by insinuating that "the poor are rich in patience" (BOA 39). The conductor then orders them out and the passengers do it without resistance. Furthermore, he continues to insult them and none among them protests the ill treatment. This echoes the citizens who continue to play the exploited subject position without protesting. The bus has no panes; it not only subjects passengers to a lot of cold air but also exposes them to a lot of foul smell from the rotten neighbourhood. This is symbolic of the political leaders who are the bad drivers who enable party activists to thrive in exploitation as shown by the conductors who expose their citizen to all kinds of moral rottenness. The overwhelmed Man in fighting such injustices laments that "it is very easy to get used to what is terrible?" (BOA 41). The citizenry has to drop apathy and pursue change in leadership and governance.

Teacher too is estranged by the society and his family despite being an upright man, he now lives haunted by dreams and nightmares of persecutions by loved ones. The dream of eviction by his own mother out of her mansion which he never participated in its acquisition signifies how hope for change at this point is bleak. Teacher laments: “not hope, anyhow. I don’t feel any hope in me anymore. I can see things but, I don’t feel much. (BOA 61). Lack of hope haunts the good in society.

The writer uses a deranged mind as an embodiment of reason and justice according to the society grounding. They emerge as the perfect paragons of the upright society and it is through Teacher that we trace the source of Africa’s ailment. At the beginning, he observes there were those who were conscripted by the white man to join his war. On their return, they were already mad. He notes: “when the war was over the soldiers came back to homes broken in their absence and they themselves brought murder in their hearts and gave it to those nearest them” (BOA 64). Ironically, according to the society, the defeat bred violence and desire for money. He says, “no one before had told me of so many going away to fight and coming back with blood and money eating up their minds” (BOA 64). The separation between soldiers and their wives already bred betrayal when they went to fight the white man’s war where they became thirsty for blood and all they wanted was to murder and satisfy their inner feeling. The writer notes: “ugly iron points that fed wandering living ghosts with what they wanted, blood that they would never put an end; to their inner suffering (BOA 65). Most Africans came back home mad after the white man’s first World War.

Others become mad with repeating drills they had learned. Those who went to West Indies as slaves came back home mad, baying for their beloved ones' blood while others were blinded by the money the white man introduced. Teacher gives an example of Egya Akon who was betrayed by Slim Tano for little money and was murdered and the latter eventually becomes mad and commits suicide. The women in the market were also turning mean and everything revolves around money. Teacher notes this of the women: "in the market there was nothing they wanted to give, they were careful about money in a way that brought the sickness home to all of us" (BOA 76). Hunger for money becomes a widespread disease in the African society henceforth.

Teacher recommends psychotherapy to heal the society especially as is the case with Maanan who had tried to introduce wee. The wee, which was smoking of bhang, symbolized not only unity but helped them reflect and seek new solutions for their lives. It brought relief and healing temporarily as exemplified by Kofi Billy who smokes it and suddenly recovers from his long mental anguish and realizes the beauty of the moon. Teacher believes that such a remedy could be good if a long lasting one was found. The wee effect is temporal and this can be seen when Kofi Billy commits suicide.

Man is also reasonable in his estrangement and is able to see the future. He says: "when you can see the end of things even in their beginnings, there is no more hope, unless you want to pretend or forget or get drunk or something" (BOA 61). He is able to tell that Koomsoon is only lying to his wife Oyo and the mother and would never buy them a boat. The writer expresses a hopeless

situation as he notes that Koomsoon finally manages to get away without punishment though he loses power to other selfish leaders.

4.4 Cultural Change

When different cultures come into contact, cultural traits of one culture are transmitted to the other resulting into cultural change. Lose of one's roots and the resulting identity crisis makes one re-think their values and norms. In *Nervous Conditions*, Tsitsi Ndangarembga focuses on perception of changing women by the society, especially men who have refused to appreciate and embrace change; and of men and women who have become victims of that change. Da Silva refers to postcolonial narratives as "discourse of representation" (17) where those without voices are now heard, he says "the voices of those unaccounted for will inevitably be heard" (17). The women in *Nervous Conditions* react to a harsh patriarchal society that dominates, subjugates and disempowers them. The women contrary to their society's expectation start rising up against such male insensitivity.

In earlier times, the woman was expected to be compliant, docile, resilient and complacent. This is achieved through the early socialization of the girl into accepting and appreciating the position of a woman in the society as inferior regardless of their needs, dreams and aspirations. The society only takes care of the man's feelings and needs. This kind of situation has left most of the women deeply hurt and in mental anguish. Nevertheless, a new crop of woman arises in the midst of this male oppression, pushed to the limit by male

insensitivity and ready to fight for new changes. Tambu complains about her raw deal when she is forced to quit school to enable her brother Nhamo to be educated.

The father and mother of Tambu try to instill in her docility that is expected of every woman in the society. The father believes she should not mind that she is not going to school as her schooling should be of different kind that is learning how to serve her husband. The father's outlook is unfair and Tambu disapproves of it. In an innuendo, the father comforts her: "can you cook books and feed them to your husband? Stay at home with your mother. Learn to cook and clean" (NC 15). Tambu detests this and notes that "his intention was to soothe me with comforting, sensible words but I could not see the sense" (NC 16). The mother too tries to inculcate in her the meaning of womanhood in the society as to be a good servant for the man. She persuades her to accept her lot without resistance. She tells her:

'this business of womanhood is a burden,' she said. How could it not be? Aren't we the ones who bear children? When it is like that you can't just decide today I want to do this, tomorrow I want to do that, the next day I want to be educated! When there are sacrifices to be made, you are the one who has to make them. And these things are not easy; you have to start learning them early, from a very early age. (NC 16)

Mothers train their daughters into the expected subservience.

Tambu rebels against social expectations on submission of woman and is determined to change her destiny and circumstance as a woman. Although the

society does not appreciate her efforts to get educated, she is ready to fight for her dreams. Tambu represents the modern woman who not only embraces change but actively fights for it. She believes that she deserves to be in school and she grows mealies that she could sell and raise her fees. This surprises her father who represents the traditional man who believes that a woman would never shape her own destiny. He quips: “‘just enough for the fees! Can you see her there?’ he chuckled to my mother. ‘Such a little shrub, but already making ripe plans...’ (NC 17)”. The father aids in breaking the strong will power of her young girl who threatens to break away from the chains of patriarchy.

The writer portrays change as gradual and as a change of mentality amidst the existing social beliefs. Tambu challenges the status quo by questioning her mother’s defeatist words that women were damned for having been born women, just as the blacks were condemned to poverty for being born with their dark complexion. Tambu does not believe in these stereotypes and though the society believes she is abnormal to think she would change anything, she fights and refuses to be socialized into the ways of the society and this marks the beginning of change.

Tambu is a sort of feminist crusader who criticizes her mother's outlook and is at the forefront in representing other young girls who are determined to change and fight the oppressive patriarchal hegemonic society. She analyses:

my mother said being black was a burden because it made you poor but Babamukuru was not poor. My mother said being a woman is a burden because you had to bear children and look after them and the husband.

But I did not think this was true. Maiguru was well looked after by Babamukuru, in a big house in the mission. (NC 16)

Tambu's resolution is the writer's suggestion on how to remedy male oppression and exploitation. Tambu's options are to be submissive like her suffering mother or be like Maiguru, a well-educated and relatively comfortable woman. She makes another unusual decision to follow in her aunt's footsteps. She says: "I decided it was better to be like Maiguru, who was not poor and had not been crushed by the weight of womanhood (NC 16)". Thus, Tambu determinedly pursues education just like Maiguru has done.

Tambu repulses any effort to be subdued as other women are, as she refuses to listen to her mother's discouraging words and though termed as different and unnatural by the society, she embodies reason and boldness in a society where the voice of a woman is hushed up. The mother tells her "and do you think you are so different, so much better than the rest of us? Accept your lot and enjoy what you can of it. There is nothing else to be done" (NC 20). The mother remains pessimistic about changing the lowly status of a woman in her society.

The writer crafts Tambu to grow differently and thus perceived as deranged by the society. Tambu solidifies her position back at school after arresting the thief of her mealies who happens to be her brother Nhamo, whose bid was to try and stop her dream of ever joining school. On realizing her brother's evil plans to keep her from school, she attacks him, beats him up and charges up to kill him. This displays her boldness and determination in pursuing

her dreams and fighting male domination. She recalls: “they said I went straight for my brother and brought him down in a single charge... I sat on top of him, banged his head into the ground, screamed and spat and cursed” (NC 23). Hysterically, Tambu reacts through physical fights against her life tormenter who is her brother.

The writer further depicts the changing modern woman as equally talented and deserving recognition and respect as a member of her society. Tambu maintains position one in school, something that even Nhamo was unable to achieve. The father terms her as “willful and headstrong” (NC 25). She desires the privilege that men enjoy and wishes to go for the trip to the airport just like the men as she says: “I wanted to be part of it. I wanted to juggle with transport timetable as well...Above all I wanted to be as deafened as anyone by the roar and the buzz of the aeroplanes” (NC 33). Tambu has unnatural inclinations meant for people like Nhamo and her father who represent the oppressive patriarch who undeservedly command lots of respect and concern in the society due to their male gender. These are characters who make sure the women remain inferior. Tambu recalls: “my father called me aside to implore me to curb my unnatural inclinations: it was natural for me to stay at home and prepare for the homecoming” (NC 34). He also tells her to stop reading the magazine and instead make a better woman.

Tambu’s dream of becoming a new woman becomes true after the death of her brother whom she replaces at the mission where she goes to a good school. The writer upholds the role of the women in the society elevating them

and suggesting that they embody hard work, resilience and reason. She achieves this by constructing women who dare to challenge the patriarch and get away with it as they command a lot of authority. These other women are like Lucia who not only defies the social expectation but seeks change to better her life.

Lucia becomes a victim of the harsh patriarchal system. She is branded a witch for rejecting married life and for not giving birth. The society believes:

but Look at that Lucia! Ha! There is nothing of a woman in there. She sleeps with anybody and everybody, but she hasn't borne a single child yet. She's been bewitched. More likely she's a witch herself. (NC 128)

Lucia represents the daring women who are ready to revolt against the patriarchs. The society regards her as wild, unnatural and dangerous. Jeremiah himself looks forward to possessing such a bold woman. Tambu explores:

my father, who no longer felt threatened by a woman's boldness since he had proved his mettle by dispiriting my mother, was excited by the thought of possessing a woman like Lucia, like possessing a thunderstorm to make it crackle and thunder, and lightning at your command. (NC 129)

Lucia maintains good health and is very hardworking, a trait that is in opposition to other complacent women like her sister, Tambu's mother who becomes frail under the weight of the patriarchal structures of exploitation. She storms into the patriarch's meetings and challenges the attendants who seek to always determine her destiny. She laments: "if those people up there understood that I am not their relative either, they would not speak my name so freely and tell lies on top of it"

(NC 141). Her effort to get support from the other women fails and she decides to storm the meeting alone. Defying all male authority, she dares any man to try and pass a judgement against her and they all cower at her courage.

Lucia defends herself in the patriarchs' meetings and disobeys Babamukuru's order for her to leave Jeremiah's compound. She even threatens to carry away her sister who had been disheartened by the misery subjected to her by her irate husband. She condemns Takesure as a nonsensical man for suggesting that she was a witch. She even dares to lift him up by his ears in front of the men. This was unheard of as she boldly condemns all the patriarchs. She says: "ha! You make me sick the lot of you" (NC 147). She trashes the emasculated men and claims she is only in that home to stand in for the failed men. She says:

Babamukuru, I want to tell you why I refused to go. It was because this man, this Jeremiah, yes, you Jeremiah, who married my sister, he has a roving eye and a lazy hand. Whatever he sees, he must have; but he doesn't want to work for it, isn't it, Jeremiah? (NC 147)

To all the patriarchs' dismay, again Lucia exposes their irresponsibility and proves to be more rational and powerful than the men surrounding her.

In her opinion, Takesure her boyfriend, by whom she is pregnant, was comparatively to her of an inferior position in society and in the family life. She says: "as for Takesure, I don't know what he can give me. Whatever he can do for me, I can do better for myself" (NC 147). In the eyes of her community, this confrontation with Lucia makes her to be considered deranged even when she

stands for fairness courage, hard work and reason. Takesure decries: “we need a good strategy to outsmart that woman. She is vicious and unnatural. She is uncontrollable” (NC 148). Again, the oppressive men try to conspire on how to dishearten Lucia too.

Lucia forges ahead in controlling the men and opts not to leave Jeremiah’s compound. As well, she reunites with Takesure back into her house to satiate her bodily sexual needs. Later, on leaving the compound she makes another great courageous step that revolves around shaping her destiny as a woman. She not only goes to work in the mission but enrolls for adult literacy classes.

On the other hand, the writer depicts the consequences of complacency in the women who adhere to their social roles. They all end up in serious mental conditions under the weight of their inconsiderate men. For instance, Maiguru leads a miserable life of surrendering her entire salary to her husband who equally uses it to provide for his extended family. Although she wishes to own a car, financial stresses cannot allow her to acquire one. Nyasha advises her to learn how to drive but her mother says she cannot afford to buy one: ““and where do you think I would get the car from?’ her mother retorted. ‘Do you think I can afford to buy one’” (NC 104). Things get worse when Babamukuru suggests that Maiguru has to surrender her wedding gown to Tambu’s mother for her wedding. The unfolding familial strife makes her resent communicating with anyone for a whole week.

The provocation of punishing Tambu who is subjected to doing all the household chores for her refusal of Babamukuru's idea of her parent's wedding makes Maiguru burst out saying that she was tired of such male oppression:

'yes, she is your brother's child,' she said. But when it comes to taking my money so that you can feed her and her father and your whole family and waste it on ridiculous a wedding, that's when they are my relatives too. Let me tell you, Babawa Chido, I am tired of my house being a hotel for your family. I am tired of being a housekeeper for them. I am tired of being nothing in a home I am working myself sick to support. (NC 174)

Maiguru walks out of her home in protest hoping this would be a lesson to the husband. As for Tambu's mother, she bears with the weight of womanhood as she has accepted it. Her fate, she believes, is sealed and irreversible. She says:

what difference does it make whether I have a wedding or whether I go?
It is all the same. What I have endured for nineteen years I can endure for another nineteen, and nineteen more if need be. Now leave me! Leave me to rest. (NC 155)

Tambu's mother never rescues herself from Jeremiah. She remains weak and symbolically dirty. When Lucia visits her, she takes her to the river for a bath.

Those who are westernized like Nyasha become victims of the traditional patriarchal hegemony. The acculturated Nyasha is entrapped by Babamukuru and this bad blood completely alienates her from her society as her open rebellion to what she considers retrogressive is not only irreversible but fuels more trouble with her father with whom, she is at loggerheads due to what her

mother refers to as “loose connections” (NC 74). Society again must tolerate the hybrids.

The writer appears to be questioning masculinity in the society; something that is extremely oppressive and intensively outrageous to the status of womanhood. Masculinity is not only a source of great torment and suffering in the womenfolk’s fraternity but also a good representation of derangement evident in patriarchal societies in the traditional African setup and the contemporary society. At an early age, Nhamo is a perfect example of a blossoming patriarch who learns to harass all female folks whom he interacts with. The signs of the times do not deter him to move with the changing gender roles. He thwarts all the efforts that his sister Tambu makes to pursue her dreams in education. In avoiding to assist Tambu in working in the field as he pretended to be busy reading, he tells her: “how can you ask when you see I am so busy?” (NC 21). Notwithstanding, he waits for the field to bloom and starts stealing maize which he takes to his classmates at the expense of his sister’s schooling. The narrator notes: “a few weeks later, when the cobs were ripe for eating, they began to disappear” (NC 22). Nhamo perpetuates the acrimony further by teasing his sister always for not being taken to school.

In spite of receiving Western education, Nhamo still clings to beliefs of a traditional man. Though his sister is older, he mistreats her together with his younger sisters whom he orders to collect his luggage as well as doing all the manual work while he enjoys being served. Tambu complains on the extremity of Nhamo’s human insensitivity. She recalls:

when he was being himself he would smirk that minding children was not a man's duty and Netsai, who was young although big for her age, would strap the baby to her back in order to fetch the luggage. (NC 10)

Nhamo beats all reason by terrorizing his sisters.

Nhamo fails to become the powerful traditional masculine figure that he is being groomed to be but rather embraces westernization which motivates him to denounce his poor origins. He always coaxes Babamukuru to drive him home. Tambu sees Nhamo's behaviour as an inexplicable, irresponsible and unacceptable social ill. However, she notes that many other elite men were also as irrational and unreasonable. She says:

I was quite sure at the time that Nhamo knew as well as I did that the things he had said were not reasonable, but in the years that have passed since then, I have met so many men who consider themselves responsible adults and therefore ought to know better, who still subscribe to the fundamental principles of my brother's budding elitism, that to be fair to him I must conclude that he was sincere in his bigotry (NC 50)

The westernized mimic men only occur to Tambu as totally foolish.

Nhamo's mother is alarmed by her son's newly acquired identity that makes him to detest speaking his native Shona language but prefers English. The writer ridicules this futile mimicry by showing that Nhamo was not good in English either. She says:

he talked most fluently with my father. They had long conversations in English, which Nhamo broke into small irregular syllable and which my father chopped into smaller and even rougher phonemes. (NC 53)

Both patriarchs rehearse to be the admirable English men in futility. Ultimately, Nhamo is unable to reconcile patriarchal hegemony with westernization and so his death is symbolic in that it paves way for change in his sister's position in education pursuit though already mentally damaged by the unfairness she was subjected to in trying to get an opportunity to rise above the society's expectations of her.

The writer also tends to satirise the state of troubled masculinity evident in men who are well educated, powerful but still cannot accommodate change in their society. They suffer from a superiority complex and delight in being worshipped. This is exemplified through Babamukuru a powerful masculine figure who manifests as a metaphor of oppression. The controlling of Maiguru's salary and his despotic decision of using it all up to empower his position as a symbol of providence is a disheartening experience. What transpires in his stepping in always and financing his extended family is that the men simply become irresponsible, lazy and disempowered masculine figures.

At the expense of his wife's needs, he sponsors Jeremiah's children, builds them a decent house, suggests and finances their church wedding. Consequently, his departure for England triggers a total struggle for Jeremiah's family that lacks both fees and food security. Tambu remembers how his

departure was a moment of hope to the mother that the husband would stand and be more responsible. She remembers:

my father, of course, thinking that five years without his brother to provide for him was a long time in which to be obliged to provide for himself, consoled himself with the knowledge that on Babamukuru's return with his high qualification, he would be provided for more abundantly than before. My mother was hopeful. She thought my father would at last grow responsible. (NC 14)

It is for this reason that Babamukuru suppresses the voice of all other males in his extended family placing himself as the dominant male. On her return home, Tambu finds a falling house which she has to repair herself. Jeremiah and Takesure are completely subdued and have no influence at all in the running of their homestead. Lucia compares them to something worse than cockroaches. She says:

'a woman has to live with something,' she shrugged as matter-of factly. Even if it is only a cockroach. And cockroaches are better. They are easy to chase away, isn't it? (NC 121).

The weak patriarchs are of no significance to their households instead they are burdensome to their women.

Babamukuru though westernized tells his rebellious daughter Nyasha that she is disrespectful and calls her a whore for only staying out late with a boy while dancing, this threatens and liquidates his masculinity. He disapproves of novels that she reads another source of conflict. The domestic strife that ensues

as he strikes her and equally she hits back is the beginning of Babamukuru's fall in his patriarchal position, thus, he threatens to kill her and subsequently hang himself. Tambu notes:

Babamukuru insisted he would kill Nyasha and then hang himself. 'She has dared,' he said, sweat pouring off him, his chest heaving...to 'raise her fist against me ...we cannot have two men in this house' (NC 117).

From then on, with his male authority so challenged, Babamukuru becomes hysterical and barely eats anything in the house. He becomes more remote and spends the least time in the house in the pretext of lots of work at school. His authority against the woman in his own house is greatly diminished, a good sign for the women.

Ironically, the men in the society embrace western values but continue to hold on to the retrogressive patriarchal practices. Using Tambu as her mouthpiece, the writer shows how hard it would be to change such an ill society. Tambu realizes:

with Babamukuru condemning Nyasha to whoredom, making her a victim of her femaleness, just as I had felt victimized at home in the days when Nhamo went to school and I grew my maize. The victimization, I saw, was universal. It didn't depend on poverty, on lack of education or tradition. It didn't depend any of the things I had thought it depended on. Men took it everywhere with them. (NC 118)

The writer however explores the consequences of this resistance to change. Babamukuru's entire family is faced with innumerable challenges as he is unable to control both his extended family and his own. Jeremiah notes:

I am only saying we have problems these days. I-ih! We have problems ...these are serious misfortunes. They do not come alone. They are coming from somewhere.” (NC 148)

The failed leadership of the most powerful masculinity calls for a review in running of things in patriarchal societies.

4.5 Conclusion

The chapter highlights how the selected writers explore the social life of characters in their settings. It reveals that social change is a great concern among the selected African writers. African traditional life and its dismantling colonial forces emerge as the driving force in drawing thematic concerns. The introduction of a foreign culture that was propelled by formal education spelt both good and bad experience to the African people. In *The Beautiful Ones Are Not Yet Born*, corrupt practices are the norm rather than the exception.

The social fabric is not with persistence perpetuated by the education in both the government and private institutions, if what is revealed in *The Cockroach Dance* is anything to go by. This disintegration of social institutions is further reflected in *Arrows of Rain* and *Nervous Conditions* where many characters exhibit total acculturation of western values.

On the breadth, political change is an important aspect in the development and advancement of the African people in the world of the selected works. In *Arrows of Rain*, the characteristic paranoia of poor governance as well as disruptive dictatorship takes centre stage. Bukuru captures the situation in post-independence Africa transforming from colonial power to that inherited by the African ruling elite. This is a group that breeds neocolonialism in the writers' eyes. The working populace is living in squalid conditions as oppression and exploitation is the order of the day. In *The Cockroach Dance*, the postcolonial phenomenon is captured in "the wretched of the earth" living in sprawling ghettos in Nairobi city. The political class controls the lives of the citizenry right from their work place up to their humble dwellings. In *Nervous Conditions*, there is the aspect of cultural change as seen in the alienated dispositions that leaves them rootless. In *The Beautiful Ones Are Not Yet Born*, African cultural heritage has been subsumed by the emerging western cultural practices.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This final section revisits the major issues that emerge in the study and identifies areas that need further research. The study observes that the postcolonial situation is closely associated with the theme of derangement. Harsh socio-political and cultural circumstances created by the colonial experience were found to form earlier repressions of the deranged characters in Africa as a continent.

A comprehensive critical analysis was conducted on the allegory of derangement as presented in the literary works under study. Analyses of characters that are deranged reveal stylistic features related to the allegory of derangement. Finally the writer's social vision articulated through the allegory of derangement is also discussed.

5.2 Summary of Findings

This study affirms that indeed derangement has been allegorized in the postcolonial novel. Chapter One is the background to the study, and it gives a detailed account of the usage of the word allegory and the history of derangement as a topic in literary works. In the statement of the problem, the study argues that characters in the selected postcolonial literature display different forms of derangement as influenced by their colonial experience.

Literature related to the topic and theory was reviewed. The chapter also articulates the methodology which is textual analysis.

The objectives are clearly stated, the first objective is analyzed in Chapter Two where various manifestations of different forms of derangement as evident in the characters, fictional societies and even the political systems of the society are discussed. Several forms of derangement have been identified and analysed. Derangement is found to manifest itself physically in some characters. Harsh colonial experiences are seen to injure the colonized subject. The study also establishes that poor governance in the postcolonial societies has been inspired by the blind mimicking of western ways. The African leaders have resorted to ridiculous ways of silencing the masses that criticise them. The contact of different cultures has created an identity crisis in those who embrace different cultural values from either side. Anglicised characters like Nyasha find it hard to fit in the society and those who blindly mimic the western ways are unsuccessful in being totally white. The futile mimicry causes cultural alienation.

In Chapter Three, the study deals with stylistics features used by the writers as a vehicle for the motif of derangement. Through symbols of vehicles, the writers suggest a people in a journey that is derailed by the parasitic symbols that represent the exploitative leaders. Other styles like a stream of consciousness have been used to show the psychic processes of deranged characters like Man and Tambu. In satirizing the postcolonial society, the writers use styles such as irony and juxtaposition to show the absurdity of blind

mimicking of the West in excessive pursuit of power and money. Some of the writers reveal harsh experiences of the characters through their intimate communications by use of epistles.

Chapter Four explores the writers' vision. This study reveals that postcolonial writers, actually, argue that a change in the political structures, tolerance in the cultural set-up and informed dynamism would all bring back sanity in the society. Good governance in postcolonial nations would inspire a different narrative for the African states.

Further, this study establishes the inextricable ties between the fictional representations and the conduct of daily life. It interrogates psychic processes that culminate in derangement. In establishing that indeed political pressures, cultural confusion and social pressures have an impact on the psychic processes of the human beings, it concludes that the society is to blame for the social misfits. The deranged man protests social evils in society and embodies good values and aspirations of the society. He disavows the socially corrupted person in society and stands for reason and justice. The writers use figures of speech in symbols, metaphors, streams of consciousness to mediate between the conscious and the unconscious to craft a vision for the postcolonial society.

The main objective was to investigate if indeed derangement has been allegorized in the postcolonial fiction. The research establishes that various forms of derangement are manifested in the works of art under study. Derangement occurs as a physical manifestation in schizophrenics, hysterics and paranoiacs. In other cases, it manifests itself in the socio-cultural set-up by those

who are socially and culturally alienated. It is also not peculiar to the political structures in the postcolonial situation that remain questionable and wanting. Shift of space has resulted in urban insanity like money mania and moral decadence.

Chapter Three focuses on the second objective that sets out to analyse the literary devices used to interrogate the psychic processes. This is discussed in Chapter Three where the researcher establishes that styles such as symbolism, stream of consciousness, use of contrast and epistolary mode are used to effectively elaborate on the allegory of derangement.

Chapter Four addresses the third objective which sets out to examine the writer's vision. The study finds that the writers suggest change in cultural, political and social setup. In addition, it is found that the writers have a clear vision of the social realities. They suggest tolerance in the cultural settings and complete change in the political thought and experience.

5.3 Conclusion

In conclusion, derangement permeates all aspects life. It is a prominent motif in postcolonial literature to foreground disorder in political structures, cultural identity crisis and social dynamics that have emerged in the urban space. Derangement has been defined as a physical manifestation, a socio-cultural manifestation, and a political disease in this study.

5.4 Recommendations for Further Study

This study limited itself to four books *The Beautiful Ones Are Not Yet Born* by AyiKweiArmah, *The Cockroach Dance* by MejaMwangi, *Nervous*

Conditions by TsitsiNdangarembga, and *Arrows of Rain* by OkeyNdibe. It critically focused on how the postcolonial writers explore motif of derangement.

There are other areas that can form new directions for further research in relation to current study. The current study focuses on one form of derangement which is constituted along gender lines. However, a further investigation based on specific gender experience of derangement would open new areas of study on stereotypes depicting the deranged in the contemporary society.

In this research, derangement has been seen to emanate from various settings in the society such as social, political and cultural settings. It would be necessary to further research on other causes of derangement. This would be a great contribution to the study of African prose fiction.

The current study also discusses the writers' vision of change through derangement in the selected texts. As the texts selected are fairly old, a study of recently published works of art can reveal the changing postcolonial social vision of a literary writer in Africa.

WORKS CITED

- Adensanmi, Dunton Chris. *English in Africa*. vol 32:1 (2005)7-19. Print.
- Ahmad, Aijaz. "Jameson's Rhetoric of Otherness and the National Allegory" in *The Postcolonial Reader*. London: Routledge, 1995. Print
- Ama Ataa, Aidoo. "No Saviors" in *African Writers On African Writing*. North Western University Press, 1973.Print.
- Androne Mary Jane. "Tsitsi Ndangarembga's *Nervous Condition*" in *Ngugi wa Thiongo's Texts and Contexts*. African World Press inc, 1995
- Armah, Ayi Kwei. *The Beautiful Ones Are Not Yet Born*. Boston: Heinemann, 1968. Print.
- Ashcroft Bill, Helen Tiffin and Griffith. *The Postcolonial Reader*. London: Routledge, 1995. Print.
- Bhabha, Homi. "Signs Taken For Wonders" in *The Postcolonial Reader*. London: Routledge, 1995.
- Bhabha, Homi. *The Location of Culture*. London: Routledge.1994. Print.
- Black, Elizabeth. *Pragmatics Stylistics*. Great Britain. Edinburgh University Press, 2006. Print
- Bollard, John. "Language and the Quest for Political and Social Identity in the African Novel". Accra: Woeli Publishing Services. 1996. Web

- Boy, Stones, ed. *Metaphor, Allegory and the Classic Tradition*. Oxford: Scholarship, 2003.
- Brennan, Timothy. "Nation Longing for Form" in *The Postcolonial Reader*. London: Routledge, 1995. Print.
- Brennan, Teresa. *History after Lacan*. London: Routledge, 1993. Web.
- Brown, Caroline. "A Divine Madness: The Secret Language of Trauma in the Novels of Bessie Head and Calixthe Beyala." in *Comparative Studies of South Asia, Africa and Middle East*." Vol. 28.1(2008): 93-108. Print.
- Bukeir, Abdulla. "Pride and Megalomania: Thematic Study in Marlowe's play Tamburlaine". *Journal Al-Andalus for Humanities and Social Sciences Vol 7, issue 2, 2014*. Print.
- Clifford, James. "On Ethnographic Allegory" in the *Writing Culture: The Politics of Ethnography*. University of California Press, USA: 1986. Web
- Da Silva, A.J. *The Luxury of Nationalist Despair*. Amsterdam: Atlanta, 2000. Print
- Dangarembga, Tsitsi. *Nervous Condition*. Seattle: Seal Press, 1988. Print.
- Derek Wright. "A Dissent" in *Critical Theory Today*. London: Curry, 1994. Print
- Fanon Frantz. *The Wretched of the Earth*. New York: Grove Press, 1963. Print
 _____ *Black Skins White Masks*. New York: Grove Press, 1952. Print
- Feder, Lillian. *Madness in Literature*. Princeton University Press, 1983. Print
- Fee, Dwight: *Pathology and the Postmodern: Mental Illness as Discourse and Experience Inquiries in Social Constructions*. Sage Publications, 2000. Web

- Foucault Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*. London: Routledge, 2004. Web.
- Foucault, Michel and Gordon, Colin. "Power/Knowledge: Selected Interviews and other Writings", 1972-1977, New York, 1980. Web
- Fromm, Erich. *The Sane Society*. USA. Holt, Rinehart Winston, 1955.
- Gikandi, Simon. *Reading the African Novel*. Portsmouth: Heinemann Publishers, 1987. Print.
- Hariman, Robert. "Allegory and Democratic Public Culture" in *No Caption Needed*. London: University of Chicago Press, 2007. Web
- Himmelman, Natasha. "Representing Madness: Ambivalence in Chinua Achebe's *Arrow of God*." *Postamble* 4.1(2008): 8-26. Web.
- Holland, Kathryn. "Troubled Masculinities in the *Nervous Conditions*" in *African Masculinities*. Palgrave Macmillan, 2005.
- Hunt, John. "Political Alienation, and the Sociology of Generation: A Cohort Analysis of Recent Trends". Taylor and Francis. *Sociological Focus*, Vol 15, No 2(April 1982) pp 93-106
- Ingram, Flaubert, Michelle. *Cultural Constructions of Madness in Eighteenth Century Writing of New York*. Palgrave Macmillan, 2005. Print
- Innes, Doreen. "Metaphor, Simile and Allegory as Ornament of Style" in *Metaphor Allegory and the Classic Tradition*. Oxford Press, 2003.
- Irele Abiola and Simon Gikandi, eds. *The Cambridge History of African and Caribbean Literature*. Cambridge University Press, 2004. Web.

- Izevbaye, Dan, ed. "Issues in the Reassessment of the African Novel" in *African Literature Today: Retrospect and Prospect*. Heinemann Educational Books, 1979.
- Jameson, Fredric. "Third World Literature in the Era of Multinational Capitalism", *Social Text* 15, 1986: 65-88.
- Kasigwa, Barnabas. "The Death Motif in John Ruganda's Selected plays". Nairobi: MA Kenyatta University. Print.
- Kehinde Ayo. "An Aesthetic of Realism. The Image of Postcolonial Africa in Meja Mwangi's *Going Down River Road*". Nigeria: Obafemi Awolowo University, 2005. Web
- _____. "The Tyranny of History in Contemporary Motif Africa Fiction: A Case Study of Meja Mwangi in *Kill Me Quick*." Nigeria: Obafemi Awolowo University, 2004. Web
- Kesteloot, Lilyan. "Turning Point in the Francophone/African Novel in *New Trends and Generations in African Literature*. James Curry, 1996. Print.
- Kurtz, Roger. *Writing the Post-colonial city: The Representation of Nairobi in the Kenyan Novel*. PhD, Iowa: University of Iowa, USA, 1994. Print.
- Laird, Andrew. "Figures of Allegory from Homer to Latin Epic" in *Metaphor, Allegory and the Classic Tradition*. New York: Oxford Press, 2003. Web.
- Lazarus, Neil. "Great Expectations and After: The Politics of Post Colonialism in African Fiction." Duke University Press (1986):49-63. Web.
- Lidz, Theodore. *Hamlet's Enemy: Madness and Myth in Hamlet*. New York: Basic books, 1975. Print

- Loomba, Ania. *Colonialism and Post colonialism*. London: Routledge, 1998. Web
- Luangphinit, Seri. "Tropical Fevers: Madness and Colonialism in Pacific Literature. *Contemporary Pacific* Vol. 16.1 (2004): 59-85. Web.
- Lystad Haneman. "Social Alienation: A Review of Current Literature". *The Sociological Quarterly* Vol. 13, No 1(Winter 1972) pp 90-113. Macmillan, 1997. (133-153)
- Magnolia, Tiffany "A Method to her Madness: Bessie Head's A Question of Power as South African National Allegory." *Journal of Literary Studies* Vol. 18. Issue 1-2(2002): 154-167. Web
- Mihau Spariosu. "Allegory, Hermeneutics and Postmodernism" in *Exploring PostModernism*. John Benjamin, 1987. Web.
- Minnha, Trinn. "Writing Postcoloniality and Feminism eds. In *The Postcolonial Reader*. London: Routledge, 1995.
- Moyana, Rosemary. "Men and Women Gender Issues in Tsitsi Dangarembga's *Nervous Conditions* and *She No Longer Weeps*" in *New Trends and Generations in African Literature Today*. James Currey, 1996. Print
- Mwangi, Meja. *The Cockroach Dance*. Nairobi: Longman, 1990. Print.
- Ndibe, Okey. *Arrows of Rain*. Heinemann, 2000. Print.
- Neely, Carol. "Reading madness and gender in Shakespeare's Tragedies and Early Modern Culture". *Documents on Madness*. George Washington University, Vol. 43: No 3(autumn, 1991) pp 315-338. Web
- Ngugi wa Thiong'o. *Homecoming*. Nairobi: Heinemann educational books,

1972. Print

_____ “Literature and Society” in teaching of *African Literatures in schools*. Nairobi. Kenya Literature Bureau, 1978. Print

_____ *Decolonising the Mind*. Nairobi: East African Publishers
1986. Print

_____ *Moving the Centre*. London: James Currey, 1993. Print

_____ *Writers in Politics*. Nairobi: East African Publishers, 1997.
Print.

Nwankama, Obi. “Metonymic Eruptions: Igbo Novelist, the Narrative of the Nation” *Research in African Literatures* Vol. 39.2:1-14. Web

Odhiambo, Tom. “Kenyan Popular Fiction: The Melodramas of the Underdog” *Research in African Culture in the Mainstream* (2008) Indiana Press: 72-82.
Web.

Ojo-ade, Femi. “Madness in the African Novel: Awoonor's *This Earth My Brother*” in *African Literature Today: Retrospect and Prospect*. Heinemann Educational Books, 1979. Print.

Okolo, MSC. *African Literature as Philosophy*. London. Zed books, 2007. Print

Ozodi, Osuji. “A Book Review of *Black Skins White Masks* by Frantz Fanon”.
2012. Web.

Podvoll, Edward. “Megalomania a Predicament and Transformation”, in Naropa Institute. *Journal of Psychology*. Vol 2, `Boulder: the Naropa Institute. Web.

Satoru, Tsuchiya. “Modern East African Literature: From Uhuru to Harambee.” *World Literature Today* Vol. 52.4(1978):569-574. Web.

- Shoshana, Felman. *Women and Madness*. California Stanford University Press, 2003. Print
- Signut, Charles. "The Politics of Mothering Womanhood, Identity and Resistance" in *African Literature*. London; New York: Routledge 1997. Print.
- Simpson, Paul. *Stylistics a Resource Book for Students*. USA. Routledge, 2004. Web.
- Slemon, Stephen. "Post-colonial Allegory and the Transformation of History" *Journal for Common Wealth Literature*, Alberta Canada. Web.
- Taban lo Liyong. *Culture is Rutan*. Nairobi: Longman Publishers, 1991. Print.
- Thompson, Wayne and Horton, John. "Political Alienation as a Force in Political Action" .Oxford University Press, Social Forces. Vol 38.pp 190-195. Web
- Tiffin Helen. "The Postcolonial Literatures and Counter Discourse" in *The Postcolonial Reader*. London: Routledge, 1995. Print.
- Twining, James. "Alienation as a Social Process". *Sociological Quarterly*, Vol.21, No.3 (Summer 1980) pp 417-428. Web
- Wegesa, Busolo. "Analysis of the Style of Meja Mwangi's *Kill Me Quick*." M.Ed. Kenyatta University.1986. Print
- Woufer Van Ecker. "HUBRIS or UTOPIA: Megalomania and imagination in the Work of Paul Otlet."Universiteit Gent. *Bladen voor deDocumentatie*. pp 58-66, 2012. Web
- Wumi,Raji. "Identity and Narrative in a Post-colonial Context: *Arrows of Rain* by Okey Ndibe" English in Africa Vol. 32:1(2008):143-148.Web.

Yarom, Nitza. *Matrix of Hysteria*. New York. Routledge, 2005. Print