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KENYATTA UNIVERSITY

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF LITERATURE

Aspects of Alienation in The Price of Living (1983), Water Under the Bridge (1991) and Eye of the Storm (2010) by Yusuf K. Dawood.

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A Research Project submitted to the Literature Department, School of Humanities and Social Sciences in partial fulfilment of the requirements for the Degree of Master of Arts, Kenyatta University.

MAY, 2014.

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DECLARATION

This study is my original work and has not been presented to any other University for any award whatsoever.

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DEDICATION

This work is dedicated to my dear wife Monica Anyango- God gave me His finest; and my children Jeddy and Rhema. You are the axis on which my world revolves.

Acknowledgements

I wish to acknowledge a number of people without whom this work would have been a still birth.

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ABSTRACT

This study focuses on three of the novels by Yusuf Kudwavala Dawood: **The Price of Living** (1983), **Water under the Bridge** (1991) and **Eye of the Storm** (2010). The texts address issues in different historical, social and cultural contexts. This difference in settings provides a good backdrop in interrogating the different manifestations and the writer's commitment and vision in dealing with the mental and psychological aspects of alienation as pervades the society in transition. This is what we seek to address. This study is guided by the tenets of Freudian Psychoanalysis as proposed by Sigmund Freud (1856- 1939). It is a branch of psychoanalysis that seeks to explain behaviour basing on sexuality, early childhood experiences and unconscious motivations. We seek to understand the role of the unconscious and human relationships in the manifested behaviour of the characters in the selected texts in the light of alienation. This study was conducted through library study and textual analysis. The primary texts provided the primary material for this study while other texts and commentaries provided the secondary material.

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CHAPTER ONE

1.01. Background to the Study

Yusuf K. Dawood was born in India, trained as a surgeon in Britain and came to practise his trade and finally settled in Kenya as his adopted country. His experiences as a surgeon and Rotarian travelling the world formed the basis of his articles, *Surgeon's Diary* which have appeared in 'The Sunday Nation' for over two decades. These experiences are also encased in the trilogy of **Yesterday, Today and Tomorrow (1985)**, **Off My Chest (1989)** and **Behind the Mask (1995)**. He addresses a number of themes in his works, among them change and transition (**No Strings Attached, 1978**), unrest and the resultant alienation (**Return to Paradise, 2000**), inter-racial relationships (**One Life Too Many, 1991**; **The Price of Living, 1983**) and change and disillusionment that comes with independence (**Water Under the Bridge, 1991**). His other novels are **Nothing but the Truth (2002)**, **Eye of the Storm (2010)** and **The Last Word (2012)**. Dawood's works capture the challenges of a society in motion. This gives the basis for the choice of his novels for this study since... 'alienation is an inherently dynamic concept that necessarily implies change.' (Meszaros, 1970: 181).

To speak of alienation is to follow a beaten path through an unknown land (Yetiv, 1976).

Originally from the Latin word '*alienae*' meaning to make something another; to take away or to remove, the word has been widened to encompass different meanings. Among the most popular proponents of alienation theory are Karl Marx (1818 -1885) and Georg Lukacs (1885 -1971).

Marx's analysis of alienation has been dissected into three aspects by Joachim Israel (1971).

Religious alienation occurs when man ascribes the best of his human qualities to God, in the process becoming a 'stranger' to his own essence, an alien to himself. Political alienation occurs

when human beings project onto outside objects the powers that are truly their own. Marx argues that democracy starts with man hence he should not be estranged by bureaucracy and state. The third and most basic alienation according to Marx is economic. It encapsulates the modes of production and the estrangements that follow: of man from fellow man, from nature and from himself (Meszaros, 1970) leading to one's transformation into a passive object or a thing, a process Georg Lukacs refers to as 'reification'. (1971: x).

Ollman Bertell (1976) summarises Karl Marx's definition of alienation as a 'mistake, a defect which ought not to be'. Chris Wanjala (1980) concurs with him. To Wanjala, alienation is the painful mental torture where the individual cannot explain what is happening to him. He sees it as that feeling of loss, a devastating lack of confidence and a failure to grasp the world which an individual seeks to be one with.

These are but a few definitions and by no means exhaustive. However, they all allude to the loss, lack of fit and estrangement. As Richard Schacht (1970: 199) observes, estrangement must be from something; something or someone must seem alien if the term is to have any application.

This study presupposes that the focal point of literature and specifically alienation is the individual before being extrapolated to the society at large. An understanding of the causes and effects of estrangement on individual characters will help us understand the society in the light of alienation.

Alienation is not limited to labour and capitalism. Many other aspects different from Marx's have been discussed by scholars. Among these are cultural and intellectual alienation (Chinua Achebe, 2000); psychological and mental estrangement (Wanjala, 1980) and even positive aspects from which accrue some benefits like property, industry and religion (Joachim Israel,

1971). This study seeks to address the mental and psychological aspects of estrangement as captured in **The Price of Living (1983)**, **Water Under the Bridge (1991)** and **Eye of the Storm (2010)** by Yusuf K. Dawood.

Human relationships are very central to the discussion of alienation in society. It all starts in the mind as a feeling of estrangement before being manifested in the actions of the characters. A number of modern scholars have studied the role of the unconscious in the alienation of characters in specific texts.

Selen Baranoglu (2008) employs concepts of alienation and sexuality as proposed by Jacques Lacan in the analysis of Mary Shelley's **Frankenstein (1993)** and Robert Louis Stevenson's **Dr Jekyll and Mr Hyde (1994)**. Baranoglu sought to explain the isolation and repressed sexuality of the characters in the given texts. He observes that the unconscious is 'the common trait' in all the characters. He further proffers that unconscious motivations are behind the duality of human behaviour consisting of the good and the bad sides as exhibited in **Dr Jekyll and Mr Hyde (1994)**.

Another scholar, Khodambashi Kaveh (2010), analyzes alienation, writing and labour in '**Bartleby; the Scrivener**' (1996) by Herman Melville. Kaveh notes what a lawyer character says of Bartleby- that he is afflicted by some spiritual or mental illness. Kaveh further observes that Bartleby represents a deep and troubling sense of alienation that affects other characters in the story as well as the reader (2010: 214). Kaveh traces this behaviour to Bartleby's past in the dead letter section at the post office and unconscious desires. Kaveh expresses his fears that this kind of mental alienation awaits all of us as members of the modern human society.

Finally, as John Peck (2002: 205) puts it, all psychoanalytic theories begin with a sense of loss one experiences upon separation from the mother's womb. It is on this premise that Freudian psychoanalysis is used. Also called classical psychoanalysis, it is a theory that tries to explain behaviour based on experience in the early formative years and unconscious motivations (Freud 1916.)

1.02. Statement of the Problem

Yusuf K. Dawood's background as 'a child of three continents' (born in Asia, trained in Europe and settled in Africa) coupled with three decades of writing gives him a unique perception and insight of the problems bedevilling Kenya and East Africa. The awards and accolades that his writings have won (the latest being the Jomo Kenyatta Prize for Literature, 2011 {*The Star*, 6th October 2011}) and the critical attention his works have received are a testimony to his commitment, portrayal and desire for the society in his writing. A number of studies have been carried out on his works but little seems to have been done on alienation.

This study interrogates how Dawood addresses himself to mental and psychological alienation in line with how his characters deal with the challenges of estrangement as informed by their decisions and actions.

1.03. Objectives

This study is guided by the following objectives:

- a. To identify aspects of mental and psychological alienation as brought out in Yusuf K. Dawood's **The Price of Living (1983)**, **Water Under the Bridge (1991)** and **Eye of the Storm (2010)**.
- b. To examine the effects of alienation in individual characters in the texts.
- c. To establish the remedies Dawood proposes through the decisions made by the characters in the texts in line with his social vision.

1.04. Research Questions

- a. Are there any aspects of mental and psychological alienation in **The Price of Living**, **Water Under the Bridge** and **Eye of the Storm**?
- b. How is the alienation in the texts caused and with what effects on individual characters and society as depicted in the texts?
- c. How does Dawood mitigate the effects of mental and psychological alienation in his characters and society at large as portrayed in the texts in line with his social vision?

1.05. Justification of the Study

Jeremy Hawthorn, in *Studying the Novel* (1985: 3) asserts "... the fact that the novel is in prose helps to establish the sense of 'real life' of recognizable everyday existence that is the preserve of the genre." A novel captures life in a broad perspective, giving the readers a deeper insight and understanding of the society in focus. It is quite comprehensive in its portrayal of human life. As Alfred Kazim (1965: 103) puts it, life is best expressed in its freedom and fullness by a novel. It is on this premise that we have used novels in this study.

Literature is shaped by the political, historical and social environment one is in. Chris Wanjala(1980) observes that writers often realize that there is plenty of material to write about from their own experiences. Dawood writes from his experiences as a child of three continents and a constant traveller because of his Rotarian activities (*Parents*, June 2008). Also, he has lived in Kenya long enough, since March 1961, to witness the changes that have taken place over four decades. His experiences form the raw material to aptly capture the different aspects of alienation from a Kenyan perspective. Also, the texts chosen cover a wide period of time representing estrangement and its effects.

Terry Eagleton (1976) considers a novel as a 'bourgeois epic' that reveals the homelessness and estrangement of man in modern society. Alienation is a constant feature in a society in transition. According to Zohreh Dalirian (2011), people today don't need to search for alienation as we have and do experience it or have witnessed it in our modern lives. Hence, this study is relevant in understanding the way people and society at large behave in the context of mental and psychological alienation.

1.06. Scope and Limitations

This study focuses on **The Price of Living (1983)**, **Water Under the Bridge (1991)** and **Eye of the Storm (2010)**. It is based on the analyses of behaviour of the characters and societies in the three texts. Central to the study is the interrogation of mental and psychological alienation as depicted in the selected texts.

The choice of the texts is based on a representation of the different historical and social settings as captured in Dawood's works straddling over four decades: the 1960's { **No Strings Attached (1978)**, **One Life Too Many (1991)** and **Water Under the Bridge (1991)**}; the 1970's and 1980's { **The Price of Living (1983)** and **Return to Paradise (2000)**} and the 1990's and 2000s { **Eye of the Storm (2010)** and **The Last Word (2012)**}. These make our selection more relevant with regard to the research objectives.

The other texts by Dawood are used to provide secondary material as those selected cover representative time period of his writing.

1.07. Literature Review

Wanjala (1980: 43) argues that the writer relates to the world around through his/her art. One is confronted by a world which is either good or bad. It is in the writing that the interpretation of the society and values a writer vouches for will be seen. He/she then tries to persuade the society with regards to the desires and issues explicated. Consequently, a given writer seeks to persuade the society through his/ her respective social vision embedded in the texts. This is

what David Daiches (1956) calls 'the dream' or the 'mask' behind which the author wishes to hide or a picture of life he/she wishes to escape to.

Ngugi Wa Thiong'o (1981) concurs with Wanjala. He observes that literature cannot be divorced from society. It is a reflection of society as it captures all the aspects of its challenges, struggles and triumphs. It mirrors the distinctive attributes of a people as conditioned by socio- historical forces and pressures. The issues that literature deals with take place within an economic, political, class and race contexts. This suggests that for one to understand a work of art better, he/she has to have an understanding of these contexts as mirrored in given texts. The writer has an important role to play in the way the society will be portrayed since:

Literature results from conscious acts of men in society. At the level of the individual artist the very act of writing implies a social relationship: one is writing about somebody for somebody. At the collective level, literature, as a product of men's intellectual and imaginative activity embodies, in words and images, the tensions, conflicts and contradictions at the heart of a community's being in the process of becoming. (1981:5.)

The context in which a text was written is the basis for a better understanding of the themes a writer wishes to discuss. The way he/she wishes to influence the society constitutes his/her social vision. This review aims at widening the base for understanding the works of Yusuf K. Dawood, specifically as they relate to alienation.

A number of scholars have studied aspects of alienation in varying lights (Meszaros, 1970; Johnson, 1975; Killam, 1976; Yetiv, 1976; Wanjala, 1978; Wanjala, 1980; Heller, 1983; Ngugi, 1986; Gikandi, 1987; Achebe, 2000; Okafor, 2004; Dalirian, 2011).

Istvan Meszaros (1970) perceives alienation as 'isolation' characterized by extension of 'universal saleability'. An individual is transformed into a commodity as he strives to fit in a narrowly and ambiguously defined model of 'Rational Man'. However, the achievements of 'enlightenment' are usually liquidated almost as soon as they are acquired. In the end he becomes 'alien to reason'. Alienation appears to divorce the individual from the social and the natural from the self conscious. In a harmonious society, all these elements are to belong and work together to form a complex unit.

Writing on psychological estrangement, Frank Johnson (1975) etymologically equates alienation to schizoid conditioning. To him, they both refer to separation and tension (1975: 379). In both cases, previously integrally connected entities get increasingly distanced from each other. An estranged person may intellectually understand the anxieties, uncertainties and hesitations others experience but he/ she maintains a sense of discontinuity from them. Johnson further adds:

A corollary feeling of falseness and facsimile pervades the disturbed sense of being. Hence, a whole series of descriptions around the idea of inauthenticity are replete, both in fictional and real experiences of alienated persons. People are seen as disguised or hidden behind masks. (1970: 388).

Johnson further observes that estrangement is currently used to describe objectively observable states of separateness in human groups. Among the manifestations he proffers are tendencies to: experience exorbitant anxieties in ordinary interactions with people; absorption with ideas and fantasy and withdrawal from other individuals. Also, one exhibits a growing consciousness of 'lack of fit' and uncertainty in thinking and acting. This study seeks to investigate and peel back the mask with an aim of bringing to light what motivates individuals to such behaviour with

regards to psychological and mental alienation of characters in selected works of Yusuf K. Dawood.

In agreement with Meszaros is Killam G. D. (1976). He feels that alienation is not just isolation, but also disintegration that pervades the society in transition. He alludes it to the emphasis placed on affluence and pursuits of material wealth. The end result is a spiritual loss and personal estrangement. For example, in reference to one of Chinua Achebe's major works, Killam states:

Arrow of God (1964) embodies a complex of forces, and dramatises the process whereby a homogeneous society under pressure from these forces is destroyed. The result is that man is alienated from his land, the product of his work, (...) and from his fellow men. Most destructive of all, he is alienated from his religious beliefs which supply the ethical, moral and social bases of his community. (Killam, 1976: 155)

Killam explains that the alienation of the hero, Ezeulu, disintegrates the society as the value system shifts in the face of pursuit for modern wealth. Some features of Igbo life had to give way, to be sacrificed at the altar of the new Christian order of life. This is contrasted with the traditional aggressiveness which made the Igbo distinct and had been a sign of continuity in the society. The individual is isolated and separated from the group and unifying system of belief in the society. Killam proffers that the worst and tragic form of alienation as captured by Ezeulu's ultimate madness is loss of the capacity to communicate.

Greed is what Isaac Yetiv (1976) blames for the estrangement of the French North African intellectuals. To him alienation is enslavement, especially where the insatiable desires make one a stranger even to oneself. Modern man seems separated even from his thoughts. Yetiv feels that even giving one's will to a political leader or the state is a sort of alienation. He believes that education has an important role of countering negative aspects of alienation since the authors of

autobiographical novels of the French North Africa recount their learning adventures as veritable rebirths.

Chris Wanjala (1978) approaches alienation from its possible effects on the East African writer. He sees it as a necessary and positive tool for a 'serious' or committed writer who has to 'withdraw' from the values that the majority of the society stand for so as to criticise them if they are wrong. He considers a writer who recognises important issues of the time and participates in solving ills bedevilling the society, while criticising agents of alienation, as worth more attention since he/she is not detached. On the other hand, a writer who offers little in his/her writing has a 'negative' aspect of alienation. Wanjala further observes that the writer's history and place determine the preoccupation especially if writing in the era of transition. However, he adds:

It is the ideas that the writer puts on paper that may be useful to his society. We judge the vision of the writer as embodied in his writing and not necessarily his way of life. (1978:63)

According to Wanjala, mental and psychological impoverishment culminating in mental disharmony results from estrangement in the process of labour (1980:260). Consequently, psychological and mental alienation are manifested in the fragmented world looming over individuals who submit to destructive forces of the world ranging from colonialism, outbreak of wars, 'uprootedness' and separation of man from nature and community. This is what Mike Cardwell(1996) describes as the separation of a person from their real self arising from preoccupation with doing what is right and conforming to the wishes of others. An individual is in a situation he/she neither controls nor understands. It ends in depersonalisation that shatters the emotional harmony within oneself and his/her experience of the society. Individuals are disillusioned and become passive with the feeling that they cannot change the status quo.

Wanjala argues that besides land and cultural estrangement, the African under colonialism also went through psychological alienation. It led to the collapse of the individual. Also it shatters the collective spirit of a people.

Wanjala (1980) further believes that any integration with the society is a healing process for the affected individual(s). He sees the young generation in **The River Between (1965)** as symbolic of unity between Christians and traditional culture. They represent the Honia, the new life which will eventually liberate man from his alienation. Even so, the writer has a big role to play. As observed by Simon Gikandi, a writer is the mouthpiece through which an individual expresses his sense of alienation (Gikandi, 1987: 74).

The choices individuals make can lead to alienation. Erich Heller sees psychological alienation as a result of 'inescapable choices and sacrifices under the dim enforcement of social norms one no longer believes in' (1983: 78). Heller views human existence as a choice, resignation, sacrifice and neurotic repression of what one really desires. An individual makes these choices so as to be acceptable to the society. This study aims at interrogating mental and psychological alienation and the effects thereof as presented through the 'choices' made by the characters in the works of Yusuf Dawood.

Ngugi wa Thiong'o (1986) dichotomizes colonial alienation into two interlinked forms: an active (or passive) distancing of oneself from the reality around and an active (or passive) identification with that which is most external to one's environment. This is done by the use of colonial language and formal education. Simon Gikandi (1987), while writing on irony and transmutation of character in Mongo Beti's **Mission to Kala (1957)**, approaches alienation from a different

type of exile: partially belonging to one's 'original' culture before colonisation and also belonging to the masters' culture through assimilation but not being truly integrated. In the end one belongs to none and is disillusioned and disoriented. This is what colonial education has done to Medza according to Gikandi:

Medza has already adopted the role his education has predetermined for him: he is an outsider among his own people; the posture he adopts is that of a detached explorer reporting his findings to his home audience. As an explorer, Beti's character is not content with surface observations; hence his unsuccessful attempt to explain things in a way that brings out his learnedness. (1957: 47)

To Gikandi, **Mission to Kala** is structured in such a way that individual characters mirror the creed underlying the colonial domination of Africa and its consequences. It is believed that one is civilized only when he/ she is educated, thinks and behaves like the colonial masters. Medza is a disillusioned *assimilado* whose colonial education has alienated him from the mainstream community he strives to belong to. His lack of modesty and view of the family and neighbour- just like his colonial masters do- are witness to his alienation. He knows that his colonial education acts as a barrier to his hopes of being assimilated by Kala and successfully bringing back Niam's wife. The colonial education has reinforced his slave mentality. Medza learns a lot from his mission. Gikandi affirms that the journey from self to community is a process of education. Education can therefore be used to deal with alienation.

Chinua Achebe (2000) sees alienation as a kind of dispossession. He places the blame on 'foreign' education. To him, the Western education he got was a set of foreign aspects of his upbringing which they dignified with the title of education (2000: 19). A 'season of anomy'

results from the dispossession as a result of cultural loss and confusion from the obtained education. He observes:

What is both unfortunate and unjust is the pain the dispossessed is forced to bear in the act of dispossession itself and subsequently the trauma of a diminished existence. The range of aberrations and abnormalities fostered by this existence can be truly astonishing (2000: 70).

An alienated individual suffers a low self esteem and wishes to identify with the foreign elements and sophistication of the metropolis. It is worse when the estranged individual lives in an urban area in a foreign land. He tries his best to 'untag' himself from his background and upbringing. An individual sees himself from outside himself as if he was another self (Ngugi, 1986). One is bereft of thinking and common sense as he exhibits an excess zeal to show flair and worldliness to fit in the 'acquired' status. Achebe gives an example of a writer who boasts of not knowing his culture or even being able to identify any of his traditional foods because he has been working to be like a Briton in his language so he has so far 'succeeded' in diluting his 'africanness'. This is a symptom of alienation according to Achebe.

Abiazem Okafor (2004) delves into alienation in her essay on 'Exile and Identity' in Buchi Emecheta's **New Tribe** (2000). She approaches alienation from sequestration from one's homeland and exile. She sees the physical alienation, especially if it is banishment, as a kind of torture for the alienated individual. Though sometimes exile is self inflicted with its own benefits (like the biblical children of Israel going into exile in Egypt to survive the famine), the torture is in the estrangement. **New Tribe** chronicles the life of a black boy, Chester Arlington, who is adopted by white parents. His treatment in school opens up his mind to the estrangement from the society he believes he is supposed to belong. What follows is a quest for identity which takes

him on a sojourn to live with Africans in Europe and ultimately through Nigeria to Benin where he believes his 'kingdom' should be. Okafor notes that the Igbo people, the tribe from which Chester's mother belongs, believe that one must always go back home in Nigeria from wherever he is. This going back home to Africa does not necessarily give Chester the physical kingdom he dreamt of but something spiritual: a deep understanding of the kingdom within himself. The journey has helped him develop his true identity and the right attitude to life. Okafor writes:

New Tribe portrays the most controversial issue in African diasporic discourse: the concept of eventual return to mother Africa. Specifically, it portrays the physical and spiritual quest of an offspring of the Diaspora for his identity. (...)His sojourn in Nigeria turns out to be a deep process of acculturation and maturation. (2004:129)

Just like Medza in **Mission to Kala (1957)**, Chester learns a lot from his mission. This journey helps him appreciate his African heritage and he becomes proud of his ancestry. To Okafor then, physical alienation and estrangement has its solution in attitude. An individual has to learn to appreciate his/ her ancestry, not necessarily by moving back to the motherland.

Zohreh Dalirian (2011: 23) argues that distinct classification of aspects and potential sources of alienation consisting of personality, social situation, mental statement and ideology are impossible as they are delicately interwoven. To him, alienation is defined by modernity and has a general influence on an individual's life.

The above review has addressed various viewpoints on different aspects of alienation in general with illustrations from various texts. This will help us have a wide base for the explication of the same in the works of Yusuf K. Dawood.

Nici Nelson (1996), in his article “Representation of Men and Women, City and Towns in Kenyan Novels of the 1970s and 1980s”, observes that in **The Price of Living** (1983), Dawood represents the new Kenyan elite which is by definition urban. This group is distanced from their ethnic or even Kenyan identities. They would have become Europeans if only they could change the colour of their skins. But since they cannot, they do the next best thing: they marry white women. The article focuses on the portrayal of men in the text. Nelson argues that they are captured in a less judgemental framework than women. Men can engage in corruption and other social ills but it is taken as normal. Further, they play a very big role in the alienation of their families towards ‘living like Europeans’. As estrangement starts from the mind, the article does not address any motivation, psychic or other, behind the behaviour exhibited by the characters. The results of the alienation efforts by the father are not conveyed clearly.

Benson Kairu (1998), in his dissertation “An Investigation of Form and Style in Yusuf K. Dawood’s Works”, argues that Dawood’s texts **The Price of Living** (1983), **Yesterday, Today and Tomorrow** (1985), **Off my Chest** (1989) and **Water Under the Bridge** (1991) are not only popular but also serious texts contrary to Wanjala (2001) who classifies them as only ‘popular’. Kairu further argues that the popular form makes it interesting for the readers while tackling the serious issues of the society, among them corruption and challenges brought about by modernity. The style that Dawood employs entertains and maintains the readers’ attention while enhancing meaning and aesthetic impact. Though a number of themes have been addressed, ‘alienation’ – the focus of this study- has only been alluded to.

Masumi Odari (2003), in her essay “Self-identity, Reflections on Yusuf K. Dawood”, examines the theme of self identity in his writings with concentration on his autobiography **Nothing But The Truth** (2002). She proffers that though born in India, trained in England and living in

Kenya, Dawood has no problems with his identity. He is as much a Kenyan and African as anyone can be. This is because of his African experience and not necessarily his descent. She further argues that these experiences in Africa have made him the accomplished writer that he is. Odari has based her argument more on the life of Dawood in his autobiography than on his fiction. A work of fiction opens up the setting and application of a story in relation to themes and characterization. It also distances itself from the author giving it a more objective appreciation of themes and issues than an autobiography. **Nothing But The Truth** (2002) is limited to the experiences of Dawood as a person. As David Daiches (1956) suggests, a work of art may embody the 'dream' of an author more than his actual life.

Marie Kruger (2004), in her essay "Narrative in The Time of AIDS: Post Colonial Kenyan Women's Literature," observes that Kenyan literature has explored the physical, emotional and cultural consequences of AIDS in generic paradigms of narrative prose. She recognizes Dawood's works for being among the first texts to allude to the emergence of AIDS and link it to sexual promiscuity in his work **Water Under the Bridge** (1991). However, she has not discussed any of the consequences alluded to in her essay in line with their effects on human relationships as portrayed in the said text. This study seeks to address the efforts of the characters in the target texts to live fulfilling lives in of possible circumstances for alienation.

Godwin Siundu (2004), in his essay "Transcending Racial/Cultural Spaces: The Power of the Woman in Yusuf K. Dawood's works", observes that **The Price of Living** (1983) and **Water Under the Bridge** (1991) endorse the current ideas of broadening racial, communal and gender spaces by portraying women as key players in the on-going process of social engineering.

Women no longer look up to men for guidance especially in matters of marriage where they are directly involved. Instead, they take the initiative towards embracing other cultural and racial

spaces, as a result of urban influences, through marriage. Siundu further argues that Dawood empowers the female characters in the two novels by making them engage in cross cultural unions purely of their own volitions. This willingness is a way of exercising some form of social power in a society where the political and economic power is a preserve of the males. This way they transcend the boundaries of national groups by forging and celebrating new identities. The essay concentrates on the role of women especially as regards harmonising and breaking racial and traditional barriers through marriage. The role of men in this has not been comprehensively addressed. This study seeks to bring to light the role of both genders in creating an all inclusive and accommodating society in line with Dawood's social vision.

Benedict Nweke (2007) studied aggressiveness in Sula Peace, the main character in Toni Morisson's novel **Sula**. Using psychoanalysis, he sought to unravel why Sula behaves as she does in the novel. He deduces that Sula's behaviour is a product of both poor mothering and the societal influences on her. He observes that Sula is disadvantaged in many ways. A black woman living in a violent racist society has to get ways of surviving. Nweke places part of her aggression on frustration after she is seemingly denied the fulfilment of desires of nourishment and sensual pleasure embedded in the breast, one of the earliest objects a child associates the mother with. He observes that this denial is reinforced by the loveless society and amorous behaviour of the mother. Her aggression is a reaction against the denial. She accepts and celebrates her alienation: the estrangement and feeling of dispossession in society. This aggression is carried into adulthood. Whatever she does gives her gratification especially when someone suffers. The psychological interpretation of any literary text seeks to understand the motives behind exhibited behaviour as a manifestation of the unconscious desires and influences.

This study investigates the causes, manifestations and effects of mental and psychological alienation which Dawood addresses in **The Price of Living (1983)**, **Water Under the Bridge (1991)** and **Eye of the Storm (2010)**. We interrogate Dawood's social vision in the texts and his proposal on mitigating the negative effects of alienation on the individuals and society at large.

1.08. Theoretical Framework

This study employs Freudian Psychoanalysis in the explication of mental and psychological alienation in Yusuf K. Dawood's **The Price of Living (1983)**, **Water Under the Bridge (1991)** and **Eye of The Storm (2010)**.

Psychoanalysis is a theory of the psyche developed by Sigmund Freud (1856 – 1939). It was initially a way of dealing with mental illness before it was applied to other areas such as literary criticism by, among other proponents, Jacques Lacan. Freud argues that adult behaviour with all its complex and sophisticated manifestations has its roots in infancy. He bases his explanation of behaviour on the sexual motives in the unconscious (Freud, 1900). Nothing that ever existed in the unconscious completely loses its influence on the personality. Gunnar Brandell (1979) summarises it thus: "So one still remains a child of one's age even with something one thought was one's very own (1979: 6)". Consequently, early disturbances in a child's life will have an impact on his adult life. Among the proponents of Psychoanalysis who made it more relevant to literary criticism are Carl Gustav Jung and Jacques Lacan (Tyson, 2006).

Consequently, the psyche consists of the unconscious, pre-conscious and the conscious. The notion that human beings are motivated, even driven, by desires, fears, needs and conflicts they are unaware of – that is, unconscious - is one of the most radical insights by Freud that still

governs Psychoanalysis even today (Tyson, 2006). The unconscious is brought into being when humans try avoiding the thoughts or experiences that would cause pain by forcefully ‘forgetting’ and pushing them away from consciousness. Here, these experiences are ‘stored’ and have an impact on an individual’s behaviour and actions later on in life. It is the role of psychoanalysis to try and bring the unconscious material to consciousness so as to identify the causes of behaviour and resolve them (Ruth Munroe, 1955).

In psychoanalysis, sexuality is an inescapable human reality which determines our identity in a major way. The way it is handled at different psychosexual stages in life determines the way an individual behaves in later life. Sexuality also relates to the way we feel and appreciate pleasure in our lives. *Eros* (Libido or sexual energy) and *Thanatos* (Death instinct that leads to bad or destructive behaviour) are the drivers of psychic energy in psychoanalysis (John McLeod, 1995). Hence, an understanding of sexuality helps in explaining behaviour of given characters in a work of art.

The internal structure of the mind consists of three parts. The *Id* which houses the libido or sexual energy is pleasure seeking, irrational and adventurous. It seeks what may be against the societal norms and desires. It makes up the emotional part of the mind. The *Ego* is the conscious and rational part of the mind. It is a conduit to the external world through the senses. When the social norms and expectations on the psyche are internalised, the *Superego* is formed. The *superego* seeks to conform to the ideals set out by the society. As such, it is always in conflict with the *id*. The *ego* is the product of this conflict. An individual’s mental health is greatly dependant on the way the psychic conflicts are resolved. Thus, the relationship among the three has a bearing on both the individual behaviour and culture of a given society. And as literature is a reflection of society (Ngugi, 1981), psychoanalysis provides good basis for analysis and

understanding of a given literary work of art through interrogation of the motives behind the actions of individual characters and society as relates to the processes and impact of 'alienation' as a significant human experience.

Psychoanalysis has a history of relationships with other disciplines such as literature (Robert Young, 1991). Young (1991: 143) argues that literature and psychoanalysis are enfolded within each other, traversed by each other, both inside and outside each other. William Clark (1980) had earlier observed:

Creative writers, he (Freud) always added, are valuable allies and their evidence is to be prized highly, for they are apt to know a whole host of things between heaven and earth of which our philosophy has not let us dream. In their knowledge of the mind they are far in advance of us everyday people, for they draw from sources which have not yet opened up for science.(1980: 116).

Therefore, a psychological critic should consider the extent to which images and symbols of a work of art derive their full meaning from such deep psychological sources, which are an aspect of the human mind (David Daiches, 1956:356). Psychoanalysis can therefore be a useful tool in the reading, understanding and interpretation of literary works.

Freud (1908) compares a creative writer to a child at play who creates a world of phantasy and takes it very seriously. He/ she invests emotionally in it while sharply separating it from reality. (1908: 144). Tyson (2006) adds that our dreams and creative activities, such as writing, independent of our conscious will or desire, draw directly on the unconscious. This means that one can tell a lot on the psychic motivations of the writer and characters through a psychoanalytic study of the set texts. This study focuses on unravelling the psychic motivations of behaviour, specifically estrangement, in the characters in selected works of Yusuf K. Dawood.

In classical psychoanalysis, a wish is the basic, infantile and unconscious satisfaction which gives pleasure to an individual and upon which future desires are based or modelled (Freud, 1900). Freud (1908) further writes: 'The wish makes use of an occasion in the present, to construct on the pattern of the past, a picture of the future.' (1908: 144). The wish links the present to both the past and the future. To explain present behaviour, one has to trace its genesis in the past. Freud further observes that our civilization is built on the suppression of instincts. Each individual has to surrender part of his personality, for instance aggressiveness and sense of omnipotence, to a common possession of civilization. Any individual not yielding to this constitution is deemed as a 'criminal' or an 'outlaw' in the face of society (1908: 187). This is an aspect of alienation. The estrangement of an individual has a basis in the disconnect in the wishes of the society and those of his/hers. Consequently, the individual's past can be used to explain his estrangement and help resolve it, if negative. Also, just as Brandell saw about Freud something of the novelist (1979: 74), an analysis of the society's wishes and those of an individual character in a literary text can explain much of the character's state of estrangement. Although alienation is projected in the behaviour and relationships between individuals or characters in a work of art, it all starts in the mind. Since psychoanalysis helps us understand human behaviour as motivated by the psyche, it gives us an insight in the explication of mental and psychological alienation, the causes, manifestations and proposed mitigation of the same in the society as encapsulated in Dawood's **The Price of Living (1983)**, **Water Under the Bridge (1991)** and **Eye of the Storm (2010)**.

1.09. Research Methodology

This study was based on Library research. The primary texts- **The Price of Living** (1983) and **Water Under the Bridge** (1991) and **Eye of the Storm** (2010) were read closely and analysed within the context of alienation. Other novels by Dawood, critical commentaries on the three texts, journals, articles and other relevant materials were studied for a firmer foundation for this research based on a better understanding of the writer and his works as offered. The material was analysed using Freudian Psychoanalysis as propagated by Sigmund Freud (1900).

CHAPTER TWO: EVERYTHING IN LIFE HAS A PRICE

2.01. Introduction.

It can be said that the synonym for alienation is separation and the precise antonym is integration (Irving Horowitz, 1966). However, separation is not limited to the physical. Erich Fromm (1955) gives the term a psychological dimension. He gives it a definition that converts it into a 'mode of experience' as opposed to a 'mode of production'. To Fromm, alienation is a phenomenon of negation, or even "lessness" for instance powerlessness, meaninglessness, lack of fit and not just physical separation. To Richard Schacht (1970), alienation is a mental disorder. He equates it to a derangement of mental faculties that is insanity. The person is said to be estranged from his or her mental powers or sense. No logical explanations or justification can be given for his or her actions.

The sources of alienation are vast and varied. They range from people's traits and behaviour to ideological orientation and society at large. It is an almost impossible venture to precisely pinpoint a source or type of estrangement as they are intertwined.

This Chapter interrogates elements of alienation in **The Price of Living** (1983). We seek to establish how the characters manifest mental and psychological alienation and the causes and the ways they seek to mitigate the effects thereof.

2.02. Nothing Succeeds Like Success?

Maina Karanja is the astute, hardworking and focused Chairman of Kenya Foods, a company he started from scratch. Just after school, he starts a small business in the 1960's. He takes

advantage of the opportunities in politics, professions, commerce and industry that present themselves at independence. With his common sense approach, he makes a rapid climb from the foothills of Mount Kenya as an urchin doing errands, to one of the most successful industrialists in the country (1983:1). On the successful launch of *packlunch*, one of his many products, he is sought by many companies wishing to tap into his business acumen but he turns most of the invitations down. Even with this success, he still feels slightly empty inside (60).

As his business ventures take him to many places in the world, Maina is exposed to the need for 'proper' education for his children. He does not want them to be like him. He sometimes suffers from inferiority complex because of his lack of formal education. He feels that this is a glaring blank in his personality and does not want his children to be the same. After the death of their mother, he takes them to public schools in the United Kingdom. The telephone becomes an important tool in bridging the gap between him and the children. It makes the separation somewhat bearable for him. However he still leads a lonely life:

Since the death of his wife, and the arrangement of his children's education in the UK, his life had hinged on one single obsession-success in commercial and industrial ventures. Food, drinks, women, home, all were ancillary elements to support his superstructure; they all had to be subservient to his one mission in life (35).

Frank Johnson (1963) observes that psychologically estranged individuals have a tendency towards absorption with ideas. They may intellectually understand that others go through anxieties and hesitations in life but only see the superficial behaviour which appears calm. This way, they maintain a discontinuity between their experiences and those of others. Maina's obsession with success in whatever venture he is in alienates him in no small measure. He views

people in the light of efficiency and how they fit in his grand scheme for success. No wonder he is surprised when it dawns on him that Mrs. Armstrong is not a perfect human being after all:

Mrs Armstrong kept her family life very much to herself and Maina, obsessed with his business enterprises, had never taken an interest in that side of Mrs. Armstrong's life. She was competent, she ran his office as he would wish it run and was well remunerated for this, and to Maina, this constituted an excellent give and take relationship (76)

Mrs. Armstrong has just been left by Henry, her husband of twenty years. She cannot understand why her seemingly happy and satisfied husband could run away with his deputy to start a new life together. To make it worse, he has left after seeing off their children to school in the United Kingdom leaving Mrs. Armstrong alone and lonely. Further saddening, Mrs. Armstrong has no idea whatsoever that Henry is not happy in the marriage as they have never said a cross word to each other. She never even suspects that Henry has any feelings for Marian, his deputy at work. It is much later when confronting Valerie over her liaisons with Maina Karanja that Mrs. Armstrong reveals why she has been left: it is because she has concentrated all her energies on Kenya Foods and her husband cannot 'share' her. She is estranged from her husband while striving for perfection at work. Maina cannot comfort her because he does not know how to deal with women. He is always at a loss when alone with a woman.

It surprises Maina when Mr. Shah, a pragmatic member of his team, makes a remark on how semi-nude women arouse more interest on covered areas than those who bare it all. Maina's focus on performance and growth of business cut him out of the social life and genuine interest in people who he now sees as strangers.

The climb to the top has come at a cost to Maina. He is obsessed with 'cutting the correct image' worth his class. He will do almost anything to fit in the 'high class' that his business successes have brought him. He has to 'fit' the description whatever the price. This desire to fit is a hallmark of a psychologically estranged mind. He is not in sync with the desires of his children. When Christine proposes to get married to Garvin, Maina is initially not for the idea. He believes a suitable man for Christine is one who is commensurate with her education, with Maina's financial and business status and one who can take over his business later (1983: 81). Garvin may not give her the kind of life that Maina had given her. Maina even organizes for Christine to abort as a way of undoing the damage. It does not matter if Christine loves Garvin. This is what pushes Muhoho to remind his father that success should not just be measured in two units: power and money. Also, Maina is uncomfortable as he rides in his son's vehicle. As Muhoho himself puts it, the whole vehicle makes noise except the horn. Maina wonders why his son could not write back home requesting for a new car. Muhoho is not complaining because it is his way of enjoying life, a fact that Maina's estrangement does not allow him to understand.

2.03. Education as an Agent of Alienation.

Education liberates but can also alienate. Ngugi wa Thiong'o (1986) feels that education does not give people the confidence in their ability and capacities to overcome obstacles and be masters of their own destinies as they desire. Instead, it makes them feel inadequate, weak and incapacitated in the face of reality. Maina takes his children abroad as a way of compensating for his rural upbringing which denies him, among other things, 'proper' formal education. This

paves way for the inferiority complex he is just learning to overcome. He still fears that the education he got is not enough to give him stature among his peers in business.

There are times that Maina Karanja really misses his late wife. The best example is when Christine is impregnated by Garvin, a boy that Maina neither knows well nor approves for marriage. He wishes his wife was there as he does not know how to deal with the situation. To make the matter worse, his blood relations who traditionally would come to his aid are partly sequestered from him because of his climb to the top. His daughter Christine's educational upbringing could not even have allowed her to assent to the subject of her pregnancy and intention to get married to Garvin being bandied round at a family *baraza* as tradition would have demanded. Her education has elevated her above the traditions and practices of her people thus alienating her. She sees her predicament as a private matter, thanks to her exposure.

Though already executed, Maina has some misgivings about his decision to send his children, particularly Christine, far away from home for education. He wonders if it is for their advancement or a way of shirking responsibility of raising them. He takes the children to the most expensive schools and university with a hope that they would toe his line and continue his exploits in the business world. However, when he visits them in Cambridge, he realises that the structure he so painstakingly and meticulously built around his immortality through his children is slowly but surely falling apart.

In Cambridge, he notices how his son Muhoho is at home. Maina recalls that back in Kenya, Muhoho is more of an alien. This, to Maina, is like an experiment in cultural transplant. This alienation has seeped even into Muhoho's thought processes and perceptions. Valerie, Maina's girlfriend, feels that there is something ailing Muhoho's young mind. She observes:

Here was a young man who seemed to be enjoying the fruits of a system to which he did not want to belong. She guessed that the analytical mind could only have developed from a rich education that his father's present financial status could afford, and yet uneasy lay the head that wore the crown of this gift (46).

Further, she notices:

[...]the puzzled hesitant face, the slightly rebellious expression, the mood of a mixed up kid, the conflicts of a 'mind in turmoil', the screwy quizzical posture of an anguished soul. (51).

Valerie notices the very ideas she had as a youth in the way Muhoho expresses his views. She reckons that her expressions have been fossilised in her mind by the vicissitudes of life and the cult of compromise that one barter early youth with. This is classic example of psycho analysis where what is hidden sometimes finds its way to the surface. It takes an alienated person to know one. Muhoho's mental alienation is what is slowly but surely eating at Maina's mind as it is dealing major blows to his plans on Muhoho as an heir apparent to his business empire yet Muhoho has grown to be an individual with a new identity and views of his own. Maina, however, dismisses these views as idealism based on academics and not to be followed in practical life. But Muhoho's declaration that he wants to get a profession instead of following his father in business is what further unsettles Maina. He takes it as a betrayal especially with the kind of investment he has made in their education abroad. Even so, he remains hopeful that however far a bird flies, it will always come back home to roost. He is also optimistic that when his son Muhoho finally gets out of his 'maze' (70), he will make a 'sober' decision which is to join him in business.

2.04. What is buried is Preserved.

Stephen Frosh observes that repressed ideas lie outside consciousness and therefore are not easily controlled. However, they are a source of many behaviours and experiences having a motivating effect on human psychology (1987: 24). Valerie has never succeeded in meditation as a way of relaxing because her past always comes to mind. She has experienced enough jilts, family rejection and heart breaks in life till she decides to make a 'total break'. This 'break' is, sadly, the source of her psychological estrangement. To shelter herself from the bitter experiences, she seems to have shut out any emotional tags that interfere with the cosiness of the small world she has created for herself. In the end, she is a prisoner to her own feelings. She lives a lonely life. This repressed material has an impact on her character. She becomes unfeeling and indifferent to relationships. She is withdrawn and chills everyone around her, dismissing any overtures with icy numbness. Her alienation however, is a plus to her work. She remains 'composed' and 'professional' in the way she handles patients at the Executive Clinic. This is displacement in Psychoanalysis. An individual transfers his/her energies from what is not liked to one that can be done perfectly. Only when Mrs Armstrong visits her does Valerie's usual composure begin to crack (1983: 110.) Repressed material can lead to psychological alienation and one can only be truly free once it has been brought to the surface and dealt with.

The 'adorable absurdity', Muhoho as perceived by Valerie, is also in a world of his own. He sees himself as a mutant out to chart his own way and identity separate from his father's. When his father organises for him and his sister to go on a tour of Maasai Mara when they come home from the United Kingdom, he slips away to Tanzania to 'see the Ujamaa' villages.

Philosophically he believes that there should be equality where there are no poor or rich people.

He believes that no one should go to bed hungry while another has more than enough to eat. His

education has given him boldness and forthrightness in whatever he says. Even so, he has never been openly opposing to his father as a sign of respect. This does not mean he agrees with his father entirely. It is when discussing the predicament of the pregnant Christine that for once, Maina and Muhoho openly disagree. Maina felt hurt and unappreciated as whatever he does, he thinks it is for the benefit of his children. He wonders what it is that he does or says that is strong enough to bring Muhoho's barriers tumbling down. They are now aliens to each other. These barriers are the source of their alienation. Muhoho feels that his father views life and its achievements from a very narrow point of view consisting of only material things. Maina on the other hand believes that the son does not understand his good motives. Lack of proper communication can lead to psychological estrangement.

Shortly after the argument, Maina has a heart attack and is rushed to hospital. Muhoho feels responsible as he imagines that his idealistic insolence caused his father's heart attack. As a way of reparation, he decides to go and try retrieving the files hidden at Mrs. Armstrong's place. On getting them, he feels he is an utter idiot when he is told by Mrs Armstrong that she has copies of the files even if he goes away with them. Muhoho feels he is good for nothing, now that he cannot do anything to make right whatever wrong he committed. This sense of meaninglessness and lack of power to do something is what Erich Fromm (1955) described as 'mode of experience' as opposed to 'mode of production' definition of alienation.

Psychological distress can also lead to mental alienation. A mentally estranged person takes leave of his senses and behaves and does things that cannot be logically explained or justified. This phenomenon is more so pronounced when the individual in question starts off as a balanced individual before changing. Many things can lead to this change. Mrs Armstrong is among the mentally deranged characters in **The Price of Living (1983)**.

At her best, Mrs Armstrong works so loyally and efficiently for Kenya Foods Company. According to the chairman, she has the competence of a calculating machine and the pleasantness of a park. He always wonders who should displace her. All this however, changes when she is deserted by her husband. She starts by working extra hard as a distraction from the shambles of her life. This distraction unfortunately, cannot fill the void left by Henry. She sees that the ideal person to fill it is Maina Karanja. Mrs Armstrong believes that since she is busy working while her marriage breaks down, Maina is partly responsible and should help heal her now that he is also as lonely as she is. This desire for extra attention makes her visit Valerie at the Executive Clinic to 'warn her to keep off her man'. She tells Valerie that she is the reason Maina cannot love her. Mrs Armstrong asks her to use her youthfulness to get another man and set Maina free to start loving her. She further reminds Valerie that she has documents in her possession which could expose Maina if tempted by lack of cooperation from Valerie. This blackmail and arm twisting tactics are new to Mrs Armstrong and are unlike her. They border on criminal action. Mrs Armstrong's behaviour is aptly captured by Zohreh Dalirian (2010) in her classification of alienated individuals. She observes that psychologists and sociologists have divided them into two: the 'sick' or destructive ones like Mrs Armstrong who constitute a social problem and the healthy or artistic ones. This visit is of concern to Miss Collins as she has trusted her before but now she is not sure of what else to expect from her.

The staff at The Kenya Foods Company starts noticing strange happenings around Mrs Armstrong both inside and outside the office. Important files start disappearing never to be found. She has now become a close ally of Mr Wahome, Maina's business arch rival. She is always in his company whenever she goes to the Casino in the evenings. She drinks a lot and in her state of inebriation she goofs a lot. The embarrassed Casino staff severally helps her home

but have to register their discomfort based on their relationship with the Company. This strange behaviour can be traced to the mental anguish that Maina has observed earlier and which Mrs Armstrong cannot communicate to him.

Monotony can also lead to different aspects of alienation. After her separation, Mrs Armstrong has to move to another house as the old one is 'biting her'. The 'biting' is more of the memories she has had while in that house coupled with a desire to start a new, uninhibited life. Her married life has been one sedate, consistent and rather stale and monotonous affair. It has been more of a routine than love. She decries the lack of warmth and affection in her marriage. Muhoho's words and attention are quite refreshing to Mrs Armstrong's shattered psyche. She sees this as a good chance to start re-living her ideal love life now that she is alone and lonely but free. Looking at her and how strange she behaves, Muhoho is reminded of a nicely brought up girl on her first night out as a twilight girl- unsure, hesitant yet determined to plod through her newly acquired lifestyle. To him, she looks like a hen whose feathers have been ruffled. Mrs Armstrong cannot imagine there could be such a vast difference when she makes love to Muhoho. He is the second man. She may have been indifferent to sex due to the predictability and consistency which alienated both she and Henry to treating it more of a routine and obligation than a way of expression. But when she discovers that Muhoho is not just there to give her a good time, she totally loses her marbles.

When Muhoho has just got out of the house with the files, Mrs Armstrong comes out after seeing her wardrobe open. She knows the files could already have been taken. Her face frightens Muhoho. She looks like a witch in a temper- a demon in wrath. She charges at him talking in foul language accusing the 'bitch'- Valerie- of sending Muhoho to steal the files. She is barely coherent due to the agitation she has. She tries getting them from Muhoho's car as he reverses.

He does not stop but drives off at a constant speed. On the highway, they have a head on collision with a lorry which leaves Mrs Armstrong dead and Muhoho himself hospitalised and booked for an operation.

2.05. The Trip

While unconscious and in the United Kenya Hospital, Maina and Muhoho take a 'trip' to paradise. The author, Yusuf Dawood, uses this experience to capture his thoughts of an ideal society and of ways that alienation and the various consequences thereof can be dealt with.

Dawood uses a number of stylistic devices to capture this.

Maina and Muhoho travel to a place they do not know, using an indescribable vessel moving at an incalculable speed. As they disembark, they are faceless in identity and feel ageless, weightless and indefinable. Their estrangement is captured by their sense of being 'lost' and the vast space all round them. Just as they could not easily understand each other's perception before their hospitalization, they cannot perceive any sensations when they touch. It is the voice of Jesus as recorded in the Bible which reminds them that this could actually be paradise. The voice reassures them that in the Father's House there are many dwelling places. Everybody has a capacity to live a full and meaningful life but have to follow the truth just as the voice says it is the Truth and the life (1983:152). Dawood uses biblical and scientific allusion to capture his wishes and vision for the society.

The description of paradise paints a picture of harmony, relaxation and total integration. The sun, the moon and the sky cannot be seen but there are fireworks in the distance as stars dance to the band of bass, clarinet, percussion, trumpet and saxophone provided by the Milky Way. The

waters are singing and birds chirping. Birds are chasing the rainbow while flying over beautiful flowers which give colour, beauty and fragrance to the place. All plants and animals mingle majestically in the garden. Muhoho is so intrigued by this that he does not even hear his father addressing him. There is so much harmony that he is surprised that they have no conflict to face there. This same harmony is seen in a multitude some distance from them. They look just like Muhoho and Maina but, they have identities. Muhoho feels they should be with those people but Maina is perplexed and not sure where they should be as he feels he and his son are sequestered. He also feels the pangs of separation from Valerie. The author envisions a society that is harmonious and all accommodating. There is however one thing that hinders his vision from being realized: alienation.

Besides lack of proper communication and education, change also has a hand in estrangement. When Muhoho and Maina approach the beauty of paradise, they notice the scenery far in the distance unobtrusively changing. Another bridge seen a distance from the beautiful place reminds them of Cambridge. Cambridge was a major source of change in their lives. Maina believes that it is there that Muhoho got culturally transplanted. Zohreh Dalirian (2010) suggests that the new status of man in the world today is defined by modernity and the transition from tradition to modernity is what causes alienation. The culture in England makes Muhoho an alien in his own home in Kenya. He has been a student there and it really changes the way he perceives things. The voice in paradise reminds them that, though profound, knowledge can also be meaningless. Muhoho's obsession with some ideas is a pointer to his psychological estrangement. The liberation and change that come with education is what alienates him from Maina and Christine from the traditions and culture of her people.

Haughtiness and prejudice can also lead to alienation. Muhoho is quite critical of his father. He accuses him of using money and power as his only yardstick in life. According to Muhoho, whatever Maina does is in line with getting more of the money and power and all it entails and is not even aware of other people who seem 'below' him. This has woven webs around them making them unreachable. Maina on the other hand blames Muhoho for being vague and without direction. He argues that he has to give them the best he could. Muhoho defends himself that he is so because he is still looking into what to make of man. He is busy hankering for knowledge. It takes the voice in paradise to remind them not to judge so as not to be judged. Muhoho is reminded to remove the beam in his own eyes first before trying to remove the splinter from his father's. This is again drawn from the Bible (Matthew 7:5). This argument estranges them further instead of uniting them.

2. 05. Show Us the Way Out!

A large dark cloud descends between Muhoho and Maina and the multitude in the distance obstructing their view of the masses in the horizon. After being drenched in the rain that follows, Maina and Muhoho find themselves crying and sobbing requesting the voice to show them the way out of the maze they are in psychologically. They want to be among the favoured and not the condemned nor those who have gone astray. This opens the interrogation into what the characters seek as the way out of alienation, both psychological and mental.

On seeking help to deal with their sense of 'being lost' and 'forgotten', Maina and Muhoho are encouraged to seek and they shall find. Seeking relates to the element of communication. If they are to avoid the conflicts they have had, communication channels are to be opened. When Maina

knocks at the blank wall for some time, it evaporates and for once they realize that they have the contours, shapes and colour as they do in the real world. Effective communication leads to understanding each other and avoiding prejudice while appreciating each and every person. This, just like the music heard when the wall evaporates, is the beginning of peace and harmony. Mrs Armstrong could also have been helped if only she had communicated. Maina is surprised by her predicament because she has never communicated her mental anguish to him. However, even Maina should have taken time to understand his servants and not just assume they were fine.

Maina and Muhoho's lives are transformed after their experience in the hospital. The brain surgery that Muhoho undergoes is symbolic of the change of mind he has. Major, the anaesthetist, reveals to his colleagues in the theatre that Muhoho is an unwilling heir to a large fortune as he prefers being a poor son of a rich father. Sister Mngolia remarks that the brainwashing procedure they have just performed on him will do him good. The change in Muhoho is seen a month after the surgery with new hair sprouting on his shaved scalp. He accepts his father's proposal to be among the directors of Kenya Foods Company. This acceptance fills Maina with pride. He confesses that his son had initially been reluctant to join and eventually take his position in the company but recent developments in his life have prompted a change of mind. Muhoho had been prevailed upon to give life a fair try. He is not the haughty and idealistic boy any more but practical and quite appreciative of what the father is and has been doing for him. He sees himself in the father and the father in him: they are one.

Mr Denning notices a significant change in Maina during his last board meeting. He has known the chairman as a pragmatic person but quite aggressive when his territory and turf are invaded. Today he witnesses a different Maina altogether. He is tempted to ask if the transformation is a result of the temporary heart stoppage. This, Muhoho confirms:

Dr Crossley tells me that during his cardiac arrest and subsequent successful resuscitation, my father also underwent a change of heart, a transplant done without surgery. I reckon we both have paid our pound of flesh over and more. We both have paid the price of life- in its most inflated terms. I hope that my brainwash and my father's change of heart have brought our viewpoints closer (1983: 164).

Muhoho is glad that in a way he and his father are not any more in conflict because of their opposing beliefs. This reconciliation is what the voice in their trip had admonished: "And remember, behind the strife between those who may not agree, according to measure lies a hidden harmony and attunement," (156), they have found the harmony and attunement thus portrayed.

A break and change of routine is what Maina seeks to establish after the change of heart. In his last board meeting he gives the reins of the company to Mr Mwaura. He wants to cut out his obsession and overworking, things that have initially alienated him psychologically. He is, however, available as a consultant should he be needed. He agrees to the marriage of Christine to someone she loves. He goes further and even organizes for the wedding, something he could not have agreed to. His perspective on power and the desire to control have undergone a drastic change. He goes on a voyage with Valerie with whom he wants to settle down. A new kind of life for Maina beckons. On this union with Valerie, Godwin Siundu (2004) writes:

Maina Karanja and Valerie Collins have lived lives of frustrating loneliness due to unpleasant earlier experiences- the death of a partner for Maina and lack of a supportive family for Valerie. Through their marriage then, Maina Karanja and Valerie Collins have another chance to reassure themselves that they are acceptable human beings after all, something that they had been deprived of by their mutual loneliness. (58)

This marriage has opened up Valerie's world and she no longer has to remain in her small world alienated from the rest.

2. 07. Conclusion

As discussed, mental, psychological and many other aspects of alienation have an impact on the lives of the individuals affected. The consequences are many among them, loneliness, conflicts and disagreements and mental derangement, insanity and even in extreme cases, death.

Alienation is caused by a myriad of things but all the different forms manifested have their genesis in the individual's psyche and the environment. The benefits of a life free from alienation include developing into an all-round and accommodating person as illustrated in the life of Maina, the hero in **The Price of Living** (1983).

CHAPTER THREE: ASPECTS OF ALIENATION IN WATER UNDER THE BRIDGE

3. 01. Introduction

John Peck (2002) observes that the meeting of two cultures and in particular the way the indigenous order has been usurped by alien and intrusive values is a theme that dominates postcolonial literature. These texts reveal a clash between the traditional values and new ideas that necessitate change. The victims of the clash are alienated characters in many aspects. This happens when the characters, as agents of the narrative, recreate their own worlds in their minds and whose version seems to matter to them more than the surface reality does. (Gikandi, 1987).

Water Under The Bridge (1991) captures the changes occurring in Kenya in three decades: the 1960's, 1970's and 1980's. These are years after independence in Kenya. It chronicles the birth and growth of Kenya, the challenges arising with continuous exposure to elements of change and the victories thereof through three generations of Kenyan Asians, Whites and Blacks.

This Chapter investigates the aspects of alienation as presented by the characters in the text. We also seek to establish the various causes of the estrangement, the manifestation and ways the characters try to deal with the problems accruing and how they try to correct the situations arising.

3.02. Lesser Humans?

Writing on a psychological theory of alienation, Daniel Stokols (1975) views alienation as a form of dissatisfaction resulting from one's perceived association with a negatively valued commodity, person, group or culture. This may give rise to chauvinism and downright arrogance

in the individuals in focus manifested in their unfair criticism and open discrimination of whatever is negatively valued.

Central to **Water Under The Bridge** are racial relations before and after independence. It is not easy to strike a balance especially after a long time of one race dominating. The favoured race wants to maintain their place and is not very accommodating to the others especially the blacks. This mistrust and conflict is revealed through their associations. Also, the different classes in society are in a sort of rivalry determined by differences in their way of life and the changes expected with independence.

Fear and uncertainty is what is fuelling the psychological estrangement in some of the characters. Mr Hugh Judson, an estate agent, and Mr Archer, the Bursar of City Primary School in Nairobi love the environment and weather in Kenya. Mr Archer assures the newly arrived teacher, Ms Fraser, that the weather moves from good to better. However, he and Mr Judson are not so sure of the people. He is not sure that the 'comfort' they are enjoying would last for long after independence that is why he encourages Ms Fraser to enjoy while it lasts. Mr Judson expresses the same urgency when he tells Ms Fraser to enjoy it quickly before 'the chaps' squander their heritage. He gets even more graphic in his prognosis:

"It is obvious," Mr Judson explained. "The situation in the Congo has clearly shown what can happen. It will be worse here. There will be rivers of blood in the streets of Nairobi. The Congo in comparison, will look like a Sunday afternoon picnic." Judging by the ease with which the remark rolled off his tongue it was obvious that he had used it often and was pleased at having borrowed such an appropriate phrase to express his pathetic prophecy. (1991: 9)

Their fear is that Kenya would go the Congo way never to know peace. They believe Africans are too violent and cannot keep peace on their own. This fear of violence is shared with the Asians.

After a spate of violent robberies, Mr Kanti Desai feels that they, Asians, are the ones being targeted. This is because most of the shops broken into are owned by them. He feels that they are hated by the locals and it is time they prepared to move. What makes him bitter is the fact that Asians and the *mzungu* 'curved' this country out of the jungle and now the ungrateful locals want them out. This makes Rajoo, his younger brother, wish that they should have left the locals uncivilized as they don't seem to like the positive changes that the whites and Asians have brought (59). However, Mr Desai, Kanti's father does not agree with him. He believes that it is because of the disparity in the social classes that they are tempted to rob. He proposes that if other locals also have the big shops and money, they certainly should be victims of the robberies just like the Asians.

Mr Judson's disdain for the natives goes even further. He sees them as destructive and not to be trusted to maintain that the standards the colonial masters have been striving to keep. He fears for his favourite game, golf. He is convinced that allowing many locals into the club would 'kill' the game. This is because they have no flair or temperament for golf. He does not want to mix with the locals. When asked if there is a bus route in Muthaiga, he tells Ms Fraser they would not allow it because the place would be 'too common' (1991: 16). Most of the people with vehicles are Europeans; in short, the locals are the ones to make the place less attractive should the buses be allowed. This is a pointer to the class differences where the upper class consisting of mostly whites, is not ready to have their dominion shared by the rising lower class

with blacks as the majority. The whites, as represented by Mr Judson, take themselves as superior to the blacks.

The expected drop in standards is what prompts Mr Judson to take his daughter Diana to England, his country of birth, for preparatory education. It does not matter to him that this move physically alienates him from his wife Moira. He believes that when the children from all the races including the locals are jumbled together, the bright white students would be held back. It comes to him as a bad surprise when Ndegwa and Malaika are enrolled in the medical school. Though they are there on merit, Mr Judson still believes that they are not bright enough to make it to the university. This chauvinism is what leads to the discrimination he exhibits in his work. When Mr Oloo comes to look for a house through his agency, Mr Judson is quite dismissive. He looks at Mr Oloo and is sure he cannot afford the rent asked. Also, he and other white property owners, prefer white clients like Ms Fraser because they can 'take good care' of the property unlike the Africans. It is easy to get a house for Ms Fraser at a much lower cost because the owner is away and does not necessarily need the money as much as she needs a white 'caretaker'. Ms Pickering, the owner, is home in England monitoring the events in Kenya before deciding on whether to come back. Fear is what has led to her psychological and ultimately physical alienation from her friends in Kenya.

Isca Salzberger Wittenberg (1970) writes:

Our behaviour in terms of our phantasies and expectations influences those around us and in this way we help shape our environment in the image of our phantasies. Also the environment, hostile or friendly, sparks off corresponding phantasies in us. Phantasies may exaggerate this feeling even when our observations are accurate (22).

Prejudice and mistrust is not a preserve of the whites against the blacks. Mr Oloo, while talking to Kanti on some business deals always keeps silent whenever Ndegwa, a son to Christopher their servant comes into the room. On being asked why he does so, he says that he does not trust that boy. He does not trust people from that community because they think they are too clever and look down on those from Nyanza. On these grounds, he keeps surveillance on his daughter Malaika to be sure she does not mingle with Ndegwa. Mr Oloo's behaviour is not lost on Ndegwa. He believes he will never be accepted by Mr Oloo as a son-in-law because he is thought of being too low or too poor. To Ndegwa, all this is in the face of a society that boasts of being free from racial and tribal bias. These misconceptions are central to the psychological estrangement these characters face.

Yusuf Dawood uses various stylistic devices and situations to show consequences and possible ways of tackling the sequestration that is informed by mistrust, discrimination and prejudice. It is ironical that as much as Mr Judson hates the locals, he still lives in Kenya and does not witness the blood flowing as he had predicted. In fact, he becomes the Chairperson of the Golf Club. When the locals like Ndegwa are now playing golf, he is selected to award them. When Oloo wants some property he summons Mr Judson who has to go to his office. He is now the Minister to be obeyed though once despised. Also, after Oloo's accident, among the doctors who are always by his side is Ndegwa, now his son in law. He turns invaluable to him in his hour of need. Everybody has a role to play in life given a chance. Nobody is useless or inferior.

Joan, Oloo's wife, captures the lesson quite well. She sees Ndegwa and Malaika as a wonderful couple despite what her husband thinks. To her, what one needs is a pair of neutral eyes through which you can see people as they really are without any prejudice. To her, Kikuyus have no

special horns to distinguish them. They are humans like any other. But it is in the words of Old Man Desai that Dawood's vision of an all-inclusive society is best portrayed:

“We are all children of God. Our muscles are brown, our blood red, our bones are white and our eyes are black- only the wrapper is different- and remember,” he added, his right finger in the air, “the wrapper gives no indication of the contents, and colour is no clue to the quality of the commodity inside.” (1991:320.)

3.03. Home Where I Belong.

Chris Wanjala (1980) views psychological alienation as embodied in the fragmented world of an individual who submits himself to the destructive forces of the world. These individuals move in aimlessness and anxieties exhibited in colonialism, uprootedness and separation from nature and community. The individual is in a situation he neither understands nor controls leading to depersonalization which shatters the emotional harmony within and the experience of the society.

When Kulsumbai, Mr Jaffer's wife is diagnosed with cancer in its terminal stages, he has to go and be with her in Canada. He sells his business – Samaki limited- to Oloo but maintains his house in Kisumu. He quickly and easily gets a Canadian passport and starts a business. Canada contrasts sharply with Kenya. In Canada, there are no old scores to settle, no racial imbalances to correct and no second class or paper citizens. All people are accepted and accommodated. It is much ahead of Kenya in many aspects. However, Mr Jaffer feels that Canada is not for him. The inclement weather, the inhospitable people and the cut throat competition all irk him. Mr Jaffer does not fully understand the system in Canada and does not trust it. He feels out of place and misses his home. Fortunately, he has maintained his Kenyan passport albeit for sentimental

purposes. He loves Kenya and specifically Kisumu. He comes back a disillusioned man but quickly gets back his footing by buying back his business from the now broke Oloo. He is now back where he belongs.

Miss Irine Fraser is enchanted by Kenya when she comes. She loves the wild life and the beautiful beaches. The weather is also quite conducive for her. She is running away from her unpleasant past in England to start a new life and future in Kenya. However, she still feels like a stranger. More often than not she is homesick. Like other Britons in Kenya, she keeps abreast with the goings-on at home by reading *the Daily Telegraph* flown in daily from London. Also, Mr Judson is quite a good friend who helps her settle down rather fast. It is after she has become a Kenyan citizen and has brought in her mother Muriel and son David that she is finally at home in Kenya. She now feels part of the Kenyan community.

The expulsion from Uganda of the Asians by Dictator Idd Amin Dada instils fear in the members of that community living in East Africa. The Desais also fear that anything can happen since the euphoria can be infectious. Kanti suggests that they make some investment abroad as a safety measure. Rajoo being a quick thinker and dependable is to go and carry out that assignment. He goes to Canada and after some research, buys a motel. This does not turn out to be what it seemed. The highway that leads to the motel is to be diverted and this will affect the motel business considerably. Rajoo feels that he has let down the family by wasting its hard-earned money. He commits suicide. When Kanti calls the doctor, the doctor is not surprised. This is not the first case of suicides among the new immigrants. Rajoo had even gone to see him with depression earlier on. The doctor says that the newly arrived immigrants come with high hope of making it in life but find that life is not as rosy as they imagined. What saddens Kanti is that he

feels his brother could not have died if he had not been taken away from home in search of business for the family. He was never at home in that country.

Loss of identity is what pains Meena. She does not feel at home anywhere and feels lost. It is psychologically estranging her. She traces the movement of her people from 'home' in India when the colonial masters wanted labour. However, the indigenous blacks never accept them.

Further:

“And then just as I was finding myself, I was shipped off to England. Another somersault- another cultural transplant. No wonder I don't know who I am, or what I am. I just sail as the wind blows. The African does not like me here, the European does not like me there and I find myself a stranger in India. So I am a freak and a misfit everywhere.” (1991:165)

Meena has been to many places but never been 'home'. The sense of belonging has a great bearing on the sense of who she could be. Her use of the words 'shipped' brings to mind a part of cargo or a slave to be sold but not part of where she is going to be 'transplanted'. 'Freak' and 'stranger' capture her suspension. She is neither here nor there and neither this nor that. She is like the piece of furniture without a name that Popo the carpenter is trying to make in V. S.

Naipul's **Miguel Street** (1959). Just like Meena, Popo feels out of place. He lacks identity and this loss is seen in his trying to make a thing without a name. In **Water Under The Bridge**,

Rekha, Meena's mother, takes her to India to at least have some idea of where she came from.

Characters alienated from their homes by distance have devised other ways of being connected to their roots. Mrs Jaffer whenever she is free reads Gujarati newspapers from India as a way of relaxing. Rekha does not see the need of keeping her Indian passport after getting married to

Kanti so she takes up a Kenyan one. To fit into the Kenyan society, she prefers anglicising some Hindu names especially by abbreviating them. Sudha, the child that Sheilla gave to Dilip and Bharat is now fondly referred to as Sue.

At home, one is usually at his element and almost in control of the situations that may arise.

When Oloo sees his *muhindi* boss Jaffer crying, he is at a loss of what to do as a way of consoling him. He has an urge to scream but resists it. He is sure that if this happens in Kendu Bay or Homa Bay, or even Ahero or Kisiani, he would know how to handle it. He has never known how Indians console each other and also he is not sure he is the right person to try consoling his boss. Any slight blunder could mean losing his job since his boss is a hard hearted person with whom he has no rapport.

3.04. The Lost Sheep

Modernity is related to changes in our ways of life. Zohreh Dalirian (2011) relates modernity to alienation. He believes that the change from traditional life to modernity gives us the best experience of alienation. Thus, we don't have to look far for the effects. This is true of Oloo and other characters in **Water Under the Bridge**. Oloo is torn between the traditional and the modern. He feels he is his own prisoner because he wishes to maintain the traditional aspect of life and at the same time cannot ignore or fight the changes brought in by modernity. He believes that anyone who strays as far as he has is a 'lost sheep' (1991: 314). On causes of psychological alienation, Daniel Stokols (1975) states:

The persistence of frustration arising from one's constraints to an unsatisfactory context should result in specific motivational overtones for instance the desire to dissociate oneself from the context, the inclination to search for alternatives or tendency to injure some person or object (29).

After living in the city for some time, Oloo feels 'urbanized'. He realizes he has outstripped the woman he married while working as a backroom servant in Samaki Limited. He now sees her as 'worn out' since she has borne him a number of children after a long time in marriage. He believes that she cannot move up with him or cope with his social life. They are different and estranged. As an alternative, he marries a white woman, Joan, who he keeps in Nairobi. As he climbs the political ladder, the first wife completely withdraws, mentally and physically. She is not part of his life any more. This estrangement is similar to what Meena experiences.

There exists an 'iron curtain' between Rekha and her daughter Meena (1991: 161). Rekha feels separated from her daughter. She feels that since Meena went to England they have drifted apart. Things come to a head on when she stumbles on contraceptive pills in Meena's handbag. It is at this point that Rekha discovers Meena has an internal conflict:

"What recourse did I have, going from Loreto convent straight into a pack of wolves at the university campus? A chap takes you out once, he takes you out twice and by his third date if he has not bedded you, he drops you like a hot cake, and the news spreads so fast in the campus you are totally ostracised and life becomes miserable. [...] that and the stress of exams, - you should consider yourself lucky that your daughter did not become a drug addict or alcohol dependant or worse still, throw herself over London Bridge." (166).

Meena doubts the wisdom of her mother's action in taking her to a place without first preparing her. It is a totally different kind of life from the controlled and 'protected' life in the convent. She is not the only one estranged although that does not mean she enjoys it. The consequences of such estrangement are well enumerated in her tirade but she takes the alternative of giving in more to the demands of the school society than being miserable all the days she is going to be there. Her choice of words shows her dislike of the system. She sees the school society as a pack of wolves and opportunistic people whom she has to put up with. Rheka does not know how to react to the daughter's cry because they are worlds apart.

After a bout of mumps infected by his daughter, Mr Judson becomes sterile. As much as Moira, his wife, wishes to have a son, he cannot sire one. Moira's reaction to this surprises Mr Judson. Slowly but surely she begins withdrawing from him. She switches off from sex because, for her, it is supposed to help in procreation and not just for fun. To Mr Judson, Moira is away even when she is there: her mind is elsewhere. Moira is always jealous of the relationship between her husband and daughter. His decision to take Diana to England for education worsens the situation. She feels that he has done it deliberately to hurt her. In retaliation, she helps Jeremiah's wife in delivering a daughter. She takes care of her like the other child she has never had. It was an effrontery to Judson because she knows that he hates blacks. He is willing to maintain a façade of marriage by living together but it does not work. The marriage ultimately breaks when Mr Judson gets into an intimate relationship with Ms Fraser. Moira goes away to Reading in England never to come back. After the break up with Ms Fraser, Mr Judson ultimately dies of AIDS because of his promiscuity and indiscriminate sexual encounters.

3. 05. The Outsiders

Culture and traditions can lead to estrangement. Some members of the community are deemed as outsiders by virtue of some traditions as practised. Indu is a son-in-law to Mr Desai. He is 'imported' from India specifically for Sheila --to be her husband. The Desais set him up in his law practice and soon he is on his feet. However, he is still an outsider. He cannot be part of the running of the businesses or even privy to the secrets of the family. Even when things are not well in the family, he cannot participate in the discussions to correct them.

Women in the Indian community as represented by the Desais are taken as chattels, property of their future husbands. Mr Desai, on retiring from active running of the businesses, tells Kanti to incorporate Sheila temporarily. This is because he is ready and prepared to come back as Sheila is a property to her future husband and any time can be taken. As such, they do not actively participate in the running of the businesses. It is the custom that women should never know what the men do for money so long as they are comfortable. Kanti tries to tell Rekha about some rough patch the businesses are going through and instead of giving helpful advice, she makes love to him! Kanti sees this as a confirmation of women's secondary role in family matters especially as regards business. On civilization, Freud (1906) argues:

Our civilization is built on suppression of instincts. Each individual surrenders part of his possession or part of his personality for instance sense of omnipotence, aggression and vindictiveness to a common possession of civilization. These are sanctioned by religion and declared sacred. Any individual not yielding to this constitution cannot fall in with this suppression of instinct, becomes a 'criminal', an 'outlaw' in the face of society. (187)

The worries Mrs Desai has over how marriageable her daughter Sheila will be if she cannot behave well are somehow transferred to Rekha, her daughter-in-law. Rekha believes that women should behave 'well' and be submissive so as to get a good husband. She is worried by her daughter Meena's behaviour. First, she is against the idea of Meena studying medicine at the university. This is because she fears that Meena will take so much time reading and by the time she will be 30, she will not get a 'good husband'. Even if she does, she will not have enough time for him as she will be away most of the time. To her, women are civilized to serve their men and be under them. All other ambitions are to be within their servitude and the wishes of men. This is why Meena settles for dentistry. When she discovers that Meena uses contraceptives, Rekha wonders which man, for a wife, would want a woman who drinks too much, stays out late and uses contraceptives.

Meena is like Yasmin Rajan, 'the Mutant' in Moyez G. Vassanji's short story **Breaking Loose** (1991). Yasmin is at the university when she meets a Ghanaian professor and gets into a relationship. Her exposure through education makes her think differently from her conservative mother. The mother is not happy when professor Akoto visits them at home. The neighbouring children come to peep to see a black man; it is a rare sight for them. Kanti, in **Water Under The Bridge** (1991) has a similar reaction when Meena asks for permission to be married to David Fraser, a white boy. He views David as an outsider of whom they know very little. What Kanti does not say is well captured by Yasmin's mother in **Breaking Loose**: "With an Asian man, even if he is evil, you know what to expect. But with him?" (1991: 128). It is rumoured that Kanti commits suicide because he cannot stand his daughter giving birth to a child from a white person, someone he does not approve. Meena does not follow all the wishes of the society as regards women but brings a difference in even marrying from outside her community.

Though they can be agents of estrangement, culture and traditions can also be instrumental in dealing with some aspects of alienation. Dilip and Bharati's marriage is sterile. This childlessness alienates them and brings fear in Dilip as regards inheritance. Parool, Bharati's sister, is willing to get a child and give her sister but Sheila does it instead. Sheila gives birth to Sudha and hands her to Bharati after breastfeeding her for five days. This is a practice that is quite acceptable in the Indian community. The child becomes 'truly theirs' as they have the 'same blood' flowing in them as they are family. It makes Dilip and Bharati feel acceptable, normal and not as estranged as they were initially.

3.06 Echoes from the Past

Rema, a character in Roger Mais' **White Cockerel** had been vulnerable since her childhood. Despite a facade of courage she wears, she cannot escape these internal conflicts. Gradually, she succumbs to madness, tragically culminating in her setting herself on fire with the hope of ultimately escaping from her mental anguish. Rema may not be alone when it comes to the influence of the past on our present decisions and life. Issa Salzberger (1970) is convinced that the whole complexity of human relationships, our desire to be loved, our wish for and fear of close relationships have their origins at the beginning of our lives. The past experiences may inform how we later come to relate with and appreciate ourselves and other people as seen in our actions.

In **Water Under The Bridge** (1991) Irine Fraser is a woman on the run so to speak: she is running away from her past. She is not yet married when she gets pregnant by Count Klauss. At the time it is a very big issue to be pregnant out of wedlock. The father of the child has gone

back to his homeland Germany and she is not sure he will be back. She has the option of abortion or giving up the child for adoption but decides against them. To protect herself and the child to come, she changes house without leaving a forwarding address so that no 'shadow of the past' can follow them. With the support of her mother Muriel, she comes to Kenya to teach and start a new life. This experience coupled with the early death of her father makes her a recluse. She easily falls for Judson, even though he is a married man, as she feels that he helped get her out of her seclusion. This relationship ends with the death of Diana, Judson's daughter, in an accident when David, Fraser's son, is driving. The past however catches up with her when Klaus recognises the pendant on David's necklace. Old wounds are opened up but ultimately the ending is good as the count and Fraser come together again.

Life has never been the same again for David after the crash that takes Diana's life. After he is released from hospital, he looks forlorn, withdrawn and disinterested in life. He feels responsible since he was the one driving the car after celebrating his twenty first birthday. It does not help matters that he had proposed to her just before the accident. The turmoil in him is evident in his face. Diana haunts him and he cannot even be intimate with Meena or any other lady for that matter. Meena feels for him. She feels that the sudden death of Diana is not something to easily wish away:

Meena felt instinctively protective towards him. She wanted to hug him tightly. He needed to be reminded of Diana's death in stark terms, so that he could be relieved of the burden of his grief- he needed to mourn openly, to cry his heart out, if necessary, so that he might emerge a normal young man, with normal emotions. (1991: 284).

Her perceived solution to this estrangement is an honest introspection to help him accept what has happened and then move on with life.

Diana's death affects many people. Mr Judson is also immensely affected. He loved Diana very much. She had been a good replacement for the love he used to give her mother Moira after they got estranged. When Diana dies, Judson is already in a relationship with Ms Fraser, David's mother. But Diana is perhaps the only person Judson really loves. After her death, things change. He believes that David is responsible for his daughter's death. He is always reminded of her whenever he sees David. He cannot stand it anymore. He decides to end the relationship and even leaves them his house. He goes to live at the Muthaiga Golf Club.

3. 07. It is My Time

John Mcleod (1995) describes the defence mechanism of compensation as the masking of perceived weaknesses or developing some positive traits to make up for our limitations. It can be an attempt by the person to say: "Don't see the ways I am inferior, but see my accomplishments." Some characters in the novel are trying to make up for their feelings of inadequacies in various ways.

Dilip is the second born son of Mr and Mrs Desai. He always suffers from an inferiority complex and has reasons for it. He has squinted eyes and also stammers. This makes him talk less. He feels he is the mediocre one. He believes that he would have been better recognized if he was either the first or the last born. To cap it all, his marriage to Bharati is sterile. When Indu, Sheila's husband, joins the family, he (Indu) also feels estranged since an in-law does not have much of a say in the family. Indu incites him basing on his (Dilip's) childlessness that at the end

he may lose his portion of the inheritance. Already Kanti's children are being groomed to take over the businesses. To save his share, Indu encourages him to have his house fenced and the businesses divided into shares so that all have theirs. Dilip goes to talk to his father about his concerns. He wants to prove to his father and Bharati, his wife that he thinks about the future. But, it is pure incitement from Indu. He feels like a hero fighting for his family and redeeming his past. He argues that the new generation of children does not know or even care about traditions and he is afraid he would lose out on his inheritance. Mr Desai is furious. He feels that division is a shrinking practice which takes away the divine light and should not even cross their minds. His anger leads to a heart attack. It is Dilip who now has to rush him to hospital; he never talks about division again.

Before he becomes a director at the Kiberiti Company and ultimately becoming a Member of Parliament, Oloo suffers from inferiority complex. This comes from how he is handled by various people among them Judson and Jaffer when he needs their help. He also respects them because they are his 'masters'. However, all these change with his change in status. Kanti notices the way Oloo has outgrown his feelings of inferiority as he now refers to names of senior people with ease. This is his way of getting whatever he wants for instance bank loans. He takes his children to live in Nairobi so that they can also study and have big jobs, to be able to 'dance with white women' and be like the *Muhindi* in business. Just like Maina Karanja in **The Price of Living** (1985), Oloo does not want his children to feel as he does. He also marries Joan, a *mzungu* to replace his 'old fashioned' wife. He marries a white to assert the freedom that 'we can now marry our masters of yesterday.' These actions are a compensation for the alienating inferiority these characters have once felt.

3. 08. Dawood's Vision in *Water Under the Bridge*

This text addresses itself to the intrigues that come with change of power in a multiracial society. The power is distributed on racial lines so the challenges towards an all inclusive society are many. A writer cannot afford to isolate himself from the question of how the future is to be formed and what its content is to be (Elsa Goveia, 1980). Yusuf K. Dawood has been a surgeon in Kenya operating on people of all races and backgrounds. In one of his trilogy of autobiographical novels **Nothing But the Truth** (2002), he writes:

[...] Operating on them all, I soon realised that in all cases the blood is red, the muscles are brown, the retina is black and the bones white. Only the packaging is different, and the wrapper of a parcel is no indication of the contents! (2002:330).

These are the very words Desai uses to encourage acceptance of each other without emphasis on the outward or physical attributes (1991: 320). Dawood uses the old man Desai to capture his desire for the society. He believes the future will accommodate all colours- just like a rainbow in appearance if only the children are raised in that environment. This comes out when the old man Desai admires the way the children of different backgrounds and race who have come for the ground breaking ceremony of the houses mingle easily. Desai sees in that mixture a future which comes to fruition to a great extent when his grandchildren marry 'outside' the tribe. A case in point is Meena who marries a Briton.

3.09. Conclusion

Psychological alienation has a great bearing on an individual and society at large. Each and every society has challenges unique to it. However, alienation will always be there with its consequences and benefits. For a society to be seen as healthy each and every person must be given a chance to participate fully. An all inclusive society is not easy to achieve. But, if all the individual members are helped to change their attitudes and perceptions of the different aspects of society and to overcome their sense of alienation, a rainbow and healthy society is possible as illustrated in the text **Water Under the Bridge** (1991).

CHAPTER FOUR: THE MODERN DR JEKYLL AND MR HYDE

4. 01. Introduction

Alienation in modern literature is viewed as a microcosm of the social or class tensions in African societies at different stages of its history (Nelson Fashina, 2009). Fashina further observes that the prison symbol in many modern African drama of alienation represents the 'prison' of the collective human psyche, spirit or soul in the society. Different aspects of estrangement, from physical to psychological, pervade the modern society as represented in the literature.

Eye of the Storm (2010) is a novel with a hospital background set in the newly independent Kenya. It brings out some of the challenges that individuals and societies in newly independent states go through as seen in the lives of different characters in the story. Key among the challenges is the creation of an all encompassing homogeneous society free of any kinds of bias and discrimination.

In this Chapter we seek to establish the different aspects of estrangement exhibited by the characters in the text. Also, we interrogate the various causes thereof and what the author envisages as the way out as seen in the efforts by the various characters in the text to live a full life.

4. 02. The Artificial Eye

A visit to Mutisya, a bank manager, reminds Dr Joe Maina of what is believed by many on high powered financiers: that their artificial eyes are kinder on their clients than their real eyes. This is

reminiscent of psychologically estranged individuals. An element of psychological estrangement is over- or under-valuing of an individual by self or others. This may be exhibited in both inferiority and superiority complexes. In both cases, the individuals feel out of place or touch by virtue of either being 'too good' or 'too bad' in that given context.

Among the many unspoken questions when the United Kenya Hospital is interviewing for a matron's position is whether the hospital is ready for a black matron. A majority of the interviewing panelists feel that merit is the main determinant of who is to get the job but the racial question is not going to be just wished away. Mrs Jones, a member of the Board, captures it quite succinctly:

[...] and partly because there is a conception- one might prefer to call it a misconception- that a black boss has difficulty in controlling his subordinate black staff. It could be a lingering legacy from our colonial past but it seems that only the whites can establish discipline, command respect and extract the best out of the local staff. Perhaps the philosophy of a prophet not being honoured in his own country applies (2010:2).

Many companies and organisations are Africanising their management but many feel that the blacks are not ready to fill the 'main' positions. Colonialism has eroded the blacks' sense of identity and they have come to believe themselves to be inferior to the white man's and the colonial master's organisational ability. This is also why the black boss may have a hard time dealing with the black staff- they don't see a fellow black as good enough. It is even worse that the president has a white doctor and it is believed that he cannot entrust his health to a black doctor! This is a psychological conditioning leading to estrangement.

Muthaiga Golf Club is one of the most exclusive clubs in Nairobi. Its membership boasts of who is who in the country. However, joining it is not very easy especially for a black person whatever the standing in society. It is taken as the last outpost of the British and so it is kept 'white' for a long time. Black members with influence are later allowed to join but the management remains white. It goes without saying that their main fears are, among others, the running down of the club if blacks are at the helm. Bluntly put, the blacks are presumed to be inferior to the whites when it comes to leadership. This perceived inferiority is well captured by Hawkins.

Hawkins is the father to Jill, Joe Maina's girlfriend. Maina wants to settle down in marriage but when he goes to see Hawkins to make known his intentions, he is disappointed. Among the many fears he confesses to Maina is that there will be a big difference in the traditions and settings. His only daughter Jill is used to the cold weather and 'white' Christmas which are not in Africa. His worst fear however is of the children that Maina and Jill are likely to have. He believes that they would lack an identity because of the differences in their parents' backgrounds and that they would not be 'properly parented'. Though he assures Maina that this is not based on racism, there is an element of prejudice in his prognosis. It is worse for Maina when Jill proposes that they should break up since the father does not approve the relationship and she does not want to act against him. Maina is forced to ask if she has also been brainwashed by her father. To Maina, the reasons given are mere excuses and cover up for their real racist feelings towards the blacks. Prejudice, like the iron curtain (2010:41) can alienate people. This may be the reason why Hawkins wants to be rushed back home for an operation because he did not trust the African medical services enough to entrust them with his life.

Nigel Everard does not pretend when it comes to putting blacks 'in their place'. While on a visit to Nyeri town as a child, Maina accidentally collides with a white settler in the streets. The

settler, Everard is not amused: “Don’t you know, you little brat, that when you see a white man walking on the footpath, you get off the pavement and give the *mzungu* a wide berth?” (2010: 51). Later, in court, when asked about the use of such harsh words against blacks, Everard is unapologetic since such words are frequently used by very many whites. This perception makes the interracial relations to be more strained. Though they live in Africa, the whites do not feel part of the continent because of their misplaced sense of superiority. Ironically even Maina, as a child, does not feel as part of the community in Nyeri.

As a child, Maina has gone to live with his father where he works for Father Johnson in Nyeri. He always goes to church on Sundays and it is an awesome experience for him though it always leaves him with a feeling of a lost person. The young Maina loves the way the whites dress as they come to church. He is awed by the flowery cotton dresses, long white gloves and high heeled shoes worn by the women and the tropical white clothes accessorized with straw hats worn by the men to beat the hot summer sun. But, it is the appearance of the children that really ‘disturb’ Maina:

The girls were prim and pretty in colourful frocks, white socks and red shoes, their blonde hair plaited and fastened with pink ribbon bows. The boys came in shorts and shirts, blazers and bow ties, caps or hats worn at rakish angles, long socks and leather shoes. He looked at himself and wondered if he belonged to the same species- not to mention the same society (21).

He feels inadequate and in the wrong place as the appearance contrasts sharply with his street urchin looks. He is barefoot, has a running nose and is in an oversized shirt with some buttons missing. He wears no shorts. He is a stranger in his own country.

4.03. Isolation and Loneliness.

Many things can lead to isolation and loneliness. As earlier noted, a tendency towards absorption with ideas is a hallmark of psychological alienation, especially in the light of the possible outcomes. Professor Kipkorir is one of the best surgeons ever both in United Kenya Hospital and the medical school. He is a dedicated surgeon and even as a director, he can be spotted 'doing the rounds' in the wards at seemingly odd hours. Unfortunately, he is a lonely man. He fell in love with a girl from New York long ago and even got a child with her. However, his obsession with his work made him neglect his family who tried all they could to get him home without success. Finally, they walked away. He misses them so much especially the daughter who should be a pretty woman by now. His absorption with ideas leaves him lonely and regretful. Indeed, there is need to balance the professional life with the family for one to live an all-round life to avoid regrets.

After 17 years, Muthoni, a woman that Maina impregnated and almost forgot about, brings a son, Muhoho to see his biological father. She does not want anything for herself from Maina but wishes Muhoho to be free of the stigma of being labelled a bastard. Maina is initially reluctant to acknowledge his own son. Even so, the presence of Muhoho elicits strange feelings in him.

When he operates on Muhoho's liver after an accident, Maina feels like he is cutting his own flesh with blood flowing from his own heart. These feelings coupled with the visit to Father Johnson makes him change his mind. For Father Johnson, there are no illegitimate children but only illegitimate parents. Also, Maina does not want to end up like Kipkorir. In accepting

Muhoho as his son, Maina says:

“I have no wife and no children, and I don’t intend to have any either. I fell in love once when I was in Cambridge, studying for my Fellowship in surgery but somehow it didn’t work out. It is perhaps too late now.

I have already lost a woman whom I loved and cherished. I don’t want to lose a son whom I have come to love and cherish.” (221)

Maina is worried that he may end up lonely and alone but he is irritated by the way Muhoho responds to him like a stranger or a boss at work: it is too formal, cold and distant. He takes solace in the knowledge that the ‘strangeness’ is not something to be overcome in a single meeting. It may take some time but the links are already established.

Muthoni never gets married but decides to take care of Muhoho. Her life revolves around Muhoho and the struggle for survival. When Muhoho comes back home after qualifying as a psychiatrist, she organises the community and holds a big homecoming party for her son. They go and pick him from the airport singing and dancing. Despite these celebrations, she is a lonely person. She reminds Muhoho to marry quickly now that he has the prospects of a good job so that she may get grandchildren to lighten up her loneliness.

Culture and tradition affect how one perceives one’s life and surroundings and can therefore lead to psychological estrangement and isolation. Mrs Hyder Ayesha is the Matron for the United Kenya Hospital. She is an attractive Afro-Arab woman whom Maina really desires. On the occasions she and Maina go to retreats together, Maina is always on the verge of making love to her only to be turned away at the last minute. This does not augur well with Maina: he has never before been turned down by a woman. Ayesha’s reasons are based on their culture. She is engaged to a man since childhood and so has to be married to him. Although it may seem unfashionable to many people, she is determined to go to her bridal suite undeseccrated. She

develops a steely will to enable her fulfil her vow. Her actions irk Maina who seeks revenge by attempting to kill Najib, her fiancée, though he never succeeds.

There are instances where an individual may isolate himself or herself from her true feelings or people by deciding to keep everything to him or herself. Ayesha, the matron, rarely shows any emotions especially at work. This is her way of demonstrating toughness and control. When rejecting overtures from Maina, she is 'cool' and wishes to show him that she has a steely will behind the elf-like look she portrays. Also, Jenifer, Odongo's wife is a likeable and popular figure at the club but prefers keeping to herself some things just like royalty. When one's emotions are not totally known, it may be easier for them to take charge of situations especially if their silence gives them an advantage. However, such traits may eventually estrange the characters involved.

4.04. The Child Within

"So one still remains a child of one's age." Gunnar Brandell (1979).

Paul Mattick (1956) believes that the strife for mental health is inherent in every human being. To him, a mentally healthy person is a productive and un-alienated individual who lovingly relates to the world around them and uses reason to grasp reality objectively. In psychoanalysis, the ego is the rational part of the mind that experiences the external world. Writing on the concepts of the ego and the self in *The Unconscious*, Freud (1915) states:

There are cases in which parts of a person's own body even portions of his own mental life, his perceptions, thoughts and feelings appear alien to him and as not belonging to his ego (66).

Such an individual is mentally alienated. This is akin to mental derangement or insanity as one is estranged from his /her mental powers or senses. The environment that one lives in has also a bearing on the mental health of an individual.

Joe Maina, in **Eye of the Storm** (2010) is a mentally disturbed person. Though a brilliant surgeon, he has had a number of mishaps in the operation theatre which culminated in criminal proceedings against him. His past plays a great role in the mental haze he is in. After successfully repairing a hernia on Patel, a kind Asian he meets while escorting his father to the shops as a child, Maina meets Nigel Everard who is seeking help to tame his incontinence. However, Maina has a strange sensation while dealing with him. This stems from an incident as a child. Everard hate blacks and is quite cruel to them. Though it happened over forty years back, Maina can still remember what Everard said almost word for word and it always haunts him. The memory of this 'bigoted monster' is loathsome and his mind is in a quandary. This is manifested in his actions while operating on Everard. In the theatre, he is like a man possessed by the devil. He is clumsy and not as jovial as he always is. On his way out of the theatre he makes remarks which are totally out of character. Weeks after the operation, Everard's problem worsens. Maina ends up in court for professional negligence. In his expert opinion, Muhoho, a psychiatrist suggests that the earlier a child is abused the deeper the impact in later life. There is always the child within.

As a child, Maina always fantasized fighting wild animals and bringing home their skins as trophies to prove his courage and bravery. He was a determined and brilliant boy. He was said to

have had 'green fingers' because whatever he planted grew and beautifully blossomed. Whatever he wanted he always got through sheer hard work. In his entire life, he never failed an exam except his primary FRCS, something that raked his mind for long. He had endeavoured to score the maximum he could but this failure at the hands of Professor Terblanche messed him up. The professor, coming from an apartheid background in South Africa hated blacks. He was accused of deliberately failing them and Maina was no exception. He made sure he had asked Maina something that was relatively unrelated to his field. Maina failed but when he comes to him for some surgery, it all comes back. While performing the operation, Maina feels nervous. He recalls the interview he had with Ms Connie on a case similar to the condition Professor Terblanche exhibited. The interview echoes his alienated state of mind and lack of coordination in his hand movements. At the end, he renders Professor Terblanche impotent. He later confesses:

I was meticulously doing that when I heard my inner voice. It reminded me of my failure at the hands of the professor in my primary FRCS examination in Dublin. It was the only blemish in my otherwise clean academic record. [] He asked the most abstruse questions on animal embryology which were mostly outside the syllabus. It was now my turn to hit him below the belt. Suddenly, my hand was seized by unknown forces and I seemed to lose control over it (2010:357).

In the order of events in his mind, the thought of revenge preceded the loss of control. His desire for revenge is what ultimately informs his judgement which ends disastrously for the Professor.

4. 05. The Split Personality

One of the major defence mechanisms a child adopts, according to Kleinian Psychoanalysis (Munroe, 1955), is the splitting of the ego. This is when a child, on noticing that pleasure and pain could be coming from the same source (breast), introjects the good qualities and projects the unwanted outside. The interaction of introjections and projection coupled with external factors influence the formation of the child's personality. This splitting of the ego ultimately may result in split personality.

In his expert opinion, Muhoho describes Maina as a sick person suffering from a combination of paranoia, psychopathy, schizophrenia and split personality. But for Maina, the obsession is with revenge. Maina's case of split personality is compared to **Dr Jekyll and Mr Hyde**. Writing on the duality in the text, Selen Baranoglu (2008) states:

Normally, each individual has the contrasting sides, one of which is a conscious side with a mind that is accessible. However, the other side is the unconscious with a series of drives and forces which remain inaccessible. While Henry Jekyll represents the conscious side, Edward Hyde remains as the unconscious. It shows that embracing two different mental states in one mind, the human subject is always split (9).

Maina exhibits this split personality. When Patel comes to see him, Maina affectionately welcomes him. This is because he used to give Maina, when he was a child, sweets and sometimes money. As an adult, Maina pays back kindness for kindness and even operates on Patel free of charge. This is because he seemingly had 'made his payment in advance.' Everard has also invested but not with the right kind of attitude. This is why he suffers.

Gallworthy is all praises for Maina. He too is a beneficiary of Maina's benevolence. Maina operates on him to remove an acute appendicitis. He remembers how Gallworthy had helped him to get a loan without any collateral when he was in need of cash. As an appreciation he waives all the fees Gallworthy that has to pay, besides doing a good job on him. While testifying in court, Gallworthy notes that Maina shows his gratitude in a tangible way and never forgets any kindness done to him. Ironically, the opposite is also true. Maina does not also forget any malicious acts against him.

The desire for revenge in Maina is normal according to Muhoho. He believes that deep in the recesses of Maina's mind is stored all manner of insults, injustices and rejections he has ever suffered. They are dormant but powerfully come to play when triggered. This is when he becomes 'the monster' or 'devil incarnate' because of his actions. Jenifer and Khamini Desai have not done anything wrong but they pay for their husbands' sins. This is displacement in psychoanalysis where when one does not get the person who wronged him, he uses whatever is available and related to the actual perpetrator to exact his revenge by inflicting pain. Odongo is responsible for the rejection of Maina's wish to join the exclusive Muthaiga Club. However, it is Jenifer, his wife, who pays the price. Maina's conscience warns him but he has already cut Jenifer, disfiguring her once beautiful face. His actions seem spontaneous yet predetermined. Desai on the other hand turns against Maina and starts referring his patients to other doctors, something that irritates Maina. Khamini has to lose her beautiful voice from the mishap in the theatre thus getting Maina at par with the husband. In Najib, he sees a man who makes him not 'have' Ayesha, the Matron. He feels that she hides feelings for him behind Najib. The best way to deal with her is to get rid of Najib. This would have happened if it were not for Kipkorir who comes in the nick of time.

4. 06. Reparations

Different characters in *Eye of the Storm* (2010) deal with their sense of estrangement in different ways. For being the only black person being groomed to sit on the committee of the Muthaiga Club, Odongo feels quite powerful and influential as he borders on superiority over other blacks. This position holds a good deal of advantages as it makes one easily interact with the rich people who are good paymasters. This is why Odongo does not want Maina to join them because he would neutralize his monopoly. He is envious of Maina. His guilt feeling estranges him when he wants Jennifer to be operated on by Maina. However, to win back Maina's favour, he campaigns for him to be admitted into the Club. This is what Dr Goldenberg refers to as the heart transplant, mocking Odongo's sudden change of heart in the light of Jennifer's surgery. Odongo wants to undo the bad blood he had initiated. Instead, he wants to do something good to pacify his guilt conscience.

Muthoni urges her son Muhoho to marry so that the grandchildren can light up her loneliness. She believes that their presence will enliven her and make her happy. Such loneliness also affects Kipkorir who is one of the very best surgeons. He is sad when he leaves surgery for an administrative post. To ease his loneliness and in the hope of living a fulfilling and rounded life, he joins a club where he spends some time and even have his meals. Also, he is almost always at the hospital, making rounds in the wards even at odd hours when everybody else is gone. It is during one of his rounds that he gets Maina red handed about to inject Najib with a lethal injection. Kipkorir's commitment to his work compensates for his loneliness.

Maina employs several ways in trying to deal with the different aspects of estrangement he manifests. These ways are best captured in the run up to, during and after his trial. Towards the

beginning of his trial, he accepts Muhoho as his son. He has always dealt with him as a stranger and even after acknowledging him, their psychological distance still persists. Muhoho seemingly turns him down. Later it turns out to be to Maina's advantage that Muhoho does not have a public reunion with his father. This would have jeopardized his giving of the expert opinion which was a major boost to Maina's defence.

To counter his hatred and sense of revenge, Maina is also quite benevolent. This is especially so to those people who have been kind to him in the past. Patel and Gallworthy present Maina as a human being with a heart. Despite the hurt he spreads in his surgery, he also spreads some cheer which slightly changes the peoples' perception of him as a monster. Whatever he does is also perfectly done. When asked what may be wrong with his protégé, Kipkorir says that Maina is a brilliant surgeon but can at times be crazy. The professor believes that Maina could not have willingly done all that he is accused of.

Above all, Maina confides a lot in the priest, Fr. Johnson. Whenever he is in a quandary, he goes to him. When Muhoho is finally brought to him after so many years wishing to be recognised, he goes to Fr. Johnson. When he has had unpleasant experiences at the theatre especially with people who have wronged him in a way and even when he gives his confession in court, Maina talked to Father Johnson. He always feels better after talking to him though at times the priest does not have a solution to some of his disorders. Talking to others helps in expressing ourselves whenever we are seeking help. While thinking of Muhoho, we share in Wangai's thoughts:

Why not take the raw callow psychiatrist on his word? He sounded mad but then to be on the same level as their patients, most head shrinkers suffered from a touch of lunacy. They had to put themselves into the shoes of their patients to understand them and in the process some of the malady rubbed off them (2010:300).

Fr. Johnson is not a psychiatrist but he helps Maina offload some of the issues disturbing him and lets his malaise somewhat rub off a little by talking to him. Maina feels relieved.

4. 07 Dawood's Vision for the Society

Yusuf Dawood envisions an all encompassing and integrated society where everybody is given a chance to live productively with others and to give his/her contribution in the best way they can. He believes that all races are equal and for a society to be complete and all rounded, one should not be judged by race or creed but by merit. To achieve this, Dawood employs a number of stylistic devices.

Maina, then known as Njoroge, is a very good dancer. While in Cambridge he meets and falls in love with Jill Hawkins, a white lady. At a party, Maina and Jill dance so well that all the other people have to stand and watch. Their graceful movements, nimble feet and sweeping steps are in perfect harmony. This shows that whites and blacks can live in perfect harmony if given a chance. Later, Maina is disappointed because he is unable to get Jill's hand in marriage. Among the reasons that her father gives for not wishing his daughter to be married to Maina is the cultural background and the fact that Jill is used to a 'white' Christmas. Though he tries to hide this in nice and polite words, Jill's father is a racist who cannot dream of a black son-in-law. He also fears for the children's identity. Dawood uses symbolism to capture the racial relations and how our perceptions are to blame for racism and the estrangement that follows. When Jill sides with the father, Maina is disconsolate. An 'iron curtain' falls between them and he sarcastically asks Jill if she has been brainwashed by her father. Racism is reduced to a bigoted opinion and not necessarily a major component in our lives. It is more of a geographical accident than a

qualification for happiness. Ironically, Jill ends up testifying in defence of Maina on accusation of, among other things, killing her father through professional negligence. They marry upon his death!

On his way to Naivasha, Maina cannot help but admire the beauty of Mother Nature:

As the sun shone brightly, the fog and the mist slowly lifted from the crevice of the Rift Valley. Looking ahead, Maina saw the sheer drop, the abyss below, the green and colourful flora spread over the mountain slopes, the charming Longonot Mountain with its crater rim rising far in the distance and the clouds drifting down to enfold its conical summit, Then suddenly, as if to complete the grandeur of Mother Nature, a rainbow appeared in the sky. It was a picture (2010:67).

All elements of nature link together in harmony to paint a beautiful picture complete with a rainbow, the beautiful ribbon composed of many colours. This is a peek preview of the different races and creeds of people going to enjoy themselves at Dr Goldenberg's place in Nakuru.

Goldenberg is a white, the U.S ambassador is Afro- American, Maina is black and Ayesha the Matron is a beautiful Afro- Arab. They all enjoy themselves even ultimately going two by two, just like in Noah's ark to rest! This benefit of having all aboard is also captured in the composition of the Muthaiga Club patronage. Goldenberg believes that blacks, whites and Asians being members allows the club to have the best of the three worlds. This statement is reminiscent of Dawood as being a child of three continents (Dawood, 2002).

Ultimately, Dawood vouches for merit as the best unit for determining action. In the choice of the Matron for the United Kenya Hospital, the short listing and ultimate employment of Ayesha Hyder is purely on merit. Also, though not the best things to happen to someone, the people that

Maina hurt in his revenge have done him some wrong and are from different racial backgrounds: Odongo's wife, Jennifer, is black; Khamini Desai is Asian and Everard is white. This is also true for the people that benefit from his benevolence: Patel is an Asian and Gallworthy is a white. Colour cannot be used as an excuse to do wrong. One will have to be accountable for whatever he/she does.

4. 08. Conclusion

Alienation has its origin in the perception of individual characters. It may have serious consequences if not checked in time. Estrangement may hinder the realization of harmony in society and, consequently, the peace that is needed for individuals to give their best to society. The solutions to and mitigation of the effects of alienation must start with a shift in the judgement of ourselves by ourselves. Merit should reign supreme. Also, as illustrated in this text **Eye of the Storm**, the solution to many of the problems in society starts with the mind.

CHAPTER 5: SUMMARY AND RECOMMENDATIONS

5. 01. Summary

This dissertation is divided into four chapters with the last one being the summary and recommendations for further reading.

Chapter One covers the background to the study, the objectives and justification of the study. This also includes the literature review on which this work is based. The Freudian psychoanalysis, the theory that is applied, is examined and the tenets explicated in relation to our study. The methodology, scope and limitations of this study are also enumerated in Chapter One.

Aspects of mental and psychological alienation as brought out in **The Price of Living (1983)** are discussed in Chapter Two. The manifestations of the estrangement and the effects thereof on the characters are also examined. We also looked into the way the individual characters deal with the problems from estrangement and what Yusuf Dawood proposes in line with his social vision.

Chapter Three deals with aspects of estrangement, their causes and effects and how characters address the problems arising in line with Dawood's vision as captured in **Water Under the Bridge (1991)**.

Eye of the Storm (2011) is examined in Chapter Four with a view to establish the elements of alienation manifested in given characters. Also examined is how the characters deal with the issues related to estrangement and what Yusuf Dawood further proposes as way forward as portrayed in his social vision in the novel.

5. 02. Recommendations for Further Studies

This study concentrated on mental and psychological alienation in three of Yusuf K Dawood's works: **The Price of Living**, **Water Under the Bridge** and **Eye of the Storm**. We employed Freudian psychoanalysis in our analysis. There are still other different aspects of alienation that could be studied in the works of Dawood using other theoretical frameworks like post-modernism and reader-response theories.

Also, the use of style especially symbolism in explication of Yusuf Dawood's social vision in his most recent books viz **Eye of the Storm (2010)** and **The Last Word (2012)** need to be examined.

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