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Addis Ababa University

College of Humanities, Language Studies, Journalism and Communications

Department of Foreign Languages and Literature

Post-Colonial Resistance in Selected Anglophone African Novels

(1980-1990)

By

Getnet Tibebu Alemayehu

Advisor: Dr. Melakneh Mengistu

**A Thesis Submitted to the Department of Foreign languages and Literature in
Partial Fulfillment of the Requirements for the Degree of Doctor of
Philosophy in English Literature**

April, 2020 G.C

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Declaration

I, the undersigned declare that this submission is my own work toward the PhD degree in English Literature, and to the best of my knowledge, it contains no material previously published by any other person nor material which has been accepted for the award of any other degree by the university except where due acknowledgement has been made in the study.

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Dedication

This work is dedicated to my Late mother, Tiruwork Ewunetu, and father, Tibebu Alemayehu, who paid much scarifies to bring me up on the ladder of education; they were the very strong foundation of my education. It is also dedicated to my beloved wife, Yeharerwork Solomon, and to my sons: Abemelek Getnet and Kaleab Getnet who have made my studies a smooth ride giving their special love.

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Abstract

This study aims at investigating the post-colonial resistance in selected Anglophone African Novels from post-colonial perspectives. This study examines how the resistance strategies in Anthills of the Savannah , Nervous Conditions and Matigari are depicted to the emancipation of Africa from neo-colonialism manifestations and post-colonial dominations. The study employs post-colonial motherism, magical realism and language politics as strategies of exploration through the portrayal of psycho-active intellectual characters in the selected novels. The research has qualitative nature. Post-colonial theory is applied as theoretical framework and as a method of analysis. One of the finding in this study is the presence of strong post-colonial female and male characters in struggling for freedom. Moreover, in spite of the fact that there is a gender inequality in the story both men and women are depicted to be a part of the solution. Women's Education is the other major finding which is portrayed as a tool of resistance against gender inequality.

Furthermore, the study reveals that there is a continuous struggle for freedom against any form of oppression as clearly depicted in the novels. Besides, Searching for justice, identity, place and displacement, gender equality, resistance against cultural stereotypes, motherhood, and magical realism as strategies of resistance are some of the findings that have been discussed in this study. Finally, the study concluded by indicating the possibility of a new political, social and economic revolution that will bring freedom and equality in African literary works. The result also shows that how the strategies of appropriation and magical realism are depicted in line with the post-colonial resistance as a new mode of writing in African literary works.

Table of Contents

Acknowledgements.....	i
<i>Abstract</i>	ii
CHAPTER ONE	1
1. Introduction	1
1.1. Socio-Historical Background of the Study	1
1.2. The Emergence of Post-Colonial Literature	3
1.3. Thematic Trends of Development in Anglophone African Novel.....	9
1.3.1. The Phase of Protest against Colonialism (1950-1960s)	10
1.3.2. Post-Independence (1960s-1970)	12
1.3.3. The Phase of Contemporary Trend (1970- The present):.....	12
1.4. An overview of Resistance	13
1.5. Statement of the Study	19
1.6. Research Questions.....	22
1.7. Objectives of the Study	23
1.7.1 General Objective	23
1.7.2 Specific Objectives:.....	23
1.8. Significance of the Study	23
1.9. Scope of the Study.....	24
1.10. Methodology	25
1.10.1. Procedure	26
1.10.2. Bases of text Selection.....	26
1.10.2.1 Thematic Significance	26
1.10.2.2. Periodization.....	27
1.11. Limitation of the Study	27

1.12. Organization of the Thesis	27
CHAPTER TWO	29
Related Literature	29
2.0. Introduction	29
2.1. Related Works	29
CHAPTER THREE	36
Theoretical Framework	36
3.0. Introduction	36
3.1. Post-colonial Theory	36
3.2. Western Universalism vs. Post-coloniality	38
3.3. Conceptual Framework	40
3.3.1. What is Resistance?.....	40
3.3.2. The Post-Colonial strategies of Resistance	41
3.3.2.1. Post-colonial Motherism.....	41
3.3.2.2. Magical Realism	50
3.3.2.2.1 Features of Magical Realism	53
3.3.2.3 Language Politics	56
3.3.2.3.1. Strategies of Appropriation	62
CHAPTER FOUR	64
Analysis and Interpretations of Ngūgī’s <i>Matigari</i>	64
4.0. Introduction	64
4.1 Synopsis	64
4.2. Resistance against Corruption.....	65
4.3. From Compliance to Resistance.....	67
4.4. Magical Realism.....	70

4.5. Seeking freedom and Voicing to the People	72
4.6. Language Politics and the Ideological Positioning of Ngugi	75
4.7. Resistance against the Internal Domination	77
4.8. Optimism and Courage.....	82
4.9. Displacement and Reconstruction of Identity	83
CHAPTER FIVE	88
Resistance in Anthills of the Savannah	88
5.0. Introduction	88
5.1. Synopsis	88
5.2. Healing Humanity and Gender equality.....	89
5.4. Mother as a source of Inspiration.....	98
5.5. Resistance against Western Hegemony.....	99
5.7. Strategies of Language Appropriation	103
5.8. Post-colonial Women’s Role for Justice	106
5.9. Resistance against Patriarchy	109
CHAPTER SIX	111
Analysis and Interpretations of Nervous Conditions	111
6.1. Introduction	111
6.2. Synopsis	111
6.3. Individual and Mass Resistance	113
6.4 Struggle against Racism and Tribal conflict	116
6.5. Resistance against Cultural Stereotyping.....	119
6.6. Education as means of Resistance.....	127
6.7. Emancipation and Economic Independence	132
6.8. Language as a Means of Reasserting Identity	138

CHAPTER SEVEN	142
Major Findings	142
7.0. Introduction	142
7.1. The advocacy of post-colonial motherism as means to Resistance	142
7.2. Education as tools of Resistance	143
7.3. Rebuilding Unity and Togetherness	143
7.4. Reconstruction of the own Identity	144
7.5. The strategies of Appropriation as the solution	144
7.6. Magical realism as strategies of Resistance	145
7.7. Resistance against Neo-colonial.....	145
CHAPTER EIGHT	147
Conclusions and Recommendations	147
8.0. Introduction	147
8.1. Conclusions	147
8.2. Implications	150
References.....	151

CHAPTER ONE

1. Introduction

1.1. Socio-Historical Background of the Study

African literature in essence and origin is tied with historical, cultural and societal circumstances (Reddy, 1994). As such, creative writers often represent both their individual experiences and the collective experiences of their societies in their writings. Ngũgĩ in his *Homecoming* (1972) emphasizes that literature is ideological as well as imaginative conditioning:

Literature does not grow or develop in a vacuum; it is given impetus, shape, direction and even area of concern by social, political and economic forces in a particular society. The relationship between creative literature and these other forces cannot be ignored (p.xv).

Achebe (1988:P.96) stated his view that literature should be a tool for education, reformation and social engineering. For him art and society are not mutually exclusive. Rather, art should be employed in the service of the society. He notes that “art is man’s constant effort to create for himself a different order of reality from that which is given him; an inspiration to provide himself with a second handle on existence through his imagination” (P.96). For him Literature and society are therefore interconnected irretrievably.

Uzoma Nwadike (2009) rationalizes that:

The literature of a people is the mirror through which they see themselves. In it, their successes, their failures, their aspirations, their expectations, their fears, their orientation, their occupations, their potential, their intrigues and their entire ethos and worldview are chronicled (P.47).

Thus, literature serves as a tool to reveal the socio-political condition of a certain society. For this school of theorists, writers in any society function like activists in their documentation and interpretation of socio-political experiences. For post-colonial Nigerian writers, literature must be committed and every piece of fiction should refract truthfully the situations, atmosphere and realities in the public space.

Amuta (1989:81) further asserts that because of the inseparability between the writer and his/her society, the writer is a producer within a specific socio-historical context who changes reality (socio-historical experiences which form the raw materials for a writer's work) by compelling an imaginative understanding to it. Conveyed in another way, Amuta proposes that the writer is the conduit through which and through whom socio-historical experiences enter a fictional narrative, and the literary product that he/she creates is in itself informed by society's realities.

By implication, the above expression shows that African writers depicted the social, political and economic condition of Africa through their literary intervention. By literary intervention, I mean that most African writers tried to reflect their own contributions or societal role in literary works when their countries are exposed under political and economic domination. Ngũgĩ and Achebe can be mentioned as some of the vanguard African famous writers in revealing the socio-historical conditions of their country in particular and many other African countries, in general.

Killam (1973) who argues that:

Most African writers have felt from the beginning, and especially since the early 1950s, a special obligation to the societies in which they function; they have determined that literature has a social function to interpret and educate society... That is, African literature speaks primarily for and to the people of its own country, and expresses their hopes and fears and aspirations. (p.xii)

Thus, the textual strategies as post-colonial resistance markers are going to be investigated under this study. Therefore, one can say that African literature is always chained to the experiences of the peoples of the continent. Melakneh (2010,P.1) also states that it is impossible to dissociate African literature from African history, which, over the centuries, has been dynamic and eventful with the peculiar experience of slavery, the subjugation brought about by colonialism, and neo-colonialism in which case its natural resources were drained, labor exploited, national pride denigrated and traditional values disrupted.

In doing this, this study endeavors to reveal how the famous novelists like Achebe and Ngũgĩ and the younger generation Tsitsi Dangarembga represents or depicts the features of resistance in their narratives.

This is in line with Adebayo Williams (1996) observation that:

African writers have resisted oppression and injustice on the continent with great force and courage. Literature is fundamentally incompatible with tyranny. In its purest state, literature is subversive of authority and authoritarian rulers. Its joyous and spontaneous celebration of life, its near anarchic contempt for regulation and regimentation makes it the most natural enemy of dictatorship. While the dictator seeks a total domination of men and society, literature often seeks their total liberation (P.350).

As the above extracts states that literature is a function of life and the fact feeds fiction. Thus, post-colonial or the post-independence studies cannot afford to do without a consideration of their socio-political and historical settings.

1.2. The Emergence of Post-Colonial Literature

Post-colonial theory is a diffuse interdisciplinary field influenced by various thinkers such as Edward Said, Bill Ashcroft, Gayatri Spivak, Homi Bhabha, and Aizaz Ahmad etc. It is a field of literary criticism which seeks to provide critical reflections about Western imperialism and colonialism. In the late 1970s, this concept was used by some literary critics to describe the emergence of a more critical understanding of the effects of colonization.

The idea of the post-colonial entailed a rupture with precedent interpretations of colonialism. Related to this critical concept, post-colonial theory has often been defined as a political project designed to promote the contesting of colonial domination and to critique the legacies of colonialism. Post-colonial literature uses the language and literary forms of the colonizers to write about the history and mythology of the colonized. Thus, post-colonial literature is by nature transformative, and often subversive. It presents a hybrid culture, history and literature.

Lois Tyson (2006:89), in *Critical Theory Today: A User Friendly Manual*, holds that as a domain within literary studies, post-colonial criticism is both a subject matter and a theoretical framework. As a subject matter, post-colonial criticism analyses literature produced by cultures that developed in response to colonial domination, from the first point of colonial contact to the

present. Some of these literatures were written by the colonizers. Much more of it was written, and is being written, by colonized and formerly colonized peoples. As a subject matter, any analysis of a post-colonial literary work, regardless of the theoretical framework used, might be called post-colonial criticism.

Post-colonial criticism focuses on the literature of cultures that developed in response to British colonial domination. However, as a theoretical framework, post-colonial criticism seeks to understand the operations politically, socially, culturally, and psychologically of colonialist and anti-colonialist ideologies. For example, a good deal of post-colonial criticism analyses the ideological forces that, on the one hand, pressed the colonized to internalize the colonizers' values and, on the other hand, promoted the resistance of colonized peoples against their oppressors, a resistance that is as old as colonialism itself.

In *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* (1989:10), Bill Ashcroft *et al* stated that the term post-colonial 'is used to cover all the cultures affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by the European imperial aggression. This definition covers the world as it was and still is during and after the period of European imperial domination, and includes literatures from Africa, Australia, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka, including the United States of America.

The post-colonial theory explains that the imperial Centre still manipulates the language and literary mode as a way of subsuming the colonized; giving the impression that the emergent literary efforts of these societies are a variant of the original and thus inferior. Post-colonial literatures therefore wage war against such assumptions. Ashcroft *et al* (1995:11) further explain that the idea of post-colonial literary theory emerges from the inability of European theory to deal adequately with the complexities and varied cultural provenance of post-colonial writing. The post-colonial literary discourse thus, is a response to the mono-centrism of the Centre that serves to relegate the colonized to the margin. Post-coloniality challenges the Universalism of Western epistemologies.

According to Jide Balogun (2011), post-colonialism as a literary theory, emerged in the late 19th century and thrived throughout the 20th century. Post-colonialism is a literary approach that gives a kind of psychological relief to the people (the colonized) for whom it was born. The focus of the post-colonial critic is to expose the mechanism and the evil effect(s) of that monster called colonialism on the colonized. The concept of colonialism has political, economic and cultural implications. Post-colonialism sees literature as an avenue to probe into the history of society by recreating its past experience with the mind of forestalling the repetition of history.

The ultimate for the post-colonial critic is to develop a kind of nostalgia about his historical moment that produces a new dawn in his society. Post-colonialism is a dominant feature in African and Caribbean literature as writers in these settings see colonialism as an instrument aimed at reducing them to nonentities. An interesting feature of post-colonial criticism is its attempt, not only to expose the oddities of colonialism but to reveal and discuss what the independent nations make of themselves even after the demise of colonialism. In another sense, post-colonial denotes a period of recovery after colonialism as well as a signification of its ongoing cultural aftermath.

Venn (2000) also stated that post-colonialism arose out of the host of theories or *isms* such as structuralism, post-structuralism, historicism, modernism, postmodernism and Marxism that have contributed to the difficulty of the colonial discourse with its concept of “difference, modernity, historical specificity, globalization, dissidence, revolution, identity formations, and so on” (pp. 45-46). This shows that post-colonialism consists of a set of theories and approaches, and it is an interdisciplinary study of literary and artistic forms analyzed in their different social, political, economic, etc contexts. In addition to this, Young (2001) stated that “the origins of post-colonialism lie in the historical resistance to colonial occupation and imperial control, the success of which then enabled a radical challenge to the political and conceptual structures of the systems on which such domination had been based” (P.60).

Emphasizing its ideological predilection, Ayo Kehinde (2010) argues that post-colonial African novelists use their novels to facilitate the transgression of boundaries and subversion of hegemonic rigidities previously mapped out in precursor literary canonical texts about African and her people. Awan Ankpa (1993) views the concept in like manner as representing those

fields of significations in which people who had been colonized by Europe struggle to redefine themselves and their environment in the face of Euro-centrism's epistemological violence. Thus, seen from the perspective of a counter-discourse, post-colonial literatures become in the words of Kehinde "veritable weapons used to dismantle the hegemonic boundaries and the determinants that create unequal relations of power".

For Esiaba Irobi (2010) post-colonialism is:

A reaction to Western imperialist history and intellectual ideology...It seeks to dismantle the epistemologies of intellectual hegemony cultivated by the west via its academics as well as confront the ex-colonized with the options available for their critical redemption via alternative modes of discourse which may be different from those traditions of discourse fashioned by the west.

Post-colonialism is both a field and a methodology used in several disciplines. It "describes a remarkably heterogeneous set of subject positions, professional fields, and critical enterprises" (Moraru, 1977). Post-colonial discourse has a mundane, historical sense as well as a more ideologically charged discursive one. It may be used to describe, "the culture affected by the imperial process" as well as "the new cross cultural criticism, which is characterized primarily by its resistance to colonialist ideology" (O'Brien, 1998, DeHay, Internet). Post-colonial discourse rejects the Universalist claims of liberal humanist critics that great literature has a timeless universal significance. The suspicion of post-colonial cognition is based on the argument that whenever a Universalist signification is attributed to a work, white, Eurocentric nouns and practices are being promoted to an elevated status while all others correspondingly are relegated to subsidiary, marginalized roles. Consequently, cultural, social, regional and national differences in experience and outlook are demoted or disregarded.

Edward Said in his influential works, *Orientalism* (1978) and *Culture and Imperialism* (1993) respectively. Known for his anti-colonial stance, Said in both works explains that in order to bolster its claim of superiority, there is a condescending zeal by the West to interiorize, marginalize and stereotype other history and cultures which it does not understand or which it knows very little about. For him, the West has a limited and over-simplified concept of the East

‘and believes in the supremacy of its values, while relegating the values and cultures of others as uncivilized’. Said questions the West’s notion of history and authority of knowledge and calls for its re-valuation.

Homi Bhabha (1994) in the same mode of thinking posits that colonial ideology rests upon a Manichaeian structure that divides the world into dichotomous identity categories of the civil and the barbaric, the us and the them. In his estimation: the objective of colonialist discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction. In all, post-colonial theory and criticism takes the garb of a counter-canon, a revision of dominant Western postulation about its perceived Other.

Edward Ako (2004), tracing the transition of Commonwealth Literature into post-colonial literature observes that post-colonial critics deal with problems of migration, slavery, suppression, resistance, representation, difference, caste, class, race, gender, place and responses to the influential master discourses of imperial Europe such as history, literature, philosophy, and linguistics, and the fundamental experiences of speaking and writing by which all these come into being.

According to Nelson Fashina (2009), the post-colonial period marked the second phase of the evolution of African literature. During this period a decade spanning the late 1950s to the late 1960s Africana scholars, critics, and writers began the search for meaning, definition, authenticity, validation, and literary identity for African literature. This intellectual search for a philosophy, theory, and existence of African literature was meant to resist and deconstruct earlier European critical views that Africans were incapable of abstract philosophical reasoning and creative thought.

Phebe Jatau (2014) holds that post-colonial literature refers to creative writings emanating from colonized countries together with the critical and theoretical writing contingent upon the imaginative works. It is the name of a category of literary activity, which sprang up from a new and vibrant political energy within what used to be called "Commonwealth Literary Studies" (Slemon, 1994). As a literary theory or critical approach, according to Ashcroft *et al* (1995), post-

colonial theory is an engagement with and contestation of colonialism's discourses, power structures and social hierarchies.

Post-colonial theory is applied to describe colonial discourses analysis to determine situations and experiences of the subaltern groups whether in the first or third world. The theory also interrogates knowledge constructions of the West and calls for a rethinking of the very terms by which this knowledge has been constructed by the West. Post-colonial theory defies grand narratives such as the nation and nationhood, hence deconstructs such narratives because they are problematic.

For Sunday Bamgbose (2013), post-colonial literary theory deals with the writings of the margin, paying attention to how literary and cultural elements are manipulated in order to subvert the hegemonic structures of colonialism and neo-colonialism. Post-colonial theory is a body of discourse that responds to colonialism and its aftermath in the Empire. It is a form of race and ethnicity-bound discourse, which counters the Centre in order to give the margin its own true voice and identity in the imperial order of things.

The fusion of cultural and literary criticism is most evident in post-colonial discourse. It is a body of thinking that interrogates Western hegemony. Thus, post-colonial literature is a tool by which the colonized subject "writes back" to Empire, engaging with such themes like identity, belonging, exile, resistance, place, language, sovereignty, and hybridity. The term post-colonial theory is a reaction to Western imperialist history and intellectual ideology.

As far as its current use is concerned, it does not simply mean 'after colonialism' or the period that comes after colonialism or imperialism, it also means the time that begins from the first colonial encounter. It may be true however, that with decolonization, the once colonized lands achieved their independence, but, a large number of those lands could not recover themselves from colonial dependence often termed as colonial hangover or interference till today. There is, however, no proper demarcation between the end of colonialism and the beginning of post colonialism as none can say exactly when colonialism ended and post-colonialism started.

Some scholars opine that some form of colonialism exists even today in the form of political and economic interventions, while others are of the opinion that, post colonialism begins "from the

very first moment of colonial contact” (Ashcroft *et al*, 1995: 117). Again, in the introduction to their influential work *The Empire Writes Back* (1989), Bill Ashcroft *et al* have used the term ‘post-colonial’ (as hyphenated) to cover “all the culture affected by the imperial process from the moment of colonization to the present day [since] there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression” (p.2).

The post-colonial discourse is a counter attack to the western hegemony. African literary works reflect the strong commitment of African authors to resist against the neo-colonial domination. This study explores the very important strategies of resistance against the centre and against western hegemony. Therefore, how the African authors resist the western hegemony and other forms of domination is reflected in the selected Novels under this study.

1.3. Thematic Trends of Development in Anglophone African Novel

Although the thematic trends of African literature began before 1950s, the study mainly discusses the thematic issues since 1980 onwards. However, the historical horizons ranging from colonial to post-colonial would be important to substantiate the protest trends or the protest traditions of African writers through their literary interventions. To make the concept of post-colonial resistance against neo-colonialism more understandable and clear, it is necessary to highlight the protest tradition of African writers in the thematic trends of the development of African literature since 1950s and 1960s. It may help the readers to draw clear map in the process of reading this study which focuses on the post-colonial resistance issues in the period of thematic trends of development in Anglophone African Novels. This period has been discussed based on the post-colonial strategies of resistance, such as, magical realism, post-colonial motherism and language politics. As far as my reading concerned, the African famous writers has shown their concern, their resistance to their society through literary intervention since the 1950s and 1960s to the present. However, the resistance strategies in the period of thematic trends of development in Anglophone African Novel have distinct features which have been discussed thoroughly in the selected novels of this study.

1.3.1. The Phase of Protest against Colonialism (1950-1960s)

Colonialism is a process during which dominant groups employ their supreme power and domination over the colonized people through the medium of exploitation, degradation and torture. In this respect, colonialism as stated by Bill Ashcroft “is the system by which dominant groups in society constitute the field of truth by imposing specific knowledges, disciplines and values upon dominated groups”. (Ashcroft et al. 1989: 42). For the sake of constructing a national unity and consciousness, white colonial identity and imperial powers exploited and violated the colonized people economically and culturally by disregarding their traditions, values and culture and replacing them with their own values.

In relation to racist problems Ashcroft (Ashcroft et al. 1989: 46) states that “in colonies where the subject people were of a different race, or where minority indigenous peoples existed, the ideology of race was also a crucial part of the construction and naturalization of an unequal form of intercultural relations”. Together with political and economic propagandas, literary representations also played an important role in the construction of imperialistic behaviors and ideas of colonial powers. After “the long and frequently bloody process of dissent, protest and rebellion to secure their independence” (Ashcroft et al., 2000: 50), colonial and postcolonial works came out as a result of the relationship between literature and history.

Palmer (1972: II), cited in Melakneh (2010) states that the emergence of a very large corpus of African novels in English has been one of the most interesting literary developments. It was perhaps inevitable that the moment towards self-determination, and the emergence into prominence of powerful, well educated, and articulate elite, would result in a number of works of art designed to express the strength, validity, and beauty of African life and culture. Many accounts of African English writing begin with Achebe, Tutola, Soyinka, Ngũgĩ and the other writers of the 1950s and the 1960s. For instance, Chinua Achebe occupies an important position. As an African writer, he is determined to carry forward his counter-discourse against European colonial discourse. Therefore, from the very beginning of his literary career, Achebe endeavors to restore the beauty and value of the African cultural past. With the writing of his first novel *Things Fall Apart* (1958), Achebe declares his mission to the world. This novel not only wins him worldwide acclaim and recognition, but it also compels the Western world to turn its

attention to Africa. Achebe has chosen to write in English, the language of the colonial masters of Nigeria. He has, of course, justified his position and has claimed that a writer can reclaim the glory of his culture even in the language of the erstwhile colonial masters.

Discussions on African history sometimes start with the assertion that historical recordings about the continent were done first not by Africans but by people outside the continent.¹ However, African oral histories existed centuries before the arrival of Europeans. “Most African languages were not transcribed languages; that is, they were spoken rather than written and read before the late 19th or the 20th century.” Besides, “indigenous written records were not entirely absent.” For example, ancient Egypt and Ethiopia did have written scripts. Moreover, Muslim invaders, travelers and geographers

also recorded historical events in Arabic language. But the access to the written script was limited to small groups of people and the largest portions of African societies remained oral. Therefore, by the 1950s, “the history of colonialism was the only African history that was there: a story written by Europeans often colonial officials themselves of European endeavor in which African barely featured.” (Parker and Rathbone 50, 51, 92).

The perspective in these histories was one-sided, and African society was not seen from an African context. As written language was regarded as superior to the oral, African age old oral tradition was ignored and not considered as a valid source of historical records. In such histories, African societies were regarded as primitive without any historical sense. It was only in the 1960s when a systematic study was launched by some western educated Africans who made an attempt to restore the African past. These educated Africans began to look back into their past and reflect their resistance against colonialism through their literary works.

This phase is mainly known in reflecting the overall colonial experience of Africa. Franz Fanon (1968:36) explains how colonial education our own personalities: ‘The colonialist ... hammered into the native’s mind the idea of a society of individuals where each person shuts himself up in his own subjectivity, and whose only wealth is individual thought’. Therefore, writers like Ngũgĩ and Achebe showed the presence of resistance or protest against the impact of colonialism through their literary intervention. They reveal the presence of civil war, poverty, corruption,

cultural assimilation, cultural shock, cross border conflict, generation gap, maladjustment , western bureaucracy ,the impact of western economy , cultural domination etc, through the representation of characters.

1.3.2. Post-Independence (1960s-1970)

This period was known as the era of disillusionment. It is mainly applicable to East Africa and West Africa since other regions like central Africa, Zimbabwe and South Africa remained under the yolk of colonialism. So, writers of this period reflect the absence of democratic government, the absence of political stability, the absence of economic prosperity. During the struggle against colonialism these promises were given for nationalities. However, their expectation was denied after getting independence. Thus, as stated earlier, the African famous writers intervene through their literary works so as to reflect their society's disillusionment both in colonial and post-colonial era. The term 'postcolonial' was originally used by the historians to describe the period after colonization. In literary criticism it has been used since the late 1970s to discuss the various cultural, political, and linguistic effects of colonialism. As a term, post-colonialism "has subsequently been widely used to signify the political, linguistic, and cultural experience of societies that were former European colonies" (Ashcroft et al., 2000: 186). Although most of African countries get their independence after 1960s, the society's expectation was denied. The absence of political stability, economic prosperity and democracy forced the literary writers to intervene so as to address their society's pain. Therefore, this study not only addresses the legacy of colonialism and its effect on the society but it also explores the famous writers struggle through their literary works.

1.3.3. The Phase of Contemporary Trend (1970- The present):

According to Melakneh (2010), there were stride shifts depicted in the works of African authors during this phase. Since 1970 on words, many significant changes portrayed or represented in many African writers in line with the thematic Trends of Development in East and West African Literature. Thus, the fourth phase goes beyond disillusionment to the point of resistance. Colonial discourse "operates on the assumption of the superiority of the colonizer's culture, history, language, art, political structures, social conventions, and the assertion for the need of the colonized to be 'raised up' through colonial contact, and therefore seeks to replace indigenous

history and culture with its own (Ashcroft, Griffiths, and Tiffin 1989: 42). Resistance literature re-writes this history to include indigenous people and perspectives, often in a way that is critical of the “official” history of record. This kind of resistance can be seen in the writing of African authors.

Due to lack of freedom of speech in most African countries, the people cannot openly criticize the oppressive rulers. Therefore, the African literary artist should always be there to speak on behalf of their people, being an artist and a political activist as well, reflecting the crisis in their country to the rest of the world. Two of the most important writers from Africa, who have directly confronted the dictatorship of imperialism and neocolonialism and post-colonial resistance in their literary works, are Ngũgĩ and Achebe. Through the major post-colonial markers, writers portrayed their characters to show various important points in many of their literary works. Therefore, the researcher of this study investigates the major post-colonial resistance strategies and representations portrayed in the selected Anglophone novels.

1.4. An overview of Resistance

Resistance in a third world context is characterized as a reaction to colonialism and imperialism, implying an alternative, non-hegemonic way of conceiving human history, which is also extended to encompass the struggle in the post-colonial period. According to (Antonio Gramsci, 1977 Cited in Harlow 1987, P.12), this reaction comes about when the subaltern becomes “aware of one’s self as belonging to a subject people, and becomes conscious of his/her oppression.” Most African writers have tended to draw their materials from past and continuing history of their people and have shown their concern for or commitment to the aspirations of their people.

Albert Camus, Michel de Certeau and Jacques Rancière have attempted to theorize resistance with reference to the concepts of equality and justice. Camus regards resistance as a constructive force that breaks humiliating bonds of existence to create an order based on mutual recognition of human dignity. Certeau discerns an inherent power in the everyday practices of the ordinary to create a sphere of autonomous action. According to Camus, resistance voices a demand for equality. He differentiates the "literature of consent" from the "literature of rebellion" and believes that creation is an aesthetic resistance (cited in Camus, 1956,P. 258). He considers

resistance to be a pre-condition for civilization as well as art. He asserts that resistance allows man to live with dignity .

According to Camus (1956), freedom is humiliated and is in chains today. So it becomes the concern of the oppressed; and the protectors of freedom must always come from the oppressed (P.89). Camus's assertion that "freedom is not a gift received from a state or a leader but a possession to be won every day by the efforts of each and the union of all" (PP:96-97) remains valid for all times and all places.

He also holds that aesthetic resistance fabricates universes and intervenes in the perceived order to bring unity in the disorderly world. Therefore, he is of the conviction that a good literary work maintains a balance between the real and the imaginary and rejects injustice and indignity in order to reconfigure the world (P.274). Certeau glorifies the resistance of the ordinary person. The oppressive order, he believes, can be subverted by the everyday practices of the weak and marginalized. He discerns the tactics of speaking, writing, reading (spatial or everyday practices) of the weak as capable of challenging the strategies of the dominant order which could eventually carve out a space for the weak (Certeau,p. xviii cited in Camus,1956). For him, reading and speaking allow indefinite plurality which enable the writer to modify a given text to create something unknown.

Thus, Resistance 'arises out of utmost anguish against unbearable atrocities unleashed by the hegemonic powers. To seek freedom from the hegemonic oppression, there is a strong and inevitable need for resistance from the subjugated sections in all possible manners.

The study highlights resistance in relation to the protest tradition of African literature by African famous writers. In one of the most influential books written on the subject, "Resistance Literature", Barbara Harlow (1987) analyzes writings from Africa, Middle East and Latin America. She defines the resistance literature as a "particular category of literature that emerged significantly as part of the organized national liberation struggles and resistance movements" (P.12).

Resistance arises out of anguishes like the silent erosion of volcanoes, which bursts out to destroy the land (power structure).Werne Rings, (1982) proposes five kinds of resistance, defined by the kinds of commitments resisters made and what they managed to do:

1. Symbolic Resistance, or I remain what I was
2. Polemic Resistance or I tell the truth.
3. Defensive resistance or I aid and protect,
4. Offensive resistance or I fight to the death
5. Resistance chained or freedom fighters in camp and ghetto. (Qtd. in Marrus 2004, P. 93).

The theory of resistance becomes possible only when we take into account the specific history of a subject and its implication into systems of knowledge, power and ideology. This theory is most of the time applied in feminist studies and post-colonial studies. Unlike the Marxists who live in the high uplands of settled political dogma, the real experience of resistance is heavily weighted with the difficulty of trying to breathe in an atmosphere polluted by propaganda; the difficulty of thinking clearly in a world of lies so widely and sincerely believed that they exercise a frightening, subtle charm.

Subjugated victims are taking various modes to reveal resistance over the regime of power structure. Werne Rings' all the five categories propose resistance of 'I' that is, it stresses the resistance which explored from an individual due to the power dominance. This is what Homi K. Bhabha points out in his *Location of Culture* (1994) that a range of contemporary critical theories suggest that it is from those who have suffered the sentence of history subjugation, domination, diaspora, displacement that we learn our most enduring lesson for living and thinking. There is even a growing conviction that affective experience of social marginality... transforms our critical strategies (P.172). Resistance is thus, a part of social dynamics which can be revealed by means of keeping silence or being vociferous, or through weapons: hard weapon or even pen as weapon. As a general truth, pen is mightier than the sword. Obviously, it can ascertain that writing is equally mightier to the martial efforts made against the hegemony.

Resistance in literary world emerged as early as during the Restoration period. It saw the advent of writers whose masterpieces have been critical writings. Those critical writings exist as

evidences for the invasion of resistance in literature. So, the matter of resistance is not meant for the post-colonial or minority literature. But it had its touch in earlier literary periods in English too. With the advent of Marxism, the proletarians started the resistance trend against the capitalism. So, literary writing also takes part in struggle against the power structure. Literature can provide resistance to the deadening forces of society whether they come in the form of political ideologies, social pressures, or rampant consumerism.

Usha Bande, in her introduction to *Writing Resistance* (2006), makes difference between voicing resistance through literary texts and producing resistance literature'. She says resistance literature 'is meant to problematize the persistent continuation of liberation movements in which domination and oppression; literary resistance, on the other hand, though marked by the Profound struggle with power is never a linear narrative of victimization (P.5).

The term resistance was first applied in Ghassan Kanafani (cited in Usha Bande,2006) work *Literature of Resistance in Occupied Palestine* (1966). He has written this critical essay on 1967 six day war. In this essay, he makes distinction between literature that has been written under occupation and in exile.' According to him, the attempts at a history of the resistance literature of a given people are usually, for reasons that are self-evident, accomplished after liberation.

Another African literary critic Ngũgĩ Wa Thiongo makes an eminent distinction between 'the literature of oppression and the literature of the struggle for liberation' (Jussawala:234). He uses resistance theory in his writings which approach the struggle of African people for liberation and development in an attempt to illuminate the nature and basic dynamics of contemporary African politics. His novels represent resisting a rather annoying internal power struggle and visionless headship that have characterized various governments across the continent of Africa. His call for total opposition and resistance against neo colonial system has been given great credibility considering the recent political disorders in his native country Kenya. His novels defend the approach of total resistance against oppressive regimes in Africa. Ngũgĩ sees the act of storytelling as an allegory for the mechanisms of naked power and its attendant resistance which have held down his nation for so long, he also sees in it a strong engine for renewal (Maxwell: 238).

Identifying resistance through reading literature to discover where and how subordinates have created spaces for themselves for resisting the dominant discourse and how they emphasize their agency raises certain pertinent questions regarding representation. Women's active involvement in resistance has also become a significant aspect of writings in various forms against oppression, thereby shaping a feminist voice in the liberation struggles. Those writings of women tell their story, woven out of their words, their struggles, their mistakes, their pain, and their bewilderment at the turn events took. Their impatience, their ingenuousness, their confidence also play a part in it. The rise of feminist literature, hence as an oppositional stance to male dominion and male centric literature all over the world is also considered as resistance literature.

Barbara Harlow's (1987) opines that:

Resistance literature calls attention to itself and to literature in general, as a political and politicized activity. The literature of resistance sees itself further more as immediately and directly involved in a struggle against ascendant or dominant forms of ideological and cultural production. (PP:28-29)

Thus, the emergence of Resistance Literature placed in the theoretical readings of post-colonial Literature and to its branches of studies in the contemporary writings. The theory of resistance literature is in its politics. (Harlow,P. 30).

Slemon (1995) also stated that:

Resistance is an act, or a set of acts, that is designed to rid a people of its oppressors, and it so thoroughly infuses the experience of living under oppression that it becomes an almost autonomous aesthetic principle... and 'resistance literature, in this definition, can thus be seen as that category of literary writing which emerges as an integral part of an organized struggle or resistance for national liberation (P.107).

Therefore, the act of resistance not only demands weapons to conquer the power holds, but it also calls for courage and a vigorous heart to confront the hegemonic oppression and systematic violence. Subjugated victims have been taking various modes to show their resistance against the regime of power structures. A few take pen as a weapon to show their resistance against power dominance. Literature, in this manner, plays a vital role in revealing an individual's resistance

against the hegemony through his/her writing. This kind of resistance can be seen in the writing of African novelists. (Harlow, 1987).

According to R.Indumathy, (2014), Resistance arises out of utmost anguish against unbearable atrocities unleashed by the hegemonic powers. To seek freedom from the hegemonic oppression, there is a strong and inevitable need for resistance from the subjugated sections in all possible manners. (cited in Party, Benita 1994).

‘Resistance literature uses the language of the empire to deny its dominant ideologies. In other words, the colonized nation is writing back, speaking either of the oppression and racism of the colonizers or the inherent cultural pride of the indigenous people’ (Harlow, 1987).

Post-colonial literatures urge the people to break away from the imperial mind-set, and work on the restoration of society’s health, fully grounded on reality. Post-colonialism involves the discussion about experiences of various kinds, such as; migration, slavery, suppression, race, place and displacement, Resistance, representation and the responses to the influential master or discourses of imperial Europe (Ascroft,2006,P.2).

According to Childs and Williams (1997,P.3), “Resistance is usually employed to explain the political and societal activities that are undertaken by the formerly colonized peoples within post-colonial societies.” Many authors in post-colonial studies seemed to formulate resistance as a replacement for, rather than a condition of, ‘revolution’ or ‘liberation’; and hence foreclose the possibility of social and cultural change. In line with the concept of post colonialism, this study shows the representation of resistance in the selected Anglophone African novels. It is to mean that resistance and representation in the context of post-colonial literature is the focus of this study.

Authors like Ngugi, Achebe and Dangarmbaga serve their community by challenging hegemonic western-imposed identity and by providing alternative accounts of their culture and people so as to reconstruct a new image of Africa and Africans in their texts.

1.5. Statement of the Study

Bill Ashcroft and et al,(1994) stated that “All post-colonial societies are still subject in one way or another to overt or subtle forms of neo-colonial domination, and independence has not solved this problem.”(P.2).Thus, the representation of resistance is the prominent issue in the post-colonial era of the development of African literature. The three major post-colonial markers, such as; post-colonial Motherism, language politics, magical realism as strategies of resistance are new perspectives in the development of African literature. The present study also explores how and in what ways magical realism has been helpful to Ngũgĩ in registering protest against exploitation, which is a major form of social injustice.

Regarding Language, Julien (1995) stated:

An important debate in African literary circles focuses, then, on the implications and consequences of writing in national or now Africanized European languages. Ngũgĩ has been in the forefront of a campaign for African literatures in African languages. For him, this would seem to be a matter both of the irrelevance of the European language to "authentic" experience and of the audience for whom the author writes. If African writers and intellectuals want to address Africans, most of whom are not literate in European languages, then writers should write, this argument runs, in the languages and aesthetic traditions of those African populations; the debate embraces a wide variety of concerns. Writers who are concerned about cultural and language preservation argue against English, while writers who weigh the advantages proffered by English make a case for it. (PP:303-305).

The artistic philosophy of the African writers (language politics) is taken as one of post-colonial resistance marker. For instance, Ngũgĩ 's resistance of English in favor of his native language can be read as a struggle against the authoritative demands of English. Some critiques of African literature believe that English language is an imperial language representing colonialism in all its facets. They advocated that African writers should use their native languages in writing literatures.

On the other hand, some critics of African literature consider literature written in African languages as ethnic literature since they serve the interest of the ethnic group that uses the language of the literature. Thus, how these controversial issues of resistance depicted either in appropriation or abrogation way in Anglophone novels were not studied in depth previously.

This study is conducted to address how the strategies of appropriation are depicted in the selected novels.

In relation to Language politics, Melakneh (2010) discussed the issue of language politics and textual strategies. However, his study didn't show how the strategies of appropriation are used as representation of resistance in those selected novels. Even in the process of abrogation, literary artists appropriate English to express sentiments which are rather difficult to express using Received Standard English, many studies haven't been conducted on showing these strategies of appropriation with textual evidences. Therefore, these strategies of appropriation haven't been studied from resistance perspectives in depth in the selected novels yet. Therefore, this point could be taken as a gap and as a vantage point in this study.

The other important means of resistance in post-colonial Anglophone novels is magical realism. Much has been written about magical realism. Magical realism has had quite an important influence on the writing of some novelists as well as on literary criticism. However, how magical realism is differently used by African authors to decenter the western view of realism and how it is used as African new mode of resistance in literary works (African Novels) haven't been studied in depth. Though it has different aspects, the current researcher investigates how magical realism is depicted as a mode of resistance against political critique in Anglophone African novels from post-colonial perspectives.

Besides, the third important aspect of post-colonial marker is the issue of Post-colonial feminism motherism. Silencing women has always been one of the most effective weapons used by the patriarchy to gain control over women. Anthropologist Irene D'Almeida (1994) argues that "Silence presents the historical muting of women under the formidable institution known as patriarchy, that form of social organization in which males assume power and create women an inferior status" (cited in Kolavole,1997: 4).

Studies by Mbatha, P (2009), Sisimayi (2017) and Sadia Zulfiqar (2014) **and** Patience (2010) revealed about women's burden and issues including marriage, family, polygamy, religion, childhood, disillusionment, colonialism impacts and patriarchal domination. The authors explored that women were structurally inferior and defined as second-class citizens, designed to

be child-bearers and nurturers with few possibilities to influence their own future in their studies. The explained that Silence and sexual oppression have thus been central issues in African women's discourse due to two important aspects: colonialism and patriarchal African traditions.

However, these and other earlier researchers didn't reflect the significant changes advocating the strategies of resistance through the portrayal of characters in their literary novels. To the best of my knowledge, the absence of studies in reflecting the important thematic preoccupations regarding resistance strategies motivated me to conduct this study in the selected novels. Thus, the researcher has found this issue as a gap to conduct this study.

The authors in the selected novels portrayed characters to show the women's struggle beyond the stage of disillusionment. The authors mainly center portraying psycho active intellectual characters who are struggling for freedom and equality in social, political and economic aspects. The issues magical realism as a form of resistance, language politics as a form of resistance, post-colonial Motherism as a form of resistance haven't been discussed by pervious researchers. For instance, Achebe's *Anthills of the Savannah*, and Ngũgĩ's *Matigari*, *Nervous Conditions* reveal new perspectives in relation to resistance.

It is to mean that the authors represent the presence of resistance through their characters very different from their earlier literary works. The presence of different way of depicting resistance in characters in Anglophone African novels since 1970s could be seen as new change or insight in the literary works produced by the authors mentioned earlier.

Therefore, in this study, the researcher believes that this new perspectives or thematic changes seen in the selected Anglophone African novels could contribute a lot in the development of African literature if studied.

This study, therefore, makes serious attempt at investigating both external and internal intricacies that have been at play in the struggle for the soul of post-colonial Africa. However, the important strategies of resistance in African Anglophone novels, such as *Anthills of the Savannah*, *Matigari* and *Nervous conditions* have not been dealt from post-colonial perspectives yet. Therefore, the study shows how the issues or principles of Post-colonial feminism, magical realism and

language politics are used as tools of resistance in fighting or protesting the burden of neo-colonialism and legacy of colonialism in the African Anglophone novels.

Great writers of Africa, like, Chinua Achebe is not only concerned with the image of Africa as viewed by Westerners, or with what Africans did; but also his writings reflect the position of African women and basically Igbo women in *Anthills of the Savannah*. Ngũgĩ who is also a famous African writer has an enduring inclination for social and political commitment and resistance to his people and country. His texts mostly reflect and refract the socio-political events in their societies.

Therefore, this study investigates the representation of Post-colonial Motherism, magical realism and language politics as strategies of resistance in the selected novels between 1980 and 1990s. Thus, the important and significant changes indicated or depicted as strategies of resistance have not been studied yet. This inspires the current researcher to conduct this study to show the prominent changes and strategies of resistance in line with Post-colonial theory in the Study.

Therefore, to the best of the researcher's knowledge, how post-colonial motherism, magical realism and how the language politics and Ngugi's contradiction on his own ideology, are used as post-colonial strategies of resistance in the selected Anglophone African novels have not been studied and addressed by previous researchers. This motivates the current researcher to conduct this study. It is in the light of these mentioned strategies that the present study explores post-colonial resistance in *Anthills of the Savannah*, *Nervous Conditions* and *Matigari*.

1.6. Research Questions

1. What post-colonial resistance strategies are depicted in the selected Anglophone African novels?
2. How the controversies of language politics represented as a form of resistance in Anglophone African novels?
3. How is magical realism used as a tool of resistance against exploitation and injustice in the selected novels?
4. How post-colonial motherism is represented as resistance strategy in the selected novels?

1.7. Objectives of the Study

1.7.1 General Objective

The general objective of this study is to investigate representation of resistance in the selected Anglophone African novels.

1.7.2 Specific Objectives:

The specific objectives of this study are:

- To examine how different strategies of resistance portrayed in the selected Anglophone African novels.
- Identify how the issues of post-colonial motherism are represented as strategies of resistance in selected Anglophone African novels.
- To explore how the language politics is represented as a form of resistance in the selected novels.
- To show how magical realism is used as a tool of resistance against oppression.
- To explore the depiction of women characters' resistance in relation to politics, culture and social aspects.

1.8. Significance of the Study

This study contributes to the field of literary criticism by presenting the role of women and men writers' shifts as an important part of literary criticism and discussion in the development of African Literature. The study also shows strategies of resistance in the selected novels under study. It also gives a clear picture how the representation of resistance through Post-colonial motherism, language politics and magical realism is depicted in Anglophone African novels.

What is more, as it appears that most studies on Ngũgĩ, Dangarembaga and Achebe's portrayal of women mainly focus on the presence of patriarchal domination previously, this study may provide a distinction in African literature of the way in which the authors have portrayed women characters in their recent novels, particularly from a positive perception.

This study may also contribute to literature and African literature in particular, regarding factors that motivate women to take up powerful in social, economic and political positions within the male-driven society. Furthermore, it may contribute to the field of knowledge on post-colonial motherism, post-colonial feminism, language politics and magical realism which might become a useful relevant reference tool to students and professionals within the field of literature To tackle or resist against neo-colonialism in African society, it is important to understand and utilize the changes suggested by African writers as portrayed through character' action, thought and speech in the selected novels.

This study reveals a highlight about the artistic philosophy of African writers regarding language. It could possibly provide insights that can develop pupils' understanding and appreciation of literature. Thus, this paper will also serve as a foundation for other researchers and writers who are inspired to protest against neo-colonialism in general and exploiters and local African's domination in particular in their future works. The study could show how the novels in which writers treat post-colonial issues to shape their resistance of post-colonial realities.

To wind up, this study discloses the representation of resistance to decolonize African society from economic, political, cultural, and social, domination of western imperialism. Thus, readers and other upcoming researchers could consider the presence of textual resistance from perspectives of post-colonial markers.

1.9. Scope of the Study

This study deals with the representation of Resistance in the post-colonial era. It is, therefore, bounded in many ways. Primarily, it is limited only to some selected Anglophone novels. Analyzing the changes of literary intervention in Anglophone African novels which are written after 1970s can be taken as a difficult task to be carried out in a single study. Moreover, the study would be too broad and difficult to manage if the researcher tries to look into every novel of Ngũgĩ and Achebe's. Due to these reasons, the researcher has decided to take the post-colonial novels of the authors as the center of the discussion in this study. Thus, the current researcher has analyzed novels , such as *Matigari* (1987),*Nervous Conditions* (1987), and *Anthills of the Savannah* (1987).Secondly, the issue of post-colonial feminism Language politics and magical

realism and others strategies as tools of resistance became known after 1970s. So, it is periodically narrowed down to the 1980s-1990s.

This is to say that the thematic significances of resistance and representations since then have implied new perspectives in the development of African literature. Generally, textual, conceptual, and periodical scopes of the work are well considered. Regarding the authors, Ngũgĩ and Achebe could be mentioned as the vanguard novelists in post-colonial era of African literature.

1.10. Methodology

This research work is qualitative in nature. The study explores Achebe's *Anthills of the Savannah*, Dangarmbaga's *Nervous Conditions* and Ngũgĩ's *Matigari*. The study has used purposive sampling technique. According to Patton (1990) this technique, also called the judgment sampling method, is a deliberate choice of an informant due to the qualities (in this case the texts) the informant possesses. The researcher decided what needs were known and set out to find the novels that could provide the information needed. Therefore, the study's sampling is purposive. The three post-colonial novels have been selected as the primary sources for the study. A critical reading and examination of the data found in libraries and internet have formed with an organized literature review.

As described in the scope of the study, this research is limited to the analysis of representations of resistance, post-colonial motherism, language politics and magical realism are reflected in the selected Anglophone African novels. The decision to apply the literary theory of post-colonial and on the selected novels novel has been made since the aim of the study deals with post colonialism issues, such as motherism, language politics, African feminism, patriarchy and magical realism. It is crucial to focus on certain approaches in this literary theory in order to analyze the thematic preoccupations, due to the fact that all approaches are viewed via and post-colonial theory. Therefore, this study has applied magical realism, post-colonial motherism and language politics as strategies of resistance; and employed to analyze and interpret the selected literary texts.

1.10.1. Procedure

This study is content analysis and tries to examine representations of resistance as depicted in the selected novels of Ngũgĩ wa Thiong’o, Chunia Achebe and Tsi Tsi Dangarembga and through applying literary analysis supported by the specified theory. The study has employed two post-colonial theories and resistance concepts to explore this research, with the other post-colonial markers: namely, post-colonial feminism, post-colonial motherism, magical realism, and language politics. All three novels have been critically analyzed and the information obtained has been consigned in terms of the themes and characters in the novels as much as they related to the representations of resistance against social, political and economic injustices in a certain country. The qualitative content analysis of data has been employed to show the strategies of abrogation and appropriation.

It is to mean that the researcher collected data and information through close reading of these selected novels under study. Besides, the researcher goes through different books that are related to post-colonial theories, post-colonial resistance, motherism and magical realism perspectives so as to substantiate the concept of resistance. Moreover, the researcher has also collected data from web sources, theses, articles, dissertations, related to the present study.

Textual analysis method has been used to interpret the literary works in this study. Ngũgĩ , Dangarembga and Achebe’s selected novels have been critically examined in line with the objectives set out. Thus, through intensive reading, these novels are carefully analyzed from post-colonial motherism, magical realism and language politics perspectives. Thus, post-colonial reading strategy has been drawn to analyze and interpret since all the selected texts are post-colonial novels. Thereafter, conclusions and recommendations have been drawn, based on the novels and the secondary resources consulted for the research study.

1.10.2. Bases of text Selection

1.10.2.1 Thematic Significance

Post-colonial literature often addresses the problems and consequences of the decolonization of a country, especially questions relating to the political and cultural independence of formerly subjugated people, and themes such as exploitation and legacy of colonialism, language politics,

resistance etc. The researcher includes Tsi Tsi Dangarmbaga's known novel to prove that how strong women's voice addressed by women's in post-colonial literary interventions. On the other hand, the researcher has selected two male authors' novels so as to show the women's challenges and resistance from males' voices. Therefore, post-colonial markers of resistance such as: magical realism, Motherism and language politics are thematically significant resistance features of this study.

1.10.2.2. Periodization

African writers after 1970s have moved far beyond the stage of disillusionment and the post-independence mourning to a shift to the extent of demanding change. The three post-colonial strategies of resistance of this study are coined since 1970 onwards. Thus, the researcher has decided to focus on these points of post-colonial markers as a center of discussion. From my reading experience, I believe that there has been dominant literary resistance through the portrayal of strong and intellectual characters in the period between 1980-1990. Thus, the researcher purposively needs to show how the African famous writers depict the themes of resistance against Neo-colonialism using different post-colonial markers in this period.

1.11. Limitation of the Study

In line with the topic, the study has focused on three major post-colonial markers which are taken as tools of resistance. The novels are taken from the three regions of Africa only for the sake of manageability that makes its generalizability also limited. Thus, the findings cannot be generalized as a representation of African literature or writers which may be underlining similar themes. In addition, the study has been bound theoretically to post-colonial theory and to the post-colonial markers of Magical realism, language politics and post-colonial motherism which informed this study. The materials used in the research are only those that were accessible to the researcher.

1.12. Organization of the Thesis

This study consists of eight chapters on the basis of different themes in Ngũgĩ, Dangarmbaga and Achebe's post-colonial literary works. Chapter one has created a general context or socio-background for the study. Specifically, it has identified and focused the problem of the study,

and outlined the research questions, objectives, scope, limitations, description of the methods and procedures employed in analyzing the text and significance of the study, etc.

Chapter two deals with a review of previous studies that have applied to the selected literary texts. The review of previous studies is analytical and it is partly meant to show how the present study is related to and different from previous scholarship. The analysis and discussion of the text are presented with the context of these related literatures.

The third chapter of the study deals with the theoretical and conceptual frameworks that dwell upon how the study has been undertaken. The chapter begins with a discussion on the theoretical perspective of the study. Then, it proceeds to discuss some key concepts employed in the study. The theoretical framework has been developed in this chapter to be applied to the selected Anglophone African texts in order to analyze the strength of post-colonial moterism, magical realism and language politics as resistance strategies. On the top of this, it provides certain concepts of the post-colonial strategies used in the study.

The fourth chapter draws on the analysis and interpretation of *Matigari based on the research questions*. The fifth chapter draws the analysis of and interpretation of *Anthills of the Savannah*. In chapter six, *discussions*, analysis and interpretations of *Nervous Conditions* have also been made based on the objectives. The discussion has been established with the extracts from these selected texts. The seventh chapter of this study lights on the major findings from the three selected novels. conclusions and implications which show the post-colonial strategies of resistance are presented in the last chapter of this study.

CHAPTER TWO

Related Literature

2.0. Introduction

The aim in this chapter is to review some of the research studies, relating post-colonial resistance, that have been conducted, and how this study can contribute insights by forging a linkage and relationship with selected novels. Thus, the purpose of reviewing these studies is primarily to demonstrate how the present study is both similar to and unique from previous research. The studies and research already carried out on the topic of post-colonial resistance provide useful information that can be used for future reference related to the selected novels and their influence, as well as how this study contributes to the existing knowledge on the same topic. This chapter also shows the gaps which were not studied by the previous researchers. Therefore, the purpose of this chapter is to provide literature which is relevant to the selected literary works. It appears that there is vast amount of work done on the portrayal of women, language politics and magical realism by different researchers in the early novels; however, this section provides how the previous works are different from this study up on those issues. Thus, this research is limited in scope of reviewing issues related to *Anthills of the Savannah*, *Nervous Conditions* and *Matigari* novels only.

2.1. Related Works

Several critical works on post-colonialist and neo-colonialist issues have been written and there are research studies carried out on these related issues. Melakneh (2010) explained much about post-colonialism and mainstream of Anglophone African novels.

The main objective of his dissertation has been to determine the extent to which the post-colonial Anglophone novel has been suffused with critical model of post-colonial theory with reference to the diaspora of African novelists and the home-grown ones. As the researcher, in his dissertation explains his research probes into the thematic and stylistic trajectories among East, West and Southern African novels since (1970 to 2000), to demonstrate how the process of inter-textually evolves through specific time via a comparative analysis.

This study is different from the study in that the strategies of resistance i.e. language politics as a form of resistance, women's resistance in women writers' works and other modes of resistance and representations haven't been seen in-depth. Thus, on what basis post-colonial motherism is important and how it is different from western feminist issues could be taken as the major questions which are going to be answered in this study. Moreover, the principles of motherism as a form of resistance (i.e., healing, motherland, motherhood, building and rebuilding at all levels of human endeavor, etc.) were not discussed in his analysis of *Anthills of the Savannah* in the dissertations. Thus, the current researcher has taken all the points as a gap.

Amna Shamim,(2014), in her article "Emancipation Of Women As Portrayed Through Beatrice In *Anthills of the Savannah* " expressed that then women had struggled to be a part of the political system of their country; though they had not been successful until the recent past. She also addressed about black women's double oppression; they had to face dual oppression (1) being women and (2) being black. However, she hadn't discussed the principles of African post-colonial motherism and other post-colonial markers in her article.

Championing The Cause of African Women in *Nervous Conditions* by Aninakwa (2014), mainly addresses how the women characters are victimized as well as men in an exploited society. Apart from the general context of oppression faced by both men and women, women characters and their sisters are moreover denigrated, abused and harassed by those who belong to the leading class or to the rich class. The study Aninakwa by particularly showed that how women characters engaged in the struggle against some social illness. However, the study didn't address the principles and demands of post-colonial motherism clearly. This could be taken as a gap which could be investigated by the current researcher in the subsequent sections under study.

Tesfa Mariam (2012), in his research on Application of Major Narrative Techniques in *Anthills of the Savannah* examined the narrative techniques only. His MA thesis tries to investigate the application of major narrative techniques used in Chinua Achebe's novels. The main objectives of the paper are identifying the narrative techniques used in Achebe's novels and pointing out the strengths and weaknesses of the novels in relation to the use of narrative techniques. In 'Anthills of the Savannah ', the author succeeded in overcoming the limitations of the first person and the third person points of views by substituting the two points of views in presenting the story.

Sekai Zhou (2016) states about Colonialism, African Women, and Human Rights in *Nervous Conditions*. The study, firstly, aims at exploring the effect of colonialism on African women's lives in Tsitsi Dangarembga's *Nervous Conditions* and how it is still evident in post-colonial present. Secondly, it examines how the text challenges the classic bildungsroman and how this aids as a test to the celebratory human rights story of today. Finally, it investigates the relationship between colonialism and human rights and the role religion and patriarchy plays.

Although the study by Zhou provides realistic scenarios of the continued oppression of African women in African society in *Nervous Conditions*, it lacks to explore the resistance issues depicted throughout the story by the strong female characters.

Randi Jean Rodgers (2013) is another researcher who reflects *Representations of Women, Identity and Education in the Novels of Tsitsi Dangarembga*. The thesis examines the representation of women, identity and education in the works of Tsitsi Dangarembga. The arguments presented deal with the complicated factors associated with the formation of new identities in independent Zimbabwe. Moreover, the study by Rodgers explores how African women are represented in the texts taking place at particular socio-historical moments, including implications and interpretations of the literal and cultural shift from the indigenous, rural or segregated environments to Western, urban and racially mixed ones.

It also explores the texts in terms of food, language, accents, family, academic settings, and the liberating and limiting elements associated with each. The authors present a complicated reality for the women of the novels, one where education is prioritized although somewhat to the detriment of traditional values and norms. The representation of women in the novels varies, leaving few successful role models for navigating workable identities for the characters as mothers, wives, and autonomous individuals. However, the study by Rodger didn't explain the role of strong female characters that resist against domination throughout the story. The principles of motherism were not discussed in such study. It is this point which makes a difference from the current study.

A study carried out by Weston Sisimayi (2017) states the representations of marginalized voices in *Nervous Conditions* novel. The study highlights the oppression of women from an African

perspective and all acknowledge the need to address all factors which oppress and subordinate women (gender, race, class) if total emancipation for them is to be achieved. The discourses that challenge the silencing of narratives of oppression and violation were explained in the study. Weston also gives a brief history of gendered colonialism and the historical period which provides a setting for the selected fiction of Tsitsi Dangarembga. The aim of the research is to investigate the underlying factors of women oppression, subordination and marginalization of their voices in the colonial and post-colonial contexts.

The study by RahuL Khanna (2012), in a PhD dissertation titled as the search of identity in the novels of Ngũgĩ Wa Thiong'o states that breaking the colonial ground is introductory in nature discussing the social relevance of art while attempting a general discussion about post colonialism in African context. Post-colonialism is conceived in reference to three conditions: as independence after the departure of imperial colonies; as political and cultural movement challenging the received histories; as a position that calls for a major rethinking of pre- given categories, histories and traditions in order to be able to live successfully within the cultural ambiguity that characterizes Many African nations in the wake of European colonization.

In a study by Getnet Tibebe (2012), the author observes post-colonial trajectories in Ngũgĩ 's fictional works. The main objective of his study is to find out the paradigm shifts in the developments of African literature. His study also explores the authors' reflections up on some changes such as language politics in the trends of African literature. Although the researcher presents some of those changes after 1970s, there are a number of important changes and post-colonial markers which has not been discussed yet. For example, the strategies of appropriation in language politics, how Ngũgĩ explores the issues of abrogation, the tools of resistance, the various post-colonial feminism struggles were not addressed in the previous study. Thus, this study shows how those post-colonial markers are depicted through characters' speech, action and thought in the literary works from post-colonial resistance perspectives.

Angelica Marie Lawson (2006) in her PhD dissertation uses theory of resistance to look at how writers have resisted the false or one-sided histories and ideologies imposed upon Native Americans. Resistance literature seeks to critique and interrogate those ideologies. A theory of resilience identifies the ways Native American writers have adopted and adapted concepts from

their own tribal cultures, and continued those concepts in their literature despite attempts to erase that culture.

However, the current study is different from Lawson's in that this study shows the post-colonial mothersim, language politics and magical realism from post-colonial resistance perspectives. Resistance against neo-colonialism ideology is examined in the current study. Moreover, the famous writers like Ngũgĩ , Achebe, Dangarembga and represented their characters in the sense of fighting or protesting against social, political, economic imposition. Therefore, this type of representing characters could be taken as new perspectives since 1970s. Thus, the researcher believes that such kind of character representation could bring new insight in the development of African literature if studied.

Ebunoluwa's article (2009). entitled "Feminism: The quest of African Variant" mainly focuses to compare the different ideology by western feminist to feminism and womanism. Ebunoluwa found out that feminism has its origin in the struggle of for women's rights. However, Feminism due to inadequacies birthed womanism, an African -American variant. Womanism in turn purports to interpret black female experiences globally. So, his study outlines some principles for a truly indigenous African womanist stance. In this concept it has some similarity with the current study. However, Ebunoluwa doesn't discuss and analyze the issues of motherism. Therefore, this point makes the current study different from his study since this study mainly addresses the various issues of motherism in Africa.

The other related thesis entitled as "Feminist Trends in Achebe's post-colonial Novels" (2007) by Gebermariam addresses the issue of patriarchal domination from Marxist feminist literary criticism prospective. He aims at analyzing and showing feminism in Achebe's novels. Even though he tries to indicate the presence of patriarchal domination in the selected novels, he ignores the strong psycho active intellectual characters actions in the novels. Moreover, the strong, hopeful and intellectual female characters that strongly fight for women's rights are not touched up on in his study.

A study by Patience (2010) showed that African women are exploited and oppressed. men have been seen as breadwinners and women as trainers of children, cooks and providers of 'a haven'

for their husbands when they returned home from work. The perception of and stereotyped attitude towards roles played by men and women have helped to sustain discrimination against the woman at home and at the workplace. Often, African women are treated as second-class citizens, disempowered and subjected to all kinds of discrimination and oppression. Truly, they have borne the brunt of poverty as economic systems exploited their labour and impoverished them at the same time.

Wondwosen Alemayehu (2009) in his MA study explored about the Aspects of Feminism in in Nervous conditions. His study mainly focused on the feminist point of view and he made an attempt to analyze the salient issues that are embodied in the novels selected for the study. He discussed about the western feminists' and the other feminists' view (i.e. socialist feminism, radical feminism, liberal feminism). His findings showed that how various feminist aspects are depicted in the novels. Some of the issues raised in the novels are the issue of the male domination, how the male domination adversely affected women to participate in the walks of life that their male counterparts participate and how women became subordinates in the society. He also addressed the prevalence of gender inequality has resulted in the domination of one biological sex over the other .It was shown that women became the victim of the male domination in the society where the patriarchal structure prevails. As a result, they were precluded from having equal opportunity in the society because of the unbalanced social forces that benefit one part of the society at the expense of the other. The unequal treatment of gender has become a consequence for the feminists to refute and propose hypothesis to fight the situation. They endeavored to propose various solutions to mitigate the problem that impedes the development of women.

However, the present study differs from the above mentioned research works; it goes to reflect the changes of portraying strong characters by focusing and investigating the selected Anglophone African novels. Although the scholars discussed the patriarchal domination, marginalization and stereotype impacts on women, they didn't discuss how the women strongly resist such burdens and dominations in their study. Nevertheless, this deeply discusses the strategies of resistance and how characters represented in line with the thematic preoccupations in the trends of modern African literature development since 1980s. Besides, the current researcher wants to explore motherism which was not addressed and reflected by the researchers.

To sum up, many of the research works have been done about post-colonial disillusionment, post-colonial feminism, post-colonial independence etc. To the best of my knowledge, no research has been conducted about resistance and representation related to Post-colonial feminism language politics as a tool of resistance and magical realism as a form of resistance in selected Anglophone African novels in Addis Ababa University.

CHAPTER THREE

Theoretical Framework

3.0. Introduction

This chapter looks at those strategies of resistance from post-colonial perspectives, definitions and concepts of resistance, magical realism, language politics, post-colonial mothersim, which are considered as tools of resistance as revealed in the three selected novels for this study. Each aspect is analyzed to show how resistance is used against legacies of colonialism, neo-colonial domination in the selected literary texts. Finally, the chapter explains why and how the post-colonial theory as the theoretical framework and resistance as a conceptual framework on which the study is centered on, are the most relevant aspect of this study.

3.1. Post-colonial Theory

Abrams (2005: p. 236) defines post-colonialism as “the critical analysis of the history, culture, literature and modes of discourses that are specific to the former colonies of England, Spain, France and other European imperial powers”. It may also deal with literature written in or by citizens of colonizing countries that takes colonies or their peoples as its subject matter. In short, the theory is based around the concepts of otherness and resistance. Since resistance is a post-colonial issue, this study uses post-colonial theory as a research tool as mentioned earlier.

Post-colonial theory is a literary theory or critical approach that deals with literature produced in countries that were once, or are now, colonies of other countries. It may also deal with literature written in or by citizens of colonizing countries that takes colonies or their peoples as its subject matter. The theory is based around concepts of otherness and resistance. Post-colonial theory became part of the critical toolbox in the 1970s (Ashcroft, et al., 2002).

Thus, Post-colonial literature surveys issues, themes and debates in writings from Africa, Asia, Latin America and other formerly colonized spaces. Post-colonial writings is perceived as the attempt at the retrieval of local, native and particular histories freed- as much as it is possible from Euro-American ‘Versions’ of the same. Post-colonial writings as a literature that critically

engages with a history of oppression, colonialism, racism, cultural violence and injustice; it is a literature of emancipation, critique, and transformation.

The study has focused on issues of resistance by emphasizing the post-colonial markers in the previous section of the study. The idea of 'post-colonial literary theory' (Ashcroft: 2002) emerges from the inability of European theory to deal adequately with the complexities and varied cultural provenance of post-colonial writing. Besides, according to Ashcroft et al (2000) expressions "a major feature of post-colonial literatures is the concern with place and displacement. It is here that the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place." (P.8).

Bhabha takes post-colonialism as a literary criticism that emerges from the different colonial experiences of the colonized. According to Bhabha (1994), post-colonial literary criticism "bears witness to the unequal and the universal forces of cultural representations that involved in a constant competition for political and economic control in the contemporary world" (p.171). On top of this, Bhabha (1994) further argued that:

Post-colonial perspectives emerge from the colonial testimony of Third World countries and the discourses of "minorities" within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give a hegemonic "normality" to the uneven development and the differential, often disadvantaged, histories of nations, races, communities, peoples. They formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the "rationalizations" of modernity. (P.171).

An interesting feature of post-colonial criticism is its attempt, not only to expose the oddities of colonialism but to reveal and discuss what the independent nations make of themselves even after the demise of colonialism. In another sense, post-colonial denotes a period of recovery after colonialism as well as a signification of its ongoing cultural aftermath. In line with this

theory, the researcher makes an attempt to conceptualize resistance from post-colonial perspectives.

3.2. Western Universalism vs. Post-coloniality

Ashcroft et al (1989:11-13) argue that post-colonial theory emerges “from the inability of European theory” to deal effectively with the challenges and the varied cultural provenance of post-colonial writing. Christian (1995:457-460) contends that the language employed mystifies instead of clarifies the condition of the marginalized, “making it possible for a few people who know that particular language to control the critical scene that language surfaced, interestingly enough, just when the literature of the people of color, of black women, of Latin Americans, of Africans began to move to the ‘centre’. Words such as centre and periphery are themselves instructive.” Christian implicitly draws closer to the issue of neo-colonialism in the area of academics. Her deception lies in the fact that literature, the voice of people who are not in power, is ever “in danger of extinction”, not because the weak cannot theorize, but because they are “constantly limited by societal structures” which are the product of imperialism and colonialism.

Post-colonial criticism is also used as a literary criticism. It draws attention to cultural difference issues in literary texts. One purpose of postcolonial literary criticism is to challenge the claims of universalism constructed by Western norms which judge all literature by ‘universal’ Western standards. Therefore, the norms disregard cultural, social, regional, and national difference presented in literature (Barry, 1995: 191). Post-colonial criticism tries to reject this universalism, which puts Western standards in a high status while the others are in marginalized status. Fanon (in Barry, 1995: 192) states that “the first step for colonized people in finding a voice and an identity is to reclaim their own past.” They have to look back to their past before the colonization. After that, they have to erode the colonialist ideology which has marginalized their ideology. Another idea on post-colonial fields comes from Said (in Barry, 1995:192), who claims that Eurocentric universalism places the West as the superior and the East as the inferior and the ‘Other’. The West regards the East as the projection of the bad aspects of the West. When it comes to literary criticism, post-colonial criticism is presented to explore the fairness and unfairness in literary texts related to colonization. It exposes both the colonizer and the colonized, or ex- colonized, for the falsity or validity of their assumptions and encourages the

colonized to write back towards the colonizer. Furthermore, it perceives cultural difference, diversity, hybridity, plurality, and the representation of other cultures in literature not as something bad, but as the issues that should be celebrated.

Aschroft (2000) explained that European theories themselves emerge from particular cultural traditions which are hidden by false notions of 'the universal'. Theories of style and genre, assumptions about the universal features of language, epistemologies and value systems are all radically questioned by the practices of post-colonial writing. Post-colonial theory has proceeded from the need to address this different practice (P.11).

This study reflects how post-colonial resistance stands against the backdrop of racial denigration of African Literature by imperialist critics who deny it having universalism in terms of concept. This is in the spirit of Western Eurocentricism which regards every idea that does not originate from them as not having universalism in content. These selected novels depict that this unwholesome attitude of the Western Europe through the views of African writers. Therefore, The Post-colonial Literature implicates and explains the perspectives of the colonial process from the beginning of the colonial contact. All the post-colonial societies are subject in one way or another to overt or subtle neocolonial domination and independence. The Post-Colonial Literature reflects the development of new elites with independent societies, often dominated by neo-colonial institutions: the development of internal classes based on racial, linguistic or religious discriminations: the unequal treatment of people in settler/invader societies.

The Post-Colonial Literature involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, ethnicity, place and responses to the colonial discourses of Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being. What is more is the post-colonial literary works reveal that how the African literary writers represent the strategies of resistance to decenter the universalism concept.

Having this concept in mind, the study uses the literatures of African countries; particularly the Anglophone novels using post-colonial theory. Post-colonial theory is also associated with the concept of resistance. Therefore, magical realism, post-colonial motherism and language politics

are totally used as an approach or strategies in analyzing the selected novels from resistance perspectives in this study. Therefore, how the language politics controversies, the historical and cultural features depicted in the novels could be seen through the lens of these strategies. The postcolonial theory is very essential and appropriate to evaluate and analyze the selected novels from these strategies of resistance perspectives.

3.3. Conceptual Framework

3.3.1. What is Resistance?

The concept of resistance, literally meaning to stand against, ‘entered the social sciences primarily from politics and culture’. While there is a clinical psychoanalytic definition of the term, and a technical one used by the physical sciences, it is really resistance in a critical politico-cultural sense that has had the greatest impact in the field. Generally, resistance is understood to mean a form of armed struggle, organized by a clandestine movement created for that purpose. The word ‘resistance’ is actually meant for the threatening secret organizations in the politically turmoil nations. Resistance is defined as “a struggle for survival. Pain, fear, violence, courage, death and power, repression all leads to resistance” (Harlow, P.32).

Resistance becomes a vital weapon for the subaltern society to react against the power. Especially, the inevitable and instinctive social resistance started in the third world countries as a political upheaval, to stand against the power-politics of the internal-colonizers and those re-entering from the west. During modern age, resistance has been shown in all sorts of dominance over the autonomous activity of human being. In this postmodern world, resistance is there for every cause. It is due to the people’s longing for identity and respectful life that they struggle to break and outdo all sorts of dominance.(Ibid).

Thus, Barbara Harlow, (1987) said:

The struggles for national liberation and independence have not only sought socio-economic control and cultural domination but have also produced a significant corpus of literary writing, both narrative and poetic, as well as a broad spectrum of theoretical analysis of the political, ideological and cultural parameters of this struggle. (xii)

Literature can be an arena for the subaltern to write against the hegemony. It not only entertains people but also educates the subaltern and as well illuminates the sufferings of minorities/oppressed. In this situation, literature plays a vital role in exhibiting the problems of people and in entertaining them. Literature, as a universal mode of artistic expression, plays an important role in human lives as an entertainer and also as an illuminator.

3.3.2. The Post-Colonial strategies of Resistance

The concepts that have been selected for interpreting and analyzing the selected novels are: Post-colonial motherism, Language politics and magical realism. These three Post-Colonial strategies of resistance are used as Models of to interpret and analyze the three selected Anglophone African novels. In this study, attempts have been made to clarify the three post-colonial strategies of resistance with their own distinct features. These strategies of resistance are used and depicted by the authors. Therefore, the study explores other sub-thematic preoccupations based on these three major strategies of resistance. Therefore, it is quite important to conceptualize the modes of resistance as follow.

3.3.2.1. Post-colonial Motherism

Feminism entails the advocacy of women's rights on the grounds of sexual equality. Women are united with a common notion that male domination is oppressive and there is a need for liberation from all forms of women's oppression. While feminism emphasizes the inequalities between men and women, black feminists emphasize the diversity within the concept of 'woman', which for much feminist analysis is construed as a unitary category. Black feminists claim that the interests of all women should be represented, pointing to profound class differences and antagonism among women.

Post-colonial feminist criticism came into existence as a response to the fact that feminism seemed to be focusing exclusively on the experiences and works of white women, without considering issues of racism and colonial imperialism that particularly affect women of colour. Post-colonial feminist criticism became an increasingly important part of a variety of disciplines, such as literary studies and cultural studies, over the last few decades of the twentieth century.

For example, Dangaremba's conceptualization of African feminism is:

an effort by African women to be fully involved, as equal partners [with their men], in both the struggle for the freedom and fulfillment of African people in the face of racism, colonialism, and oppression and the worldwide struggle by women against social, cultural and political marginalization (cited in Killan & Rowe, 2006: 96).

As the above statement shows, Dangaremba advocates the concept of postcolonial feminism which involves the gender equality. Dangaremba suggests the struggle against legacy of colonialism, racism, social, cultural and political marginalization in her *Nervous Conditions* Novel. Thus, this study, explores how Dangaremba, Achebe and Ngugi resists the neo-colonial domination in their literary works of post-colonial era.

Western Feminism, unlike on basis of only women critics struggle, refutes or rejects sexist oppression politically, socially, privately and otherwise. Therefore, most forms of feminist literary criticism share a fundamental assumption that is uncovering the historical and cultural subjugation of women. Following this Western Philosophy (feminist mode of criticism) and the seed of female consciousness, across the world, including Africa, women have achieved a new and constructive awareness that subversively questions the back stage of their position.

Therefore, the researcher of this study conceptualizes post-colonial motherism so as to support the argument. Because of its varying nature and conceptual complexity of feminism, people nowadays are localizing the theory on the basis of its practical nature. For some countries the core essence of feminism is political participation, equality, property ownership, sharing burden etc, while for others are like domestic violence, sexual harassment, sexual assault etc.

To have a clear understanding of the concept of this new brand, it is quite essential to realize what Catherine Acholonu (1995) defines the term motherism as:

Multidimensional theory which involves the dynamics of ordering, reordering, creating structures, building and rebuilding in cooperation with Mother Nature at all levels of human endeavor. Cooperation with Nature is paramount to Motherism and the task of the Motherist is that of healing and protecting the natural cohesive essence of the family, the child, the society, and the environment. Therefore the Motherist must be a humanist, a healer, a co-creator with God and nature, and an environmentalist. (110-113).

According to Acholonu the Motherist must see the whole of humanity, the whole world and the entire planet (earth) as her constituency. The theory of Motherism is a melting pot for all people, men and women, even feminists who are concerned about the menace of wars around the globe, racism, malnutrition, political and economic exploitation, hunger and starvation, child abuse and mortality, drug addiction, proliferation of broken homes and homelessness around the world, the degradation of the environment and depletion of the ozone layer through pollution. The Motherist is the man or woman committed to the survival of Mother Earth as a hologrammatic entity. The weapon of Motherism is love, tolerance, service, and mutual cooperation of the sexes, riot antagonism, aggression, militancy or violent confrontation, as has been the case with radical feminism. The African Motherist must embrace the whole gamut of the human struggle (Ibid.).

As shown above, mothers' role is given the highest point as a gift from God and nature. On the top of that motherism also advocates a sense of gender equality and freedom for all human being. The whole activity of human struggle to get freedom and equality is contextualized in motherism. Thus, motherism doesn't only focus on love, breast feeding, child rearing or house activities rather, it mainly focuses on emancipation, freedom, equality, reordering and restructuring of gender role in the society. Acholonu (1995) also called writers who express solidarity with the women as Motherists. As to her, the motherist must see the whole of humanity, the whole world and the entire earth as ingredients. The theory is all inclusive say women, men, and concepts like racism, malnutrition, political and economic exploitation, hunger and starvation, child abuse and mortality, drug addiction, proliferation of the broken and homelessness around the world.

According to Roseline Yacim, the true essence of Motherism is “continuous mutual understanding, togetherness which creates a peaceful harmonious atmosphere or environment” (P.2015: 192).

Motherism as an African Alternative feminism emphasize that women should be equally treated in the social and political aspects. Gender inequalities are explained by many African feminists. However, Motherism stands for inclusiveness of both female and male social integration to practice gender equality. This new and vibrant concept of motherism lights the role of men and female struggle for equality. It is on this point that motherism addresses the issue of post-colonial writers. Post-colonial writers, like, Ngugi and Achebe portrayed strong and active characters in their post-colonial literary works as it is going to be presented in the subsequent analysis section later. Thus, Motherism also builds on the tenets of motherhood and promotes complementarity of sexes.

Though Acholonu argues that the African woman has been suppressed since the age of colonialism, she radically rejects White Western feminism as well as African feminism - at least as it is now. White Western feminism, according to her, is “anti-mother, anti-child, anti-nature and anti-culture” (1995, P.68). It is destruction. For example, she accuses radical feminism of being responsible for “the breakup of the family, the alienation of the child, the breakdown of law and order, the rise of crime rates and drugs, and the explosion of the homeless population in Western cities”(Ibid,P.69).

Proceeding from the central role of motherhood in Africa, the Nigerian Acholonu comes to the conclusion that “Africa’s alternative to Western feminism is MOTHERISM and Motherism denotes *motherhood, nature and nurture.*” (1995:60). She goes on to argue that “[c]ooperation with *Nature* is paramount to Motherism and the task of the Motherist is that of healing and protecting the natural cohesive essence of the family, the child, the society and the environment”. Both women *and* men can be *motherists*. What is crucial is that they:

“... are concerned about the menace of wars around the globe, racism, malnutrition, political and economic exploitation, hunger and starvation, child abuse and mortality, drug addiction, proliferation of broken homes and homelessness around the world, the degradation of the environment and the depletion of the ozone layer through pollution ...”

From Acholonu's view, this researcher understands that Acholonu's motherism sounds in part like other African feminism variants. Most of them focus on social transformation at the personal, national and international level. But unlike other theoreticians discussed above, the gender hierarchy is not the main issue for Acholonu. She accepts that motherhood is given by nature and nurture to women, it is a positive gift from God. However, under the concept of Motherism she underlines that cooperation of both sexes as complementary. Women and men should participate in social, political and economic aspects respecting the notion of complementarity. This doesn't mean that she totally ignore the presence of gender inequalities.

Motherism is an Afrocentric feminist theory postulated by the late Catherine Acholonu as "central to African metaphysics and has been the basis of the survival and unity of the black race through the ages" (1995:110). Motherism does not suggest that every woman is expected to be a mother, because even a man can be a Motherist. What motherhood is to Motherism is that in its core, it borrows the values and attributes of an ideal vision of motherhood, one of which is the love of a mother for a child. Achebe who points out that the African feminine differs greatly from the western counterpart:

Achebe seeks to link... the question of African women's roles to the larger problems of the post-colonial nation... The women, who have simultaneously broken the rules of race and gender... embody hope for the future of the nation. This assertion that women are integral in the building of the new African society emphasizes the damaging effect of oppression outside the colonized-colonizer relationship...." (P.44)

As the above expression shows the African feminism struggle goes beyond the stage of gender equality. The gender structure, race, oppression is the question raised by African feminists. Achebe expressed that motherhood is highly linked with African society. However, motherism is a new and vibrant African feminism variant that advocates the inclusiveness of both men and women in bringing gender equality in African society. Therefore, Being a mother or motherhood is a gift from God; by nature and nurture. Therefore, motherists believe that the task of mother couldn't be taken as a mask for gender equality's struggle in Africa.

If literature is a reflection of society, then, society is coming to terms with the changing role and status of women. In the words of Dr. Margaret Ogola, a Kenyan pediatrician and writer:

The woman is the heart of the family, and the family is the corner stone of society, therefore it is very fitting that we should be ... seeking new ways to enhance her wellbeing, natural talents and gifts. The woman is a powerhouse of creativity, development and peace. Conflict between men and women is therefore unnecessary because a woman brings an equal and powerful complementarity to the common human condition. Women have been entrusted with the capacity to transmit life which is the most precious gift that anybody can give or receive. Without life no other good is possible. (P.11.).

Acholonu explains the importance of motherhood in the African context and in her view, it is around motherhood that a relevant African feminist theory can be built. She explains that motherhood has been central to African culture, literature, psychology, arts and philosophy (1995:110). Her proposition of Motherism is anchored in her perception of African experiences and reality. She grounds her theory in humanity, togetherness and peaceful co-existence. Accordingly, she asserts that the “weapon of Motherism is love, tolerance, service, and mutual cooperation of the sexes, not antagonism, aggression, militancy or violent confrontation, as it has been the case with radical feminism” (1995: 111). Motherism is gender neutral, therefore a man can be a Motherist if he chooses to. She does not reject the involvement of men, neither does she suggest that every woman must be a mother. Anyone who embraces the ideals, as mentioned above, is a Motherist.

The western feminists view has been rejected and criticized by many African feminists in post-colonial era as Acholonu did in motherism theory. Acholonu from the excerpt sees the Western philosophy of feminism as unfit for the African woman’s basic needs as it is not “mother” or “child” friendly which in an African woman’s philosophy remains foreign, because an African woman will never experience fulfillment without experiencing “motherhood”.

Acholonu discourages both patriarchal and Matriarchal extremes. She assures by her very words saying:

Africa as the birthplace of human life must also be the birth place of human struggle. One can optimistically conclude ... that by virtue of its inclusive and humanistic character, the emergence of African feminism no doubt signals a major step in the intellectual and pragmatic struggle for societies devoid of class, caste, racial and gender biases (1995:112).

One can infer from the above extract that the African emphasis on females is not to elevate them by undermining the male folk. It, instead, is a matter of equalizing their position, personality and contribution as humans. For Post-colonial feminism love and nurture are central (Acholonu, 1995: 111). This study would emphasize here that being a Motherist, love and nurture are not limited to children, but extend to the society at large with the aim of creating a peaceful and harmonious co-existence. This, therefore, is highly reflected in the target novels.

After the introduction of western ideology by the colonial regime, things started to change and darkened the African women's world. Despite their contribution, their situation was made inferior. They were given less consideration even though they participated in every matter of socioeconomic activities. This being the case, their male counterparts remained passive over the matter because it helped them at least to have control over their home. However, after 1970, many writers depicted their characters to resist the western hegemony in their literary texts.

This study shows not only the resistance of western hegemony but also it discusses the importance of motherhood, motherland, co-operation of both sexes, and women's political and social participation, and humanist activities in the following section of this study.

The perspective as advanced by US commentator Gwendolyn Mikell, for example, is that:

African feminism owes its origin to different dynamics than those that generated Western feminism. It has largely been shaped by African Women's resistance to Western hegemony and its legacy within African culture...it does not grow out of bourgeois individualism and the patriarchal control over women within capitalist industrializing societies... The debates in many Western countries about essentialism, the female body, and radical feminism are not characteristic of the new African feminism. Rather the slowly emerging African feminism is distinctively

heterosexual, pro-natal, and concerned with many “bread, butter, culture, and power” issues (1997: 4).

Patriarchal views of women as nothing but producers of children was the issue of feminism. However, post-colonial motherism emphasizes motherhood as a positive thing given by nature and nurture. Post-colonial motherism advocates equality, justice, freedom, being humanist and environmentalist, etc. Motherism is one of the major changes or new brand of African type feminism which is reflected by post-colonial African male and female writers. It utilizes tolerance, mutual cooperation, love and service in its approaches. It is believed to be Africa's alternative to feminism and it denotes motherhood. It has been propounded by Catherine Obianuju Acholonu and it emphasizes that African women are the spiritual base of every family, community and nation. It emphasizes love, tolerance, service and mutual cooperation of the sexes.

The motherist writer is not sexist and as such does not create his works from a patriarchal, masculinist and dominatory perspective. He does not present himself as an arrogant, all knowing self-righteous person. One of the principles of motherism is creating justice in gender.

Acholonu who is the loudest voice of the Afro-centric feminism called motherism believes that women are not marginalized by men only as claimed by western writers and some African feminists. According to her, western writers often fail to recognize that the African society is made up of diverse cultures within its diverse regions. Acholonu argues strongly that what affects development in African society .

The study discusses the importance of motherhood, motherland, co-operation of both sexes, and women's political and social participation, and humanist activities in the selected novels of this study. On the top of that, the researcher of this study tries to present how the post-colonial motherism is represented in Anglophone African novels. Thus, the researcher believes that the absence of equality justice, unfair economic distribution, misuse of power in politics, the economical domination etc. are strongly resisted in *Anthills of the Savannah* , *Nervous conditions* and *Matigari* novels.

It is to mean that, motherism view is aimed at ‘deconstructing’ the established predominant male superiority and the belief that women are inherently inferior, subservient or less intelligent than men. As the researcher understands Motherist also believe that being a mother or motherhood is not a mask for their equality rather it serves as a gift from God by nature. They believe that mother is a co-creator next to God. The notation behind the concept of motherism is reordering and structuring the pre-established and socially constructed gender issue in a new way.

Ngugi (1987) confesses that

Because the women are the most exploited and oppressed section of the entire working class, I would create a picture of a strong determined warrior with a will to resist and to struggle against the conditions of her present being.(p.57)

As the above extract shows Ngugi has done a paradigm shift in representing women characters. He portrayed women characters as submissive ,weak, passive to stand against oppersion previously, however, as he does in *Matigari* Novel , he portrayed strong heroine characters in his latest novels. In creating a female character that is “equal” to her male counterpart, thus, the character could resist and develop a sense of revolutionary. Therefore, this study shows how the strategies of resistance against the postcolonial domination are represented.

Thus, this study demonstrates how the issue of post-colonial feminism, mainly, the issue of motherism such as, reordering, structuring , the whole amount of the human struggle, mutual cooperation of the sexes ,rebuilding of gender issue are represented as forms of post-colonial resistance in Anglophone African novels. So, the study includes how motherism is represented as a form of resistance and what new perspectives of post-colonial feminism issues are portrayed in the selected Anglophone African novels will be analyzed in the subsequent sections of this study.

3.3.2.2. Magical Realism

Magic realist novels and stories have, typically a strong narrative drive, in which the recognizably realistic merges with the unexpected and the inexplicable and in which elements of dreams, fairy story, or mythology combine with the everyday reality, often in mosaic or kaleidoscopic pattern of refraction and recurrence.

In magic realism, we find the transformation of the common and the everyday into the awesome and the unreal. It is predominantly an art of surprises. Time exists in a kind of timeless fluidity and the unreal happens as part of reality. Once the reader accepts the *fait accompli*, the rest follows with logical precision.

The term is broadly descriptive rather than critically rigorous: Professor Strecher defines magic realism as "what happens when a highly detailed, realistic setting is invaded by something too strange to believe" (P.267). A literary mode rather than a distinguishable genre, magic realism aims to seize the paradox of the union of opposites. For instance, it challenges polar opposites like life and death and the pre-colonial past versus the post-industrial present. Magic realism differs from pure fantasy primarily because it is set in a normal, modern world with authentic descriptions of humans and society. Magic realism mixes and disrupts ordinary everyday reality with strange, impossible" miraculous episodes and powers.

In magic realism, the magical elements are blended into a realistic atmosphere in order to access a deeper understanding of reality. These magical elements are explained like normal occurrences that are presented in a straightforward manner which allows the real and the fantastic to be accepted in the same stream of thought. From the above concepts of magical realism one can understand that Magical realism is not speculative and does not conduct thought experiments. Instead, it tells its stories from the perspective of people who live in our world and experience a different reality from the one we call objective. If there is a ghost in a story of magical realism, the ghost is not a fantasy element but a manifestation of the reality of people who believe in and have "real" experiences of ghosts. Magical realist fiction depicts the real world of people whose reality is different from ours. It's not a thought experiment. It's not speculation. Magical realism endeavors to show us the world through other eyes.

In Salman Rushdie's (1982:9), words, "Magic realism is a term used to describe the commingling of everyday reality with supernatural events." The term 'magic realism' was coined by the German art historian Franz Roh, in his essay written in 1925. He used the term in order to characterize some reproductions of paintings, which he called a new kind of painting and that "We look on it with new eyes" (Roh, 1925, cited in Sanchez. M.R, 2000). He emphasized magical realism to be a way to explore the mysteries hidden in everyday reality. It is a narrative mode where magical as well as realistic elements are merged together to foreground a hidden reality. It is an unexpected alteration of reality. The two terms magic " and realism" have become so intertwined that strange, unearthly happenings become almost an accepted, even normal part of daily life. Magical realism has been noted to be a significant tool of social protest.

Magic realism differs from pure fantasy primarily because it is set in a normal, modern world with authentic descriptions of humans and society.(Alejo Carpentier,1998:56).The usefulness of linking magic realism to the issue of post-colonial resistance is examined mainly in Ngũgĩ 's *Matigari* novel. Magical realism has often been used to call for revolutionary *praxis* by Latin American writers. It is a literary genre that practically tricks the readers into believing the fantastic or supernatural elements. Again, since this literary mode relies on the use of myths, folklore, fantasy, and other traditional lore, it appealed to Ngũgĩ who attempts to work for the retrieval of Gikuyu oral culture.In *Matigari*, Ngũgĩ draws from both African and biblical mythology.

Stephen Slemon, (1988:32), one of the foremost recent critics to look at magic realism as an element of post colonialism. The technique of magical realism is relevant to the post-colonial reality and the subsequent voice of protest raised against the ways in which (post)colonialism has told on the politico-social and cultural economy of the (previously-)colonized nations. Labeled as subversive, hybrid , magical realism has been noted to be a significant tool of social protest. However, the effectiveness of the relationship between magical realism and social protest, with reference to the works of Ngũgĩ , has not been focus of a detailed scholarship. The present thesis explores how and in what ways magical realism has been helpful to Ngũgĩ in registering protest against exploitation, which is a major form of social injustice.

As O'Reilly (2001:20) stated that "the magical realist author is not limited by the same restrictions or laws that govern everyday reality and is therefore able to explore the world fully through his imagination." Therefore, magical realism is an aesthetic style of fiction in which Magic elements are combined with the real to encompass the political cultural and other untold realities. With the combination of ordinary and extraordinary events to co-exist, magical realism allows multiple realities to exist, which would not have been possible otherwise.

Magical realism in relation to African literature is intriguing in the context of the African continent. In magic realism, the magical elements are blended into a realistic atmosphere in order to access a deeper understanding of reality. These magical elements are explained like normal occurrences that are presented in a straightforward manner which allows the 'real' and the fantastic" to be accepted in the same stream of thought.

Magical realism therefore, makes use of narrative, characterization, theme, action, nationhood and culture as a tool of interaction and realization of a deeper relationship that is unnatural but real. The coexistence of these two planes is what makes the text magical-realist. The outstanding factor is that the magical is related as simply as possible--there is nothing outstanding or spectacular about the unfolding events. There is the undeniable presence of social events on the characters and environment; the link with myths and oral traditions; and also the supernatural.

Amongst the African practitioners of the genre, Ngũgĩ could be taken as the vanguard author who has used magical realism as a form of resistance. In line with this concept the researcher shows how magical realism is used as a form of resistance in the selected Anglophone African novels, particularly in *Matigari*, from post-colonial perspectives. Therefore, the study attempt to show the thematic preoccupations depicted since 1970s through it from post-colonial resistance perspectives in the selected Anglophone African novels, particularly in *Matigari* Novel.

In African literature magical realist novels are written in post-colonial mode. Apart from themes like colonialism, religion or internationalism, African magical realism incorporates local beliefs, traditions and of course Yoruba mythologies. Critic Brenda Cooper (1998) notes in this connection:

African writers very often adhere to this animism; incorporate spirits, ancestors and talking animals, in stories, both adapted folktales and newly invented yarns, in order to express their passions, their aesthetics and their politics. (P.40)

The most famous author of magical realism in African literature is British Nigerian Ben Okri who wrote *The Famished Road*. African countries and mainly South Africa has a long history of European settlement and magical realist technique is employed in order to represent the colonial history along with Africa's cultural heritage.

3.3.2.2.1 Features of Magical Realism

It is very important to present the features of magical realism to make it understandable in this study. According to Wandama (2016,P.7) the following is a review of some features in magical realism.

I. Liminality

According to Cristina Sandru (2013), liminality or the liminal, is a discussion about the location or areas in which magical realism operates. This does not mean its geographical location but its ontological area of occupation between the real and the magical. As expressed in her own words,

It comes as no surprise that a mode expressing liminal states of being and incorporating hybrid ontologies should become the literary benchmark of those parts of the world that are similarly 'liminal', hybridic, inhabiting a space of in between peripherality. Magical realism has accordingly, been described as a mode of writing which arises out of post-colonial or unevenly developed societies, where cultures and civilizations, often incompatible, overlap and mix uneasily; where modern and ancient, scientific and magical worldviews coexist. It thrives in transitions, border zones and crossroads... (Cited in Wandama,2016, P.7)

Michael Linkletter (2013) proposes that Celtic literatures may be interpreted using magical realism because they possess elements that correspond with Faris's definition of magical realism. (Cited in Wandama,P.7).

There are traditional devices in the text that are used to clue the reader into the imminence of something magical or otherworldly. These devices, or motifs, are very often associated with

liminality. They frequently take the form of a passage through mist or fog, crossing of geographical boundaries such as a river, coming to a crossroad, or clearing... Because of the ubiquitousness of this motif, one might assume that the Celtic peoples were quite comfortable with the notion of close proximity between worlds, between the magical and non-magical; indeed, such a distinction was likely never made (Ibid:8).

ii. Ingenuous Narrator

Charles Scheel's (*Cited in Wandama, 2016, P.7*) study proposes a definition of the marvelous narrative mode in French fiction, using novels by Jean Giono. He compares these novels with the criteria proposed by Chanady in defining the marvelous realism. His study pays close attention to the way in which magical/marvelous realist modes play with realism. "They communicate a sort of glow produced by childlike emotional and/or poetic vision of (real) world expressed in colourful, idiosyncratic language" This kind of narrator can be identified in the seminal magical realist novels such as in Ngũgĩ's *Matigari*. Ngũgĩ's narrator is exuberant with this ingenuousness in expressing the events, thoughts and building of suspense.

iii. Baroque

Alejo Carpentier writes about the baroque and the marvelous real giving numerous examples from archeological discoveries, arts and literature concerning what he considers to be baroque. He states that the baroque can best be described as a spirit that returns through civilizations, finding expression in various forms especially through the arts.

According to him, Academism is characteristic of settled times that are complete, sure of themselves. The baroque, on the other hand, arises where there is transformation mutation or innovation... the baroque always projects forward and tends, in fact, to a phase of expansion at the culminating moment of civilization, or when a new social order is about to be born. It can be a culmination, just as it can be a premonition. (Carpentier, 2014, cited in Wandama.P,10).

iv. Authorial Reticence

This refers to the author's lack of explanation for magical events that occur in magical realists' texts. The author gives no explanation or surprise over these events. This deliberate withholding of explanation for magical events is typical in magical realist texts, giving them an aura of

truthfulness that the narrator presumes should be accepted as natural by the reader. Wendy Faris (2004) also comments on the technique in which magical realism describes impossible events with realist detail. She connects this technique to authorial reticence.

A common technique, which is related to the first one because it concerns the way that the irreducible elements are introduced into the narrative is the narrator's use of a matter-of-fact and detached style to narrate fantastic events presenting them without comment. We have just seen a prime example of that technique in the way the narrator of *One Hundred Years of Solitude* recounts the journey of the trail of blood, passing seamlessly from ordinary events to that extraordinary one with no signal of surprise. The seamless textual fabric actualizes Andre Breton's idea that surrealist activities aim to find and fix the "point of the mind at which life and death, real and the imagined, past and future, communicable and incommunicable, high and low cease to be perceived as contradictions" (cited in Wandama, ; p.11).

V. Hyperreality

Eugene Arva, (2008) reviews the notion of hyperreality", in Arva's proposition, magical realism uses understated imagery and language to present images that resist representation especially the traumatic experiences. (*Cited in Wandama,2016*)

Imagination, and especially the traumatic imagination, is an activity by which the human consciousness translates an unspeakable state - pain – into readable image. The traumatic imagination uses sublimative power of language in order to turn that which resists representation into a new and more tangible reality...I would add that between pain and imagination can be mapped the whole fictional strategy of magical realism, in which appearances are made real than the real.However, unlike Baudillard's depthless simulacra, overstated with facts and information, magical realism creates a hyperreality that is an unexplained but felt reality (Ibid: 12).

Hyperreality is worthy of note in relation to post-colonialist theory because colonialism and migration are considered traumatic experiences for the colonized and migrants.

3.3.2.3 Language Politics

In African literature the issue of language politics implies the choice of language use in developing literary works. In the early stages of post-colonial literary development, writing meant using the language of the imperial Centre and identifying with the colonizing power. The politically restricted discourse, together with the material conditions of literary production its printing, publishing and distribution. Because of the impossibility or difficulty for some African writers to write in their mother tongues, there arose the need for these writers to write in the languages of the colonizers. Because, historically, Africans found themselves placed in this linguistic situation, the early African writers started to write in the languages of the colonizers without considering all the implications involved in the use of such languages. One of the major features of imperial oppression is control over language. The imperial education system installs a 'standard' version of metropolitan language as the norms of marginalizes all 'variants' as impurities. (Ashcroft et al, 1989:7).

To substantiate my argument, it is also important to include necessary and related controversial discussions and debates about language politics in the development of African literature. This study not only explores the language politics controversies among writer but it also examines how writers ,like, Ngugi and Dangarembaga shift to apply the strategies of appropriation in their literary texts.

The language becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of 'truth', 'order', and 'reality' becomes established. Such power is rejected in the emergence of effective post-colonial voice. For this reason, the post-colonial writing emerged as a significant authority to describe their experiences. In their zeal to destroy the stereotypical images of Africa and to project their African world view, these writers may have considered the colonial languages as mere tools or means to achieve their objectives.

Chinua Achebe (1964), in a speech entitled 'The African Writer and the English Language, said:

Is it right that a man should abandon his mother tongue for someone else's? It looks like a dreadful betrayal and produces: a guilty feeling. But for me, there is no other choice. I have been given the. Language and I intend to use it. (Cited in Ngũgĩ 's Decolonization of the mind, 1987).

Thus, Achebe decided to use the English language in a way that it should carry the weight of our African experience by, for instance, making them 'prey' on African proverbs and other peculiarities of African speech and folklore. Another scholar, William Baer (1996), argues, "The English language is nobody's special property. It is the property of the imagination". Thus, by using the given language of the colonizers in creating literary pieces, post-colonial writers can portray their realities while rejecting Western stereotypical projections and ideologies" (P.109). However, after 1970s, writers like Ngũgĩ resist to write in colonial languages.

The question of medium against English and focusing on indigenous language emerged out during this period. Ngũgĩ in his book entitled as Decolonizing the mind explains that African writers should embrace their native tongues in their art so as to get cultural freedom since the local language is an integral part of conveying that experience often because much of local tradition has been preserved in that language; for example, in the songs and stories that have been passed down (the oral tradition ..orature that Ngũgĩ values so highly).According to Ngũgĩ 's explanation Language is often a central question in post-colonial studies, during colonization, colonizers usually imposed their language on to the peoples they colonized, forbidding natives to speak their mother tongues.

As Ngũgĩ (1987) addressed that:

Language, any language, has a dual character: it is both a means of communication and a carrier of culture. Take English. It is spoken in Britain and in Sweden and Denmark. But for Swedish and Danish people English is only a means of communication with non-Scandinavians. It is not a carrier of their culture. For the British, and particularly the English, it is-additionally, and inseparably from its use as a tool of communication, a carrier of their culture and

history. Or take Swahili in East and Central Africa. It is widely used as a means of communication across many nationalities. But it is not the carrier of a culture and history of many of those nationalities. However in parts of Kenya and Tanzania, and particularly in Zanzibar, Swahili is inseparably both a means of communication and a carrier of the culture of those people to whom it is a mother-tongue (P.13).

As it is stated above Language as communication and as culture are then products of each other. Ngũgĩ resists using the colonial language since it does not carry the culture .As Ngũgĩ (1993) stated his ideas that the colonizers insisted that "Europe and its languages would be the center of the universe" P.32. In this regard, Ngũgĩ in his book entitled as Decolonizing the mind explains that African writers should embrace their native tongues in their art so as to get cultural freedom since the local language is an integral part of conveying that experience often because much of local tradition has been preserved in that language; for example, in the songs and stories that have been passed down (the oral tradition... orature.. that Ngũgĩ values so highly).

In line with this point he also stated that "Communication creates culture: culture is a means of communication. Language carries culture, and culture carries, particularly through orature and literature; the entire body of values by which we come to perceive ourselves and our place in the world.

The language used by the authors from minority ethnic groups. Language becomes a powerful medium through which a hierarchical structure of power is perpetuated, and conceptions of truth', order', and reality 'become established. Such power is rejected in the emergence of an effective post-colonial voice (Ashcroft, 2000).

In a piece of writing, a language can be used in its pure, standard form, in a style altered by translation or in a hybrid style in which forms of a different language/languages are incorporated into the main code. Hence, the question of the choice of language in literary works has been a hot debate in various circles. Opinions are sharply divided between two main camps. On the one hand, some writers are enthusiastic about using the languages inherited from colonization, while others reject this idea. One reason for using the English language in post-colonial literature has

to do with the world audience. It is argued that writers, who use European languages, do so mainly to make their literary works cosmopolitan, assuming that their native languages could appeal only to a small audience at home.

Language is often a central question in post-colonial studies, during colonization, colonizers usually imposed their language on to the peoples they colonized, forbidding natives to speak their mother tongues. Indigenous writers' appropriation and adaptation of the colonizer's language as a mode of expression is not necessarily an abrogation of their native tongues. Discussing Post-colonial textual production Bill Ashcroft notes that:

Rather than being an ideologically contaminating influence, the colonial languages are vigorously adapted, their imperial assumptions abrogated and the language appropriated for the specific needs of post-colonial self-determination...the post-colonial writer may appropriate the language, but he or she must interpolate the text into the Western-dominated systems of publishing, distribution and readership for the strategy to have any effect. (Cited in Jean Wilson, 1997)

To abrogate or deny the language of the centre is to abrogate or deny access to indigenous writing by non-African speaking readers except through translation. Chinua

Achebe (1990) argues that

There are not many countries in Africa today where you could abolish the language of the erstwhile colonial powers and still retain the facility for mutual communication. Therefore those African writers who have chosen to write in English or French are not unpatriotic smart alecks with an eye on the main chance - outside their own countries. They are by-products of the same process that made the new nation-states of Africa).

However, Ngũgĩ (1987: 8) puts what Achebe says in this regard as: 'I feel that the English language will be able to carry the weight of my African experience. But, it will have to be new English, still in full communion with its ancestral home but altered to suit new African surroundings.' To have clear

understanding about language politics, it is necessary to substantiate the issue of appropriation and abrogation.

Ashcroft (1989) states that the crucial function of language as a medium of power demands that post-colonial writing defines itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonized place. There are two distinct processes by which it does this. The first, the abrogation or denial of the privilege of 'English' involves a rejection of the metropolitan power over the means of communication. The second, the appropriation and reconstitution of the language of the centre, the process of capturing and remolding the language to new usages, marks a separation from the site of colonial privilege.(P. 37).

Taking up the special case of two African writers, Ngũgĩ Wa Thiong'o and Chinua Achebe, Miller says that though the two African writers profess two opinions i.e. Ngũgĩ's insistence on the need to write in one's mother tongue, and Achebe's emphasis on the appropriation of English, their positions are actually the same. Both of them are in a dilemma since English is loaded with a past and using it is a big challenge. Highlighting Achebe's use of English, the writer says that Achebe has been able to alter and make the language new. The writer praises Achebe's endeavors in claiming the English language as his own even though it may have been forced on him: "That appropriation of the oppressor's language constitutes a strength for Achebe." Miller says that Achebe's novels are able to represent "a subtle range of language: intimate, ritualistic, fiercely resistant to some aspects of English usage, on the one hand; and infected by varieties of English Englishes and African Englishes, on the other." (281).

Gagiano (2000) speaks for Achebe when she claims that if the African writers want their messages to be heard, English is the most useful tool as it is powerful in projecting the changing conception and situation of Africa. The writer comments that though Achebe has chosen to write in English, his loyalty towards his Ibo identity and his commitments to his people can never be questioned as Achebe's English "always invokes an Igbo or a generally Nigerian or an African 'origin' . . ." (60 61). Gagiano calls Achebe an 'encompassing artist' who has shown his readers the languages of many people — natives, colonists, rural, urban, ancient, modern etc. and thus "empowers his people's voices to be heard in English without homogenizing them." (2000, P.61).

Calling him Africa's master storyteller of the 20th century, Emenyonu (2004) says that Achebe has given modern African writers a theme and a style with which to tell the story of Africa. Through his writing, Achebe has played the lead role in the struggle for "Africa's literary independence after centuries of colonial occupation" (xix). Emenyonu comments that Achebe has been successful in showing African writers the right way to continue the relentless battle against colonialism and to decolonize the African mind fashioning a new African person through literature.

Ashcroft et al (2000) also stated:

*Abrogation refers to the rejection by post-colonial writers of a normative concept of 'correct' or 'standard' English used by certain classes or groups, and of the corresponding concepts of inferior 'dialects' or 'marginal variants'. The concept is usually employed in conjunction with the term **appropriation**, which describes the processes of English adaptation itself, and is an important component of the post-colonial assumption that all language use is a 'variant 'of one kind or another (and is in that sense 'marginal' to some illusory standard)...In arguing for the parity of all forms of English, abrogation offers a counter to the theory that use of the colonialist's language inescapably imprisons the colonized within the colonizer's conceptual paradigms – the view that 'you can't dismantle the master's house with the master's tools' (P.4).*

As the above expression shows the strategies of abrogation is conceptualized as a total rejection of using English in producing of literary works. This is highly emphasized by the famous writer Ngugi Wa Thiong'o. on the contrary , Achebe advocates the concept of abrogation which allows African writers to use the English language as far as they reflect African experience in their literary works. The two famous writers view has been refelected in their own literary works. Therefore, having this concept in mind, the current researcher has investigated how this debatable issue of language politics depicted or represented as a form resistance in Anglophone African novels. Moreover, this study, attempts to explore that how Ngugi himself contradicts with his own ideology of using English language . This study also shows how the strategies of appropriation depicted in relation to the representation of resistance in African literature.

3.3.2.3.1. Strategies of Appropriation

According to Ashcroft, (1989:60) Editorial intrusions, such as the footnote, the glossary, and the explanatory preface, where these are made by the author, are a good example of this. The following strategies of appropriation can be represented in literary works:

i. Glossing:

Parenthetical translations of individual words, for example, ‘he took him into his *obi* (hut)’, are the most obvious and most common authorial intrusion in cross-cultural texts. Although not limited to cross-cultural texts such glosses foreground the continual reality of cultural distance. But the simple ostensive matching of ‘*obi*’ and ‘hut’ reveals the general inadequacy of such an exercise. Juxtaposing the words in this way suggests the view that the meaning of a word is its referent. But it becomes clear in reading that the Igbo word ‘*obi*’ is one of the buildings which make up the family’s communal compound.

If simple ostensive reference does not work even for simple objects, it is even more difficult to find a referent for more abstract terms. Glossing is far less prevalent than it was twenty or thirty years ago, but it is useful for showing how simple referential bridges establish themselves as the most primitive form of metonymy. The implicit gap between *obi* (hut) in fact disputes the putative referential of the words and establishes *obi* as a cultural sign (Ibid,P.60).

ii. Untranslated words

The technique of selective lexical fidelity which leaves some words untranslated in the text is a more widely used device for conveying the sense of cultural distinctiveness. Such a device not only acts to signify the difference between cultures, but also illustrates the importance of discourse in interpreting cultural concepts. The use here of untranslated words is a clear signifier of the fact that the language which actually informs the novel is an /Other language. What is significant about the use of untranslated terms such as that they constitute a specific sign of a post-colonial discourse?

Such usage may seem to be no different from other novels in which much that is recondite and inaccessible must become the subject of deeper examination. But in the post-colonial text the absence of translation has a particular kind of interpretative function. Cultural difference is not

inherent in the text but is inserted by such strategies. The post-colonial text, by developing specific ways of both constituting cultural distance and at the same time bridging it, indicates that it is the 'gap' rather than the experience (or at least the *concept* of a gap between experiences) which is created by language. The absence of Explanation is, therefore, first a sign of distinctiveness, though it merely makes explicit that alterity which is implicit in the gloss. More importantly, it is an endorsement of the facility of the discourse Situation, recognition that the message event, the 'scene of the Word', has full authority in the process of cultural and linguistic intersection. (Ibid, P.64)

iii. Code-switching and Vernacular Transcription

Perhaps the most common method of inscribing alterity by the process of appropriation is the technique of switching between two or more codes, particularly in the literatures of the Caribbean continuum. The techniques employed by the poly dialectical writer include variable orthography to make dialect more accessible, double glossing and code-switching to act as an interweaving interpretative mode, and the selection of certain words which remain untranslated in the text. All these are common ways of installing cultural distinctiveness in the writing. An interesting feature of some monoglossic literatures is the importance of the transcription of dialect forms or radical variants informed in one way or another by a mother tongue or by the exigencies of transplantation (Ibid, P.71). In this study, the strategies of appropriation are applied by the authors. The study explores how these strategies are depicted as strategies of resistance in the selected novels. To wind up, for this study, various features Post-colonial Motherism, magical realism and language politics are used as modes of resistance in the selected Anglophone African novels.

CHAPTER FOUR

Analysis and Interpretations of Ngũgĩ's *Matigari*

4.0. Introduction

The chapter examines and analyses the representations of post-colonial resistance against exploitation, corruption, bad regime of local government system, various features of neo-colonialism which the ruling class is practicing in the country mentioned in the story. The chapter also analyses how Ngũgĩ portrays strong characters to resist any domination, such as language and culture, etc, after the independence of Kenya under the leadership of the new elite, focusing on its depiction in *Matigari*. Moreover, the chapter also deals the ideological position of the author, and his contradictory argument about the strategies of abrogation. There is still class division and exploitation that lead to the social struggle observed among the Kenyan society as portrayed through characters action and speech in the story. Finally, the chapter concludes by analyzing the expectations of independence by the Kenyan masses and the ways to resist neo-colonial dominations.

4.1 Synopsis

The story opens as Matigari, having fought the colonialist into the bush and having kept the flame of independence going came from the forest to possess the land for which he had fought only to realize that the new Lords of the land, those who fought not but took the opportunity to jump onto the seats once it was vacated, had, in collusion with the colonialists, taken over his land and house and all his property, leaving him with nothing.

The period where the sower does not reap what he had sown was still going on with utmost impunity. Matigari did not understand what had happened in his absence. He went about asking the people, the masses, who themselves had been beaten into cowardice by the government with the help of the security forces, where he could find justice and truth. Having sworn not to use violence this time, he roamed the land, entering all corners and asking whomever he met where he could find truth and justice. And the people considered him mad in the beginning, yet he never gave up, he has great hope to struggle, to bring justice, to change the society to bring together for unity.

4.2. Resistance against Corruption

As reflected in the novel, having found his country in economic, social, political crisis, Matigari, the protagonist character feel disappointed and began to create moral inspiration to stand together to fight against neo-colonialism since it is widely prevalent throughout his country. Matigari's quest is governed by two questions: where is truth and justice to be found and: 'Had anything really changed between then and now?' (Ngũgĩ, Matigari, P.9). the protagonist Matigari has realized that his country's political system is still under the settlers' hand. He has seen the lands are used by the settlers. He realizes that people after independence didn't get their economical prosperity and political stability. His people are not yet benefited, rather few political elites manipulate the resources. "So a handful of people still profited from the suffering of the majority, then sorrow of the many being the joy of the few?" (Matigari, P.12). Having realized the situation that his people are living under neo-colonial regime; he stands to agitate his people to stand together and struggle for justice. The author explained in the story how severe is neo-colonialism after independence; we can understand that workers, tailors, peasants, etc could not get what should be given to them. It is for this reason that the author portrayed psyche-active intellectual character that resists the burdens done by internal and external exploiters.

"Why do you pay to enter the garbage yard? Is it a council tax? 'Of course not. The two men you saw have taken it upon themselves to tax us.' 'What happens if you don't pay?' 'Oh, they beat us up.'

'Why don't you all beat these two up, or pelt them with stones, or even take them to the police station?'

'The police station? Are you joking? What a police? The police and the bandits work together. They are inseparable as these fingers on my hand.' (Matigari, P.14).

The above statement tells us The elite (political leaders) are able to exploit the masses because of the power they have. The masses have no voice in the government in neo-colonial Kenya. The ruling elite order them around and the masses must follow. For instance as mentioned above, the boys in *Matigari* are ordered to pay bribes in order to be permitted to enter the garbage site, and when they refuse to pay, the police beat and arrest them, accusing them of theft.

Moreover, the media advocates the government's' propaganda. The radio broadcasts functions as the propaganda mouthpiece of the authorities. This shows that the then media represented as pseudo. The government announces the media to the people saying the' voice of truth', but it is not represented in the story as it is said.

Although the people are under the bad regime of neo-colonialism, the means to get freedom is to resist against any oppressive activities. Therefore, having realized that nothing has been changed yet, the protagonist character start to create agitating and uniting his people so as to bring solution. His means of resistance are telling the people their real past, their real identity, their real wealth, their real language, creating awareness in telling their oral songs etc.

In any part of the novel, the presence of corruption and injustice depicted now and then.

'.. by now only Matigari and two others present had not yet explained why they had been arrested . 'It is true that our present leaders have no mercy,' the peasant farmer added. 'First they arrest us for no reason at all, then they bring us to a cell with no toilet facilities.... Even if there were, toilettes, the one accused of theft added. 'I would have absolutely nothing to put in them. When was the last time I put a morsel in to this belly?

'And what about me? asked the 'pickpocket'. 'I'm starving'.

'I have often read in newspapers that they do feed people in prisons,' the student now said.

'Yes, when the lord above wills it!' the drunkard exclaimed.

It was then that Matigari remembered that he still had his packed food and a bottle of beer.

'I have a portion of food here, packed for me earlier in the day. I also have a bottle of beer. We can all share the food, and have a sip of my beer. That way, we can keep hunger at bay for a while. It is not the quantity that counts but the act of sharing whatever we have (Ibid: P.55).

This implies that Political leaders make laws and policies that govern the country, while, in turn, use their power to become corrupt. However, Matigari has never stopped his motivational speech even as the time of his arrest and in the jail, too. He was inspiring people for a better tomorrow by sharing what he has for the starved, hungry prisoners. The author portrayed the protagonist

character by giving the elements or qualities of God in treating all people equally throughout the story.

It is not only mere criticism, the protagonist character tries to persuade and indicate ways such as, destroying fear, asking rights of the people being united, searching for the self, searching for the own land, searching for own people, struggling against the bad governance, fighting displacement, etc. Ngugi's *Matigari* also reveal the importance of the role of leaders in creating and maintaining a healthy political system. Ngugi believes that the lack of commitment of political office-holders/seekers to identifying the nation's problems and finding solutions to them hinders political development.

4.3. From Compliance to Resistance

The visionary, hopeful, far sighted protagonist character, Matigari, consistently struggles to fight against neo-colonialism by agitating people to make them stand by his side. Thus, Matigari as symbolic of resistance says, "there is no night so long that it does not end with dawn" expresses or emphasizes his and his people's hope for a better tomorrow. By implication, it shows one should never give up struggling to get freedom. The will of the people will never be dominated by dictator leaderships. The author portrayed characters not only as optimistic but also as psycho active intellectuals. The fearless characters strongly demand change, freedom and justice throughout the story.

'The teacher took over the defiance: I also know now that there are two truths, one truth belongs to the oppression; the other belongs to the oppressed! I shall never sing like a parrot, never! I shall sing the same song of courage and hope that was sung by the brave and courageous students ...Even if you kill us, Victory belongs to the people. Victory belongs to the people. (Ibid. P.122).

So, the extract above is a basic point which shows that the author draw heroic characters who are never afraid of their enemies in their progress of fighting neo-colonialism and stands against domination. In many episodes in the story, *Matigari* struggles for protesting against female oppression in neo-colonialist era. He is struggling and resisting every wrong conduct and government injustice by telling their bad deeds directly or in face to face confrontation. The determination, hope and commitment taken by Matigari and Guthera in the story reflect men and women's active involvement in the struggle to fight neo-colonialism.

What can we as women do to change our lives? Are not we in the majority anyway? Let's go! From now on, I want to be among the vanguard. I shall never be left behind again. Matigari, stamp your feet to the rhythm, let the bullets tinkle! May our fears disappear with the staccato sound of our guns? (Ibid:114).

Guthera's speech above implies that women must not be left behind and they should dare to participate in every struggle to bring equality in the society. This could be taken as a good example of post-colonial motherism. The women's role was solely to take care of their spouse, who played a major part in the social activities, and fulfill the man's needs by bringing up children. In line with the concept of motherism which advocates gender equality, the expression shows that women are among the vanguard, among the majority. As portrayed through characters' speech and thought, women's social, political and economic role has been addressed in the story.

The determination, hope and commitment taken by Matigari and Guthera in the story reflect men and women's active involvement in the struggle to fight neo-colonialism.

'Guthera says, 'One can die only once, and it is better to die in pursuit of what is right.' I want to do something to change, whatever it is, that makes people live like animals, especially us women. What can we as women do to change our lives?... Are not we in the majority any way? Let's go! From now on, I want to be among the vanguard. I shall never be left behind again. Matigari, stamp your feet to the rhythm, let the bullets tinkle! May our fears disappear with the staccato sound of our guns!' (Ibid.,P.114).

Guthera's speech above implies that women must not be left behind and they should dare to participate in every struggle to bring equality in the society. This could be taken as a good example of post-colonial motherism. The women's role should not stop solely to take care of their spouse, who played a major part in the social activities, and fulfill the man's needs by bringing up children. Ngugi changes his ideological position in portraying male characters and female characters' role in his latest Matigari Novel. It is to mean that even men protagonist characters are portrayed as they are supporting or standing in favor of women. Women themselves attempt to resist the patriarchal and political domination strongly. In spite of the fact that Guthera betrayed by the police and threaten badly, she shows strong commitment to bring equality and justice in economic, political and social aspects. She decides to stand with Matigari in the progress of bringing freedom to their society.

The key element in the process of celebrating African culture through the post-colonial literature was the literary adaptation of tales from oral tradition. In Anglophone Africa, the description of oral narrative style is reflected and used as form of resistance in the form of songs. Thus, the prevalence of folkloric details is the issues of magical realism. Matigari endeavors to use song throughout the story in order to elicit a communal response and involvement.

His strategy is to set himself up as cantor in order to lead the community prior to his arrival in the city and his first interaction with others , he rehearses two traditional songs that he remembers from his days in his home town.

If only it were dawn ,

If only it were dawn ,

So that I can share the cold waters

With the early bird.

And great love I saw there,

Among the women and the children.

We shared even the single bean

That fell up on the ground (Ibid, PP:4-6).

By trying to recollect songs that he thinks will still be relevant to his people, Matigari prepares for his future undertaking of the unification role. Unfortunately, Matigari finds that community has forgotten many of the old traditions, including song. When he meets the children for the first time, he asks “what was the song we used to sing ? But they didn’t seem to know the correct response. Again in prison, he calls to his cell mates , “ what did we use to sing?” this time Matigari provides his own response with the “bean song”.

The prisoners listen but have forgotten how to respond.

Something in Matigari's voice made them listen to him attentively. There was a said note about it but it also carried hope and courage. The other now fell silent. His words seemed to remind them of things long forgotten, carrying them back to dreams they had had long before. (Ibid, 56).

Matigari repeatedly attempts to initiate others into political causes. Through his song, Matigari is attempting to relate what he considers to be relevant historical information. He assumes that by using the traditional orature/song forms, his listeners will be not only attentive but moved to participate in the action of resisting any form of domination .

The resistance to get the fruit of one's own labor is reflected in the novel. "a day will come when people would no longer walk with their heads bent in fear, a day would come when people need not whisper when discuss their lives ,yes, let's hope for that day"(P.63). "What seems to be stopping this political revolution is fear. Too much fear breeds misery in the land" is the underlined message addressed by the author. Ngũgĩ uses throughout the novel (76, 87, 90, 92, 112). It is fear that keeps the masses tied into the current situation without confronting it or demanding change: "Fear itself is the enemy of the people. It breeds misery in the land"(p.171). Thus, the author clearly shows the shift from despair to hope. This can be taken as the features of post-colonial literature. The presence of hope full strong characters in post-colonial literature is one of the departure point from first and second generation literature. Thus, Ngugi, portrays strong characters to inspire other people and to tackle neo-colonial domination as stated in the story.

4.4. Magical Realism

This study examines the use of magical realism as a device for political criticism in the post-colonial African novel as seen in Matigari novel. Using supper natural occurrences as an essential part of his fictional world, Ngũgĩ reflects reality in his fiction of Matigari. Many episodes of Matigari novel, the author represented the issue of resistance and reality through magical element.

For instance, in *Matigari* (1989), Ngũgĩ reports an incidence where Matigari escapes from prison among the heavy police guards unnoticed. In the same way the doors of the prison where Paul

and Peter are kept are unlocked by an unknown person and they are able to escape unnoticed under the heavy guards of the Roman soldiers. Therefore, reading his novels became a necessity to the researcher in order to find the relationship that exists between Ngũgĩ 's fictitious work and the context of the magical realism.

One of the features of magical realism is the presence of disrupting of time and place. The distant past is present in every moment. Thus; this point is portrayed and depicted through characters action and speech. Matigari is a mythical character who initially moves between past and present and who is in some sense timeless and placeless as he appears in different shapes, both old and young, both a giant and small, both human and superhuman. But the very fact that the novel was originally written in Gikuyu, that the names of the characters are Gikuyu names and that the novel is based on the return motif (Matigari returns from the forest after independence) give enough clues to identify the main place of action to Kenya in the post-colonial era (the text Magical realism in Matigari novel is depicted as a form of resistance.

Matigari confronts the police about an inhuman action they committed against Guthera and succeeds to stop the dog from biting her (Ngũgĩ , 1989). In turn, the police threaten to arrest him, only to be stopped by his supernatural power when “he grows into a giant and his voice roars like that of the sound of an earthquake and it shakes the ground where they are standing” (Ngũgĩ , 1989, pp. 31-14).

The dehumanization and heartless deeds of the local government's system is strongly resisted by the people in the story. This is revealed in the story through the major brave and psycho active intellectual character's speech and traits.

His voice, for instance sounds like thunder; his snoring is like the roar of a lion in the wilderness; his look penetrates one's soul; he communicates with animals; he has a super human capacity to sustain hunger; he fears no man but rather strikes fear into others; he accurately foretells the future, as is the case with prediction that John Boy will not live in his house as long as Matigari is alive (P: 143).

Thus, Matigari, the protagonist character is the archetypal legendary, national epic hero who is considered as a deliverer of his people. Having understood the poor are excluded, Ngũgĩ draws

the strong characters to resist such Phenomena in the country. Thus, representing the narratives in the form of magical realism could be taken as a feature of post-colonial literature.

The technique of magical realism is relevant to the post-colonial reality and the subsequent voice of protest raised against the ways in which (post)colonialism has told upon the politico-social and cultural economy of the (previously-)colonized nations. Magical realism has been noted to be a significant tool of social protest and political critique as depicted in Matigari novel.

4.5. Seeking freedom and Voice to the People

In *Matigari*, Matigari comes from the forest where he has been fighting the war of liberating Kenya from colonial Britain, hoping to enjoy the freedom he has been fighting for. Matigari decided to buried his gun under the tree and starts to resist exploitation in the form of neo-colonialism by wearing the belt of peace. 'Instead, I have now girded myself with a belt of peace. I shall go back to my house and rebuild my home' (P.2). He crossed the river and came out of the forest to rebuild his home. In the story home is symbolized as a country, Kenya. The author by implication shows the shift of the resistance strategy from gun to peace. However, his struggle wearing the belt of peace is not as simple as he thinks. Every injustice and exploitation which has been observed by the hero character derives is annoying. For instance, the heartless attack on Guthera by the policemen makes Matigari almost forget that he is wearing the belt of peace:

A feeling of sharp pain and anger flashed through Matigari. His hand moved to his waist in a gesture he had often performed during his years of struggle with Settler Williams in the mountains. There was nothing there. No guns. He remembered that he was now wearing the belt of peace. But he was very angry.
(P.30)

The protagonist character has realized that there is still no freedom in Kenya. The character firmly stands to inspire his people to resist against exploitation. he is seeking freedom and speak his thought and his people's pain with courage. Literally, Matigari's return to fight shows that there is no peace in Kenya and Africa as a whole, the people fought for independence which they attained, but they are still fighting.

The novel discusses the protagonists struggle to unite the people to make them free from any social ,political, cultural and economic domination. Through characters' speech the author depicts the presence male oppression of the female, the oppression and the exploitation of the poor, peasants and the ordinary workers. People's lands are grabbed by those who have power. Therefore, in order to end this exploitation, the masses should unite to fight their enemy together. The author depicts the theme of resistance against such dominations mentioned above.

Ngũgĩ in many of his writing expressed that there could never be only one Centre from which to view the world but different people in the world had their culture and environment as the Centre. The author strongly resist against the western's exploitation even after independence. The representation of this resistance depicted through characters' speech throughout the story. To support this idea, it is better to take an extract from Ngũgĩ 's novel:

And you, imperialist, and you servant Boy-with all your other lackeys, ministers and leaders of the police force, the army and the courts, the prisons and the administration-your days are numbered! I shall come back tomorrow. We are the patriots who survived Matigari Ma Njiruungi, and many more of us are being born each day. Jon Boy, you shall not keep in my house again. It's either you or me and the future belongs to me!' (Ibid., 124).

Ngũgĩ in Matigari realizes that there was a neo-colonial state which tries to impose silence on the population as a whole. It is to break this silence he creates hopeful and visionary person who believes in unity named as Matigari to fight against the legacy of colonialism. Matigari also warned the ministries, the messengers of the imperialists, the dictator administrators who are mistreating his people in the story. By implication, when the real democracy or independence comes no-one escapes from accountability. And, he hopes that the future is bright and the independence will be in the hands of the people soon.

In spite of the fact that many African countries gain their independence, the people couldn't get their freedom of expressions in social, political and economic aspects up to now. It is for this reason the African famous writers such as Achebe and Ngũgĩ and Dangarembga attempted to reveal their societies pain in particular and African people's pain in general through their literary works. Apart from writing to encourage protest, Ngũgĩ seems to engage in awakening the

exploited masses, inviting them to resist neo-colonialism so that they can partake in the reconstruction of Kenya.

The legacy of colonialism is reflected as a painful way under neo-colonialism. As the expression above shows there is no development or progress in the country. And the country is manipulated by few cruel leaders who couldn't listen his people's pain. Therefore, struggle for Liberation is a slogan that should be voiced in every society of Africa. *Matigari* is the story of the masses needing a savior, someone who can think for them and tell them which way to follow. Ngũgĩ uses these political novels to state clearly the exploitative actions of the elite towards the masses, and urges the masses to fight collectively against such actions in order to bring peace for all the people in Kenya.

After British colonization, the promises of free education, employment and land issues made during the liberation struggle are never met. Instead of being at school, the boys in *Matigari* are seen queuing up to enter into a garbage area for food. Their houses are scrapped cars. This picture shows that most of the people are still suffering; therefore, this study sought to reveal how Ngũgĩ mobilizes the oppressed masses of Kenya to fight for their freedom. He enlightens them regarding the practical possibilities that are available when they bond together in organized revolts to topple the oppressors so that they can reclaim their dignity and put an end to oppression.

The resistance tradition is being carried out by the working people (the peasantry and the proletariat) aided by patriotic students, intellectuals (academic and non-academic), soldiers and other progressive elements of the petty middle class. This resistance is reflected in their patriotic defense of the peasant/worker roots of national cultures, their defense of the democratic struggle in all the nationalities. The protagonist character in the story agitates people in a systematic way. On one hand he narrates what happened during his struggle against oppressors. during colonialism period. On the other hand, he is approaching his people, all women, men, priests, students, children, youth, and adults at different episodes. Then, he comes across resisting various struggles in the story. On his way, he builds togetherness and oneness in peoples mind. He always preaches unity and hope in every person he meets on his way of struggle.

His thoughts took flight. How can I return home all alone? How can I cross the threshold of my house all alone? What makes a home? It is the men, women and children. The entire family. I must rise up now and go to all the public places, blowing the horn of patriotic services and the trumpet of patriotic victory, and call up my people, my parents, my wives, my children. We shall all gather, go home together, light the fire together and build our home together. Those who ate alone, die alone...They would build their lives a new in the unity of their common sweat. A new house, A paradise on this earth. Why not? There is nothing that people united can't do" (Matigari, P.63).

The emergence of strong and active intellectual characters in Ngũgĩ's *Matigari* is the reflection of post-colonial resistance. Thus, in *Matigari*, the author does a shift by portraying psycho-active intellectuals to resist and abolish the impact of neo-colonialism. Having seen the social and crisis and poverty problem in the country, the protagonist Matigari tried to resist the local domination influence by motivating everybody to stand together for unity. Teachers and students role in *Matigari* could be mentioned in this case as the source of the resistant sources since they stand with the protagonist and serve as a source of inspiration.

This implies that every people in their struggle for freedom must not give up and be disillusioned rather they must have a strong resistance, moral courage, hope. Psycho-active intellectual characters, workers, and the ex-patriots like Matigari stands strongly to re-build new and democratic country by paying scarifies in fighting against neo-colonialism. Matigari stands for seeking truth and justice to unite his people to stand to search truth.

4.6. Language Politics and the Ideological Positioning of Ngugi

Ngũgĩ (1985) quoted in Babu (2009) says "An African writer should write in a language that will allow him to communicate effectively with peasants and workers in Africa language."(1985:151).Thus, Ngũgĩ addresses the necessity of right and justice to his people using the indigenous people's language. Moreover, the writer's ideological position is also reflected in the novel. The local language is reflected in tales, proverbs, folktales etc.The use of various expressions by author's local or vernacular language is repeatedly depicted through character' speech in the story. This shows that Ngũgĩ's ideological position towards language is so strong. Ngũgĩ in his ideology about language politics is known and transforms the notion of abrogation which is the refusal of using English language. He showed this by writing the novel

in Gikuyu language. He also uses the Gikuyu language in the process of translating the novel Matigari. Matigari is depicted as both the title of the book left untranslated and as the protagonist hero throughout the story. On the contrary, Ngũgĩ applied the strategies of appropriation such as , substitutions, foot notes, untranslated words ,translation and glossy in his novels. Therefore, this study shows how the ideological position of the writer regarding his English language fluctuates

*Aici (thieves), Acio (those), Biu (through),wewepundamilia!,mugumo (tree),
Matigari- the patriots who survived the bullets- the patriots who survived the
liberation war and their political offspring. P.3, P.20, P.25.*

Ngũgĩ has also used some substitution of local vocabulary in Gikuyu language. He also uses translation in the footnote style throughout story even in the translated novel titled as Matigari. The author represented Gikuyu people's way of using the vernacular language through characters conversation and expressions.

By implication, Ngũgĩ has strong determination and commitment for the decolonization of African literature. In doing so, the author reflects African realities and the effects of colonialism (i.e. .corruption, injustice, cultural imperialism etc.).So, the refusal of using colonial's Language by the author could be taken as a form of resistance and it can also be the feature of post-colonial literature. Ngũgĩ believes that the suffering prevailing in his country was started by the colonizers from whom the neo-colonizers inherited it. Ngũgĩ uses the novel as a weapon to deal with mainly Kenyan problems at all levels.

Moreover, the strategies of appropriation in post-colonial writing Such as; Glossing, Code switching, footnote, translations are depicted in the selected novels. On the top of that those strategies of appropriation are numerous and vary widely in post-colonial literatures, but they are the most powerful and ubiquitous way in which English is transformed by formerly colonized writers. Such strategies enable the writer to gain a world audience and yet produce a culturally distinct, culturally appropriate idiom that announces itself as different even though it is 'English'. In this way, post-colonial writers have contributed to the transformation of English literature and to the dismantling of those ideological assumptions that have buttressed the canon of that literature as an elite Western discourse.

4.7. Resistance against the Internal Domination

Matigari's fight is also with those local leaders who help corporate imperialism, bleeding the country of its assets and robbing the people of its wealth: "scum of the earth who are even prepared to sell the sovereignty of [the] country!" (P.82). Through characters' speech in the story, the local government is represented as the government of injustice, corrupt, unfair to his own people, especially to the proletariat class. Women were left behind. The leaders have no heart to do anything to the people; they cannot hear the cry of the people. As Matigari says in the story that "A leader who does not accept advice is no leader" (P.63). The author repeatedly expresses the presence of greedy black leaders who expose their societies to hunger and starvation.

The neo-colonial African leaders are misruling their individual nations and subjecting the masses to hunger and social degradation because of their selfishness and mistreatment of their own people as depicted in the story. However, propagandist under the government policy preaches the society speaking on the radio and in the meeting so as not to believe Matigari's ideology. Besides, unnecessary rule and regulation has been drawn to restrict human right by media announcing as depicted in the novels,:

"...This is the Voice of Truth... All gatherings of more than five people have been banned by a decree of His excellence Ole Excellence. No explanations were offered for the ban."

The minister's harsh authority can also be perceived by the time Matigari mentions his finding his house stolen by the white colonizer and his black servant after returning back from his nationalist struggle against these figures' fathers, highlighting that there is no democratic and free regime in the country, and after that "... the police chief suddenly whipped a pistol from the holster and pointed at Matigari, shouting, 'Hands up!' ... He had no gun, no knife, not even the least of weapons. Yet still they handcuffed him." (Thiong'o, 1987: 114, 115). Notwithstanding the minister and his advocates do not admit that there exists a dictatorial governing structure in the country which disallows any act including a trivial opposition to this system and which constantly accuses any opposing person of posing a threat to this order, the confessions of some

prisoners concerning why they have been put into prison disprove the local elites' discourses supporting democratic rights, freedom and development. One of the prisoners articulates that

“It is true that our present leaders have no mercy ... First they arrest us for no reason at all; then they bring us to a cell with no toilet facilities” (p.55), which points out that those elites can call police chiefs to detain some citizens even though these citizens do not know what kind of crimes they have committed or whether they have committed a crime. The minister and other local leaders cannot be questioned because of their announcements which they can declare instantly to be conformed to as the law without any complaint. They can prohibit anything at any moment and anywhere, proclaiming their immediate decisions as the rules of law; that is, they sanction themselves to generate laws even if these rules are not embraced by the native population and there is not any general agreement on this law coming from the public. One of the examples for this issue is that the minister orders:

“Now listen to me carefully. I have banned that song from now onwards. No song, no story or play or riddle or proverbs mentioning Matigari ma Njiruungi will be tolerated.” (Thiong’o, 1987b: 118).

The minister, in order to prove his wealth due to his cooperative manners with the white colonizers and to denote as enticement the fact that anyone who cooperates with them and the white colonizers will not remain impoverished and pitiable, the minister shows off his private possessions by making clear that “Look at me! I have a seven-storeyed house here. I have three swimming pools ... I have also got saunas modeled on those in Finland! The house is decorated with marble, from Italy” (Thiong’o, 1987: 102, 103).

The author explained in the story how severe is neo-colonialism after independence; we can understand that workers, tailors, peasants, etc could not get what should be given to them.

‘So a handful of people still profited from the suffering of the majority, then sorrow of the many being the joy of the few?’ In the prison the true story of the land is being told: Our country is truly as dry as this concrete floor. Our leaders have hearts as cold as that of Pharaoh. Or even colder than those of the colonialists. They cannot hear the cry of the people.

Ngũgĩ's implication in his novel shows the presence of injustice in the country and in Africa as a whole. When Matigari asks where truth and justice in the country, the woman in the wilderness who confirms moral confusion and fear:

'Right and wrong are embedded in what people do. But even among the people, you still have a problem in finding the answers to your questions. And do you know why?... It is fear. There is too much fear in this country. How does the saying go? Too much fear breeds misery in the land ... Happy are they who suffer in search of truth, for their minds and hearts are free, and they hold the key to the future.' (P.87).

The expression above shows that due to the presence of political domination even after independence, the people are exposed to fear. They are even afraid to respond knowing the reality or knowing what has been done in the country.

Matigari moves from one place to other place and inspires his people to stand together. On the contrary the government preaches the people by radio broadcast as the government is good for the people.

one day, A voice drifted to where Matigari stood:

...This is the voice of truthAll gatherings of more than five people have been banned by decree of His Excellency Ole Excellence. No explanations were offered for the ban. But it is known that the University Students were going to demonstrate outside the British and American Embassies in protest against the continued western Military and economic aid to the South African Apartheid Regime...His Excellency Ole Excellence said that a friend in need is a friend in deed. He said this as he bade farewell to the British soldiers who last month disarmed a group of soldiers who attempted a mutiny. His Excellency Ole Excellence heartily thanked the British government for allowing some of the soldiers to remain to assist training.....it was great shame for the soldiers of the national army to go on strike for higher pay soon after Independence. They had never gone on strike against the colonial regime. Why now?

As the above expression reflects media has been used as a tool of frustrating the people and it was a tool of pretext in the story. The people who are gathered more than five couldn't address or share ideas one another. They are banded by the government. Knowing such undemocratic system the media sent its propaganda as it stands as the voice of the people. It is such kind of corruption and injustice that are highly resisted by the protagonist character known as Matigari. Although the ministry of justice and truth repeatedly preaches people to trust their regime, people seem to realize the betrayal of neo-colonialism and decide to stand united together with Matigari singing "victory belongs to the people."

The people begin to discuss Matigari's good image for his country. Matigari's home appears to represent unity, love, and power. Home has a connotation that goes even further than that of immediate family and a place to live. Home is their country and home is the life they knew before colonization. It is to fight such corruption by local governments, the strong and major characters like *Matigari* are portrayed with psycho-active intellectual qualities and began to struggle paying scarifies to liberate their people. This study sought to explore the resistance against dominations in the form of Neo-colonialism.

In the story of Matigari, besides Guthera, the protagonist male characters role is a good example in saving women's life from oppression. It is Matigari who saves Guthera from Police betrayal in the story.

'Leave her alone. What kind of law is this which allows policemen to harass defenseless women? ...get up.... Come, stand up, mother' (Matigari, P.32).

In many episodes in the story, Matigari struggles for protesting against mothers' burden throughout the story. The solidarity to mothers is reflected by the author as it is repeatedly described in the story. More over the author address the issue of motherism that men and women should work together to find out a solution for gender inequality in Africa.the concept of Motherism emphasizes that the role of men should not be ignored. It is this kind of paradigm shift which is reflected in the development of African literature mainly after 1970s.

Matigari, in the discussion with Muriuki, shows his concern about our mothers and women in general. He thought that after independence women have got equal jobs, equal freedom, and equal place in the society. However, what he is objectively observes after his turn from the fight against colonialism was out of his expectation. Thus, In his speech, he values our mothers and women as they are the corner stone for the development of a certain country . The following extracts may show this:

‘so now women work in bars?’ he asked Muriuki.

‘Women work everywhere,’ Muriuki replied. “They sweep the factories, cut grasses in the fields , pic tea , coffee and pyrethrum and clean all the slime from smelly drains and gutters’

‘And your mother, what does she do?’

‘I have no mother,’

‘ what happened to her?’

‘...she was burned to death when the house was on fire’

‘Matigari stood up and went to wash his face at the tap near the toilet. The dried blood on his face made the water trickled to the ground a little red.’ Matigari started talking. “indeed women were the corner stones of the home. How foolish of me not to have thought of it ! I should have started looking of the women.the women would then tell me about the children. Women are the ones who uphold the flame of continuity and change in the homestead. “

By implication, through the portrayal of major character like Matigari Ngũgĩ starts to reflect his stride shift of thinking and portraying women about women positively as they are the ones who uphold the flame of continuity and change. Gutheria has decided to be with Matigari to struggle and get freedom for her and other women and mothers, too.

As shown in the above discussion, based on extracts, motherism also symbolizes the continent Africa as a mother land. By implication, motherism is everybody's concern in all countries of Africa. Thus, many of male and female writers in Africa depicted this issue of motherism in post-colonial literature as a means of liberation. In the contemporary of the selected African novels, the researcher of this study found out two major points. The first one is weak characters are replaced by psycho active characters in the selected novels.

The second one is women shows high subjectivity in feeding, raring, and caring their children as it is mainly reflected in the novels. According to motherism these tasks are not by socially constructed norms rather it is innate and it should be accepted by women. It is not these kinds of tasks that mask women's freedom and privileges in the society rather the presence of unfair judgment and absence of equality in social and political sphere refrains women's equal participation. For this reason, post-colonial writers strongly resist this kind of unfair judgment by showing solidarity to women and strengthen equality in their literary works.

The suffering of the majority of the people is already being witnessed in most African countries. The people, especially the middle classes, are aware of the suffering but they are still not sure how to solve these problems. Therefore, through written literature and focusing on one of the African countries, in this case Kenya, people can be informed about these injustices and their causes, as well as the way out of them. Informing the masses about the solution on how to bring an end to exploitation done by the ruling elite is another issue that this current study filled.

4.8. Optimism and Courage

Matigari a symbolic resistance says 'there is no night so long that it doesn't end with dawn 'expresses or emphasizes his and his people's hope for better tomorrow. The resistance to get the fruit of one's own labor is reflected in the novel. "a day will come when people would no longer walk with their heads bent in fear, a day would come when people need not whisper when discuss their lives ,yes, let's hope for that day"(P.63).

*A day would come when people no longer walk with their heads bent in fear?
That a day would come when people needn't whisper when discussing their
lives...yes, let's hope for that day.P.63*

Thus, the author clearly shows the stride shift from despair to hope. As a rebel writer, Ngũgĩ has always upheld the view that it is the duty of an artist to provide moral direction and vision to the struggles of the exploited people. This can be taken as the features of post-colonial literature. Ngũgĩ through strong and heroic character addresses the issue of togetherness and resisting against fear. The following extract could be taken as an example:

Our patriots are still living: the products of our labour should come back to us who produce the wealth of this country Who are the owners of this country? And the crowd answered in one voice we are! We, the workers and peasants! (Ibid: P.74).

Therefore, the pronoun we refer to togetherness, asking their property, their freedom in one voice. So, we can find as many expressions as possible which have similar idea as the above. It is due to this reason that Ngũgĩ shifts from reflecting tribes' conflict or individuals dream for education to mass mobilization to get national identity and consciousness in *Matigari*. Due to Matigari's mission or persuasion workers agree to struggle to fight against exploitation. Towards the end of the novel all the children who had attacked Matigari are regretful and look for ways to follow him, with many calling themselves Matigari (P.145) and declaring: "We are the children of Matigari Ma Njirũngi" (139). This indicates that the future has been restored to its rightful order, the children have aligned with Matigari's worldview and the reader is left with the hope that truth and justice will indeed prevail.

4.9. Displacement and Reconstruction of Identity

Displacement is the key feature of post-colonial world. Its effect, both cultural and psychological is central themes in post-colonial literature. The author presented the conversation between Matigari and the children through the eye of the narrator. Ngũgĩ in his *Matigari* novel depicted this issue as follow:

"What do you really want?" the boy asked him again. By now the other children had disappeared.

'I am looking for my children.'

'Have they run away home?' 'No, it was the other way round. I first lost my home; then my children were scattered all over the country.'

'When was this'

'Oh, long, long time ago.'

'Where have you been all this time. Why didn't you look for them before?

His heart skipped a beat. How was he going to tell this boy that he had spent all his life struggling for shelter ?.. for the sake of his children?

"I started looking for them long ago; he told the boy.

'But would you recognize them?

'They look like you, like all the others. You look as if you all came from the same womb..., same mother, and same father. P.15

As stated, through the narrators speech, To Matigari , all children were God's children, his creatures , and they were all equal. After explaining where he had been for this much time, he began to teach and mobilize the people to be united together to resist against the settlers who have taken the peoples house and land. He wants to bring all the people together. The search for his people, his place, his identity and his property are explained in various episodes in the story.

"I am looking for home so that we may go home together Holding up the weapons of victory and singing victory in my heart: The house is mine now, it belongs to me and my family. That is why I am now looking for my people ...That is the house I spent So many years against Settler Williams Until yesterday"(P.43).

The protagonist character's speech above implies that the people after independence demand their place and their home land. The people will never stop asking their own property. They are courage enough and committed to resist against displacement. The speech also shows that the house symbolizes the country so that every citizen will not allow for settlers to manipulate the owned country. The author also sheds his expression with the element of hope to get their former land freely. When Junior addresses to Matigari: "But you black people? You walk about fettered to your families, clans, nationalities, people, and masses. If the individual decides to move ahead, he is pulled back by the others", he indicates his absolute contempt for his indigenous people whose collective presence he now sees as a barrier to development and personal freedom (Thiong'o, 1987: 49).

In Ngũgĩ 's Novel, Matigari (1987), the reader is given an insight into the individual characters' search of identity. It was the personal search of his family past.

His thoughts took flight. How can I return home all alone? How can I cross the threshold of my house all alone? what makes a home? It is the men , women and children - the entire family . I must rise up now and go to all the Public places, blowing the horn of patriotic services and trumpet of patriotic victory, and call up my people- my parents, my wives, my children. We shall gather, go home together, light the fire together and build our home together. Those who eat alone , die alone. Could I have forgotten so soon the song we used to sing?

Great Love I saw there,

Among the women and the children

We shared even the single bean

That fell upon the ground. (p.3)

By implication, it shows that many people were displaced in their past and they tried to rediscover their identity after the independence resisting the western hegemony. Resistance implies of human freedom, liberty, identity, individuality etc which may not have been held in the colonized socio-cultural perception of human kind. Ngũgĩ demands the 'real people' of his country; he is looking for his family his home, his children and the society. Home is symbolized in the story as a country. The extract also advocates the concept of motherism that there must be the practice of love, tolerance, equality sharing and sense of humanity. As the author implies through characters' speech ,the songs used in the past connotes the sense of sharing ,love and unity in the story.

Those who are serving the government and manipulating the labors of workers, peasants and the poor etc are resisted by the heroic Matigari. All these issues depicted in the story through characters' speech. The following extracts can be taken as an example:

“He had made up his mind. He would first go in search of his people; at least first find out where they lived ,what they ate and drank and what they wore...I am looking for my people so that we may go home together; I am looking for my people my daughters, my sons, my in-laws, my wives...But would you recognize them?” the Boy Asked Matigari. Matigari responds: “They look like you, like the others. You look as if you all came from the same womb, same mother, and same father” (P.15). ‘Justice seeking truth...yes, true justice is mightier than sword” (Ibid:P.62).

Here, Matigari is searching for his people, real justice and unity or oneness. He doesn't mean a single family when he says that 'I am looking for my people, my daughters' in the expressions. Matigari is looking for his people fearlessly. He is represented as a father of the whole people in the country. Ngũgĩ's fiction remains a quest of identity emphasizing the fact that decolonization is a psychological process, advocating freedom rather than geographical or political freedom. Ngũgĩ's call for Pan-Africanism is firmly rooted in his vision of home and homecoming. The author portrays identity as it is the significant feature in post-colonial era. In *Matigari* novel, home becomes a trope- a desire of return: “He tried to visualize his home. In his mind's eye he could see the hedges and the rich fields so clearly. Just another climb, the final climb, and then he would be home his home on the top of the hill” (p.2). But the possibility of Matigari's homecoming is threatened by the marks of neo-colonial oppression and exploitation visible everywhere he visits. Home and house are represented as a symbol of the country, Kenya. After a long period of struggle with the foreign settlers who are manipulating the country in the form of neo-colonialism, Matigari attempt and call his people to enter the house symbolized as the country.

The following extract demonstrates:

‘Come let's go to the House, and I will show all the nooks and crannies of my house and take you round all the rooms of this house for which I've suffered so. Come my people one and all, let's enter the house together for my heart has neither envy nor selfishness , yes, come all and let us light fire in the house together. Let's share the food together! Sing joyfully together! (P.51).

By implication, the author suggests that togetherness or unity is the fundamental form of resistance against neo-colonialism. He also suggests a sense of concern and responsibility for

others. He explicitly informs to the reader the need of unity or sense of nationality .fairness, kindness, togetherness is vividly presented in the story. In doing so, he stands to search for his identity, truth and justice for everybody in the society. Therefore, resistance against cultural denigration, the conscious and unconscious oppression of indigenous personality and culture, the racial superiority, is mandatory as suggested in the story via characters action and thought. By implication searching for identity, decolonizing culture, resistance issues are characterized as post-colonial phenomena. Searching for place and the issue of displacement are also issues of the post-colonial concern.the issue of homelessness and the struggle for freedom is also the issue of motherism. It is here that the special post-colonial search of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place.

CHAPTER FIVE

Resistance in Anthills of the Savannah

5.0. Introduction

This chapter analyses the relationship that exists between the post-colonial feminism resistance and post-colonial motherism because of its features and principles. In addition, the chapter looks at how women in the post-colonial era strongly resist both patriarchal and political dominations. Thus, from post-colonial motherism perspectives, the strong resistance of against the neo-colonial system has been depicted through psycho active intellectual characters' struggle in Anthills of the Savannah.

5.1. Synopsis

Set in the fictitious West African country of Kangan, *Anthills of the Savannah* opens with a meeting of the regime's president and his Cabinet. The government has been in place for two years, since a coup overthrew the former dictator. Three men, friends since childhood, have assumed important positions in the new system. Sam is the president, Chris Oriko is the Commissioner of Information, and Ikem Osodi is the editor of the government controlled newspaper, the *National Gazette*. Ikem is an intellectual and a poet who is very outspoken about the need to reform the government. Chris acts as a mediator between Ikem and Sam. Sam has become a leader without regard for his people, seeking only to acquire more power for himself by any means necessary. Chris and Ikem realize that Sam is rapidly becoming a dictator. They helped get him appointed to the position, even encouraging him when he felt that his military background was inadequate preparation for a position of such importance.

Now, Chris and Ikem regret their previous support of their friend and seek to control Sam in their own ways. Meanwhile, Sam's obsession with power has made him paranoid and temperamental. When Sam decides he wants to be elected "President-for-Life," a national referendum is called but the region of Abazon refuses to participate. Sam in turn denies the region access to water despite a drought, expecting that without water or food the people will give in. When delegates from Abazon arrive at the capital on a mission for mercy, Sam suspects that they are actually planning an insurrection.

In fact, his fear leads him to believe that the insurrection is being assisted by someone close to him. Although Chris is aware of how dangerous Sam is becoming, he believes that by staying in his government position, he can serve his country. Meanwhile, Ikem's editorials are becoming more radical, and Chris tries to convince him to tone them down. Emmanuel, Abdul, and Adamma return to Bassa to tell Beatrice and the others what has happened. Although grief-stricken, Beatrice hosts a naming ceremony for Ikem's baby girl, born after his murder. Men traditionally perform the ceremony, but Beatrice fulfills this role, naming the child Amaechina, a boy's name that means "May the Path Never Close." Regarding women's struggle in *Anthills of the Savannah*, one can understand that they had made great strides in asserting their relevance in and value to society.

5.2. Healing Humanity and Gender equality

Post-colonial motherism is used as a means of healing humanity and gender equality as portrayed in the story. Achebe, in *Anthills of the Savannah* is not only interested in representing women as victims of an oppressive male dominated society; rather his work also demonstrates that women should be able to fight for their dignity and independence, and should not suffer in resigned silence. For instance, through one of the major character, Beatrice, Achebe presents the rise of new Nigerian women who are truly as active as men. *Anthills of the Savannah* to bring into focus on the shifting of the canon through Achebe's depiction of female characters. Individual freedom and the safety of the society are addressed through the depiction of strong female characters. There is a discernible change in the depiction of Achebe's female portraiture.

In *Anthills of the Savannah*, Beatrice is, most often, referred to as a very intelligent, assertive and charitable woman. Beatrice, the Western educated lady, who had her education from London University, gets a decent role as Senior Assistant Secretary in the Ministry of Finance. In spite of her gender, Achebe gives her a high esteem status role and education though she belongs to the hybrid class of intellectuals. Beatrice seems to be a role model or an embodiment of successful women on whose sensibility the destiny of the entire nation is hinged. The revolutionary movement is led by Beatrice after deaths of Ikem and Chris. She seems to be a new hope 'to appease an embittered history' (AOS: 211). The struggle of the three people like Ikem, Chris and Beatrice throw the light on the bitterness of the political power. Achebe's *Anthills of the*

Savannah is often noted for portraying strong, believable female characters. In the midst of political strife and injustice, the women maintain a connection with their heritage and culture, and stand for moral strength and sensitivity. *Anthills of the Savannah* tells the story of human struggle to survive in an unfavorable and difficult environment. In post-colonial period of African literature writers draw psycho active intellectual characters as reflected below.

'One day ,realizing Elewas 's devastation and crying Beatrice said,' The only thing we fit do now is to be strong so that when the fight come , we fit fight am proper. Wipe your eye. No worry. Good day'. (Anthills, P.175)

So, the tone of her speech is very different from the female characters in Achebe's earlier novels. In the author's earlier novels women are represented in the novels as weak and defenseless unlike the present one. She becomes optimistic and resistant in her tone. Beatrice dares to resist against Sam who sit in the centre of power and ignores the native people and care little to provide the basic needs like water supply by closing the pipes to Abazon. Sam is taking revenge against the Abazonians as they voted against him to become the President for Life. Sam is portrayed as a military officer rather than a civil leader in the novel who governs the country without any checks and balances. Besides, to pay homage to the martyred Ikem, He becomes an integral part of the masses in Abazon. He is also shot dead by the soldiers while saving the young nurse, Adamma, who was travelling with him from Bassa. His endeavor is symbolic in the context of the resistance of male power in Nigeira in the neo-colonial period. The movement is led by Beatrice after deaths of Ikem and Chris. She seems to be a new hope 'to appease an embittered history' (Ibid: 211).

Motherism protects and seeks gender complementarity in a certain society. It is not only talks about motherhood or motherland rather it also demands or heals the women's right from any form of domination. Through the portrayal of Beatrice, Achebe shows the presence of strong women who will be a part of Africa's transformation process.

In reserve until the ultimate crisis arrives and the waist is broken and hung over the fire, and the palm bears the fruit at the tail of its leaf. Then as the world crashes around man's ears, woman in her supremacy will descend and sweep the shards. (98).

Not only Achebe but also Ngũgĩ portrays female characters as strong and psycho active intellectual and motherist who resist social, political and economic domination or unfair treatment in the society in their literary works. In *Anthills of the Savannah*, the author portrays the women's voice new and revolutionary against any domination.

The features of post-colonial feminism as a form of resistance have unique features from post-colonial perspectives which are presented in this study. One of the most important features of post-colonial feminism is Motherism which has its own new principles of gender equality. The principles of re-ordering, re-structuring gender roles, equality, love tolerance are portrayed in *Anthills of the Savannah*. Motherism emphasizes not only gender equality but it also advocates the value of men's role in women's struggle for equality. It is to mean that motherism doesn't marginalize the role of men in struggling for justice to women's right. Although the portrayals of characters in the works of African writers of prose reveals a preference for male characters as protagonists, there has been a change as shown in this selected novel in which female heroism are portrayed as strong and active intellectuals. Patriarchal views of women as nothing but producers of children was the issue of feminism. However, motherism advocates the gender equality by decentering the two extremes (masculine and Feminine) as reflected in this study.

Acholonu (1995) called writers who express solidarity with the women as Motherists. This is clearly seen in the depiction of characters in *Anthills of the Savannah*. According to Beatrice Ikem has "the most profound respect for three kinds of women: peasants, market women and intellectual women" (92). In *Anthills of the Savannah*, the author depicted the major characters, mainly Beatrice as a strong woman who demands gender equality and fairness in the society. The African women are reflected in the post-colonial period with certain challenges to resist the marginalization in relation to their social, economic and ideological rights. Achebe tries to present the available avenues for women to uplift their identity through moral strength in compare to the colonial feminine practices, which kept them subordinated in respect of all the rights.

Thus, the author has done a shift from portraying characters as submissive to resistance. Ikem makes an eloquent speech that:

The women are, of course, the biggest single group of oppressed people in the world and, if we are to believe the Book of Genesis, the very oldest. But there are not the only ones. There are others-rural peasants in every land, the urban poor in industrialized countries... (P.90).

Therefore, it seems that Ikem has profound Knowledge of and deep sympathy for women and other lower class people. By implication the author depicted his character to show that both men and women play a great role in bringing gender equality, freedom and justice in the society. Thus, it is this point which has been addressed by Acholonu in her book of Motherism. The author discourages both patriarchal and Matriarchal extremes. In other words, the author advocates gender equality.

Achebe expresses Beatrice's free independent spirit as a highly qualified modern woman in many places. She needs to be free from the pressure of male-domination is clear when she says:

That every woman wants a man to complete her is a piece of male chauvinist bullshit I had completely rejected before I knew there was anything like Women's Lib. You often hear our people say: But that's something you picked up in England. Absolute rubbish! There was enough male chauvinism in my father's house to last me seven reincarnations! (P.81).

These words of a highly educated working woman are nothing like the words of women characters of Achebe's earlier novels that also undergo humiliation and face hurdles in a male-dominated society. Furthermore, her point indicates that women's liberation is not a concept derived from the West, but that it is a global concept, emphasizing that while women's struggles became more solidified as a result of colonialism, they existed prior to it. Kangan's struggles cannot be solved through a Western answer, since not only is the West culturally different from Kangan, but it has not experienced the same turmoil brought on by colonialism; therefore, its solutions cannot resolve the issues colonialism perpetuated in Kangan.

Anthills of the Savannah is often noted for portraying strong, believable female characters. In the midst of political strife and injustice, the women maintain a Connection with their heritage and culture, and stand for moral strength and sensitivity. Ikem converses with Beatrice about his newfound respect for the position and relevance of women in contemporary society. He explains that women are the most oppressed group of people worldwide and that they must be respected

as important to the future of a nation. Moreover, Motherism has been used as a means of political Resistance in Achebe's *Anthills of the Savannah*.

Motherism also denotes mothers' political role though they accept motherhood by nature and nurture. Through psycho active intellectual characters, women are portrayed and reflected as strong and intellectual people. Therefore, there is a shift from submissive to resistance in characters action as it is depicted in post-colonial novels.

Thus, these selected novels of the post-colonial period are characterized by representing females by characters of strong political and philosophical stands. In *Anthills of the Savannah*, Beatrice is this sort of character. She is politically active and stands for fairness. After Ikem's death, Chris was the second person to be murdered by the policemen. But he escaped, and parked himself in various hideouts. This time, Beatrice played her great role as intelligence against the policemen who restlessly were searching Chris even in the roofs. Regardless of Chris' advice to save her from the hands of the brutal police force, she continued sniffing information, and dialing and updating him.

Beyond her domestic works of intelligence, she decided to openly struggle against the blood-suckers. This is what mothers do when they treat their children to be strong enough in every day's activities. Philosophically, she questioned the indigenous culture which unreasonably erased the role of mother in naming her child.

Beatrice, the protagonist character through her insightful thinking realizes the importance of establishing 'vital inner links with the poor and dispossessed.' Beatrice reforms the society around what it is, its core or reality; not around an intellectual abstraction (*Anthills*,P.100). She works for the betterment of the society with a remarkably womanist stance. Her object envisages unequivocally the survival and wholeness of entire people, male and female.

Therefore, the cooperation of both sexes and humanist activity depicted in the novel is the concern of motherism. Motherism is meant to empower the African woman as mothers by valuing and praising motherhood. Motherhood and marriage are upheld as positions of status for women in African culture and as a result women are socialized to value such attributes.

At the end of the novel, the naming ceremony takes place for Elewa's infant girl. Although men traditionally name children, Beatrice does so in this case. In this scene, Achebe portrays women as the keepers of tradition, even if tradition must be altered to accommodate modern life. To support my argument, I have taken the following extract:

What does a man know about a child anyway that he should?

Presume to give it a name... Nothing except that his wife told

him he is the father (Ibid: 222).

...Exactly. So I think our tradition is faulty there. It is really safest to ask the mother what her child is or means or should be called. So Elewa should really be holding Ama and telling us what she is. (AOS: 213).

It is significant that, at the naming ceremony of Ikem and Elewa's baby, Beatrice does the naming, even though that role is traditionally fulfilled by a man. She opposes the African tradition – the naming of the child only by the father: "...it is really safest to ask the mother what her child should be called" (P.206). This breaking with tradition suggests a new beginning, ignoring the Western tradition, and African as well. Beatrice serves as a passion and inspiration to men around her with her urge for new culture. Achebe's female character rises above the oppressive patriarchy in order to dismiss male superiority.

Even more significantly, she gives the girl child a boy's name, "Amaechina", which means "May the Path Never Close". She is referred to as "Everybody's life!" with a unified "Isé," (or "Amen") signifying the shared future responsibility. This baptism is both in keeping with, and a break from tradition:

"This baby has already received its name. She is called Amaechina."

The old people were visibly stunned. The man recovered first and asked: "Who gave her the name?"

"All of us here," said Beatrice.

"All of you here," repeated the old man. "All of you are her father?"

"Yes, and mother." (P.209)

The content of the above extract converges to the re-establishment of the African women's rights. This breaking with custom proposes a fresh start, a subverting of Western convention, as well as African too. Beatrice drives the change, driving the others to adjust with what is available. Achebe seems to have seen the deficiency of his past feelings, understanding the requirement for women pronounce their own particular place in African culture, in the event that it is ever to recuperate itself and advance onwards.

The naming ceremony to a child should not be done by male only rather women are closest to their children than men. Therefore, by implication the traditional naming ceremony was unfair since only men participate in naming a child in the society. It is this kind of unbalanced action which is criticized by Acholonu in motherism prospective. Motherism reflects that social roles must not be man-made only. For instance, rearing a child, and naming a child, caring to children are some of the social role practiced by women. This shows that women show high subjectivity and concern to their children and to their society as it is reflected in the selected novel.

Through Beatrice, Achebe strives to affirm the moral strength and intellectual integrity of African women especially since the social conditions which have kept women down in the past era are now largely absent. The naming ritual in African cultural scenario is performed by male representatives especially the father of the child previously; however, it is now almost changed as reflected in the novel. The naming ceremony of Elewa's child symbolizes the new order, a change in the cultural system. In line with this point, motherism advocates the reordering and restructuring of gender role in Africa. Optimistically, Achebe's newly envisioned female's roles are to be expanded, articulated and secured by women themselves, and the modern African woman is doing just that. Therefore, Beatrice represents the true spirit and heart of the new woman with new roles in the scheme of things. Beatrice's character plays many roles, providing her with agency, rather than simply labels. She is a metaphorical griot, goddess, prophetess, and priestess, parts that all work together to shape her political philosophy, which reshapes tradition. Such dismantling of tradition through change is most evident in the naming ceremony, where Beatrice's home is the scene of a respectful transformation of customary practices in the novel.

In this ceremony, which occurs at the end of the novel, Beatrice functions as a griot in the role of ceremony participant,

“Beatrice had decided on a sudden inspiration to hold a naming ceremony in her flat for Elewa’s baby-girl. Beatrice had asked the same handful of friends who had kept together around her like stragglers of a massacred army” (PP.201, 202).

As Elewa, Ikem’s lover, symbolically whispers into Beatrice’s ear in such a ceremony the mother will whisper the baby’s name into the griot’s ear and the griot will call the group together to begin the ritual Beatrice, “...called the little assembly to order and proceeded to improvise a ritual” (206). The ritual continues with Beatrice announcing the name of the child and evoking the memory of Ikem, Beatrice’s close friend and fellow activist who is murdered by government officials: “But the man who should have done it today is absent . . . The man is not here although I know he is floating around us now, watching with that small-boy smile of his” (207). Here, Beatrice alters custom to create a new and embrative environment which distributes power among men and women because it places Beatrice in a powerful and customary position typically led by a revered male member of the community.

Beatrice’s symbolic role of griot works to support the variation on pre-colonial traditions that makes up her politics. By breaking away from custom and naming the baby herself rather than waiting for Elewa’s uncle to do so, Beatrice enacts a necessary change, one acknowledged even by Elewa’s uncle who represents a more traditional generation in the novel.

In addition to this, the child is a girl, yet Beatrice gives her a boy’s name, “Amaechina”. While Elewa’s uncle agrees with this act, her mother, a woman falling into what the novel portrays as a customary post-colonial feminine role and someone who would likely benefit from this adjustment, remains appalled by their wandering from custom: “Elewa’s poor mother was left high and dry carrying the anger of outraged custom” (207). While Elewa’s mother is representative of a woman’s place in a damaged tradition, the young people who are brought together because of Beatrice signify an altering of the old ways. They continue on with the ritual, ultimately overcoming Elewa’s mother’s disdain. It is evident here that change is a slow and

continual process which needs people like Beatrice to enact it. By conducting the ceremony without the ritual's required male presence, Beatrice ensures that traditional customs will endure, but with progressive adjustments.

The ceremony demonstrates the necessity of reworking tradition, as found when the old uncle states,

"I am laughing because in you young people our world has met its match. Yes! You have put the world where it should sit . . . you people gather in this whiteman house and give the girl a boy's name ... That is how to handle the world" (210).

The uncle's notable use of the phrase "white man house" is indicative of Kangan's post-colonial status and his mention of the girl receiving a boy's name points to a revolution in existing gender inequalities.

By placing the Kangan traditional ceremony in what is viewed as a "whiteman's" house, Beatrice regains ownership of what was perceived as colonial territory; therefore, the house can come to represent a taking back of the once colonially devastated Kangan by means of tradition in order to better it. Through altering the custom and positioning it within previously colonized territory, this group of young people, led by Beatrice and representative of change, begin to shape a future that values all of Kangan's members.

Instead of remaining in inert despair as he is at the novel's beginning, Chris struggles to assist Ikem by warning him about the gravity of the situation they are in, asking him to remain silent for a time in his public reproaches of the government for his own safety. Later, he acts bravely against a government official by saving Adamma, a young nursing student, from being raped:

Chris bounded forward and held the man's hand and ordered him to release the girl at once . . . The other said nothing more. He unslung his gun, cocked it, narrowed his eyes while confused voices went up all around some asking Chris to run, others the policeman to put the gun away. Chris stood his ground looking straight into the man's face, daring him to shoot. And he did, point-blank into the chest presented to him. (199).

Chris's death is ordained to support Beatrice's cause. Through a discussion of Chris's final message, Beatrice shares with her diverse group of listeners that their final pledge is to promote a

shared tradition, kinship, and cooperation. Here, the author advocates even male are standing in favor of women by protecting them from being oppressed.

5.4. Mother as a source of Inspiration

Here comes what Ikem discoursed to Beatrice:

*Meanwhile our ancestors out here, unaware of the New Testament were working out independently a parallel subterfuge of their own. Nneka, they said. **Mother is supreme.** Let us keep her in reserve until the ultimate crisis arrives and the waist is broken and hung over the fire, and the palm bears its fruit at the tail of its leaf. Then, as the world crashes around men's ears, woman in her supremacy will descend and sweep the shrubs together (P. 98).*

The author, in the above extract shows that Mother as the savior and source of relief in time of diversity. She is also named as the 'supreme' which is the same as the central theme of women in the Old Testament. From the characters in the text, Beatrice is the one who heard the voice of the people who are in need of help. She stood on the side of Ikem and Chris to play her role in their struggle and resistance against the military Junta. The second important part of motherism is the motherland. Beatrice represents the anthill that can survive unfavorable conditions. She emerges as the human link between the past and the present paving the way for the future.

Surviving the deaths of Chris and Ikem, Beatrice is the storyteller, the anthill, who connects her traditional past with the modern present. Acknowledging the memory of those who have gone before, she evolves as the harbinger of a hopeful future. In her avatar of the new woman, Beatrice personifies the 'anthills' of the title surviving in the harshest condition of her nation. Simon Gikandi observes: "Indeed, one could argue that Achebe intends Beatrice to be the proverbial anthill that survives to tell the tale of the drought, the ultimate witness to the tragic drama of the nation." (P.147) According to Acholonu, the concept of motherism is derived from the 'Big Mother Continent Africa' which is the symbol of human characters as to her. Achebe, therefore, included this concept of mother Africa through his fictional Kangan.

By implication, dealing this kind of issue and conducting such a research may lead even our people to go hand in hand with our mothers and to bring attitude changes and solidarity for them in Africa, at large and in any country in particular. Both women's subjectivity and the presence

of psycho active characters in the post-colonial novels is the major and dominant feature of this study.

The study also discovered that women's exposure and level of education is also one of the motivating factors of women to take up powerful positions in the two novels. For example in *Anthills of the Savannah* (1987), Beatrice's high interest in politics is lodged into her level of education and exposure. Beatrice is therefore a representation of educated modern African women who are socially and politically conscious.

Moreover, Women's active involvement in resistance has become a significant aspect of writings in various forms against oppression, and neo-colonialism. This trend of post-colonial resistance is vibrant in African Anglophone novels as portrayed through characters' speech and action in the novel. As reflected in the novel; the traditional African society is a patriarchal society which is characterized by current and historic unequal power relations between women and men where women are systematically disadvantaged, subdued and oppressed. However, to struggle against such patriarchal domination, implementing the principles of various African feminism variant is very important. Strong and educated characters like Beatrice could be taken as a model and source of inspiration in the reality of women's resistance against any form of domination.

5.5. Resistance against Western Hegemony

Additional marks of Sam's reverence for Western colonialist values that contribute to his poor leadership are displayed by his desire to appease English schoolmasters, his emulation of and reverence for previous imperialistic Kangan leaders, and when he rebukes Beatrice's efforts to advise him as she expresses her aversion for the disrespectful, casual demeanor the American journalist has used with Kangan's leaders:

“If I went to America today, to Washington D.C., would I could I, walk into a White House private dinner and take the American president hostage? And his Defence Chief and his Director of CIA?’ ‘Oh don't be such a racist, Beatrice. I am surprised at you. A girl of your education!’” (74).

Her interaction with Sam enables Beatrice to observe his disconnect from Kangan's culture as he admires Western views. Beatrice then becomes a force that opposes not only the novel's government, but also its dictator and Westernized values. During His Excellency's dinner party,

Beatrice additionally acknowledges her own embarrassment that she is invited to the dinner because of her education and position within the government. She recognizes that she is there as an emblematic African woman, meant to serve the American with a female's perspective on Kangan's state-of-affairs. Sam, Ikem, Chris and Beatrice are educated in British schools modelled their lives and beliefs on the European British lifestyle. Both Chris and Ikem return to Kangan after their education in U.K. with the hope to build the nation and keep a vibrant nation in the democratic sphere. Sam, His Excellency is admired by the European culture, so he seems unable to understand the issues of the peasants related to their lives. The traditional cultural patterns are dislocated in Kangan, especially with the elite class. The European influence is seen in the life-style of Sam. The narrator says, "He was fascinated by the customs of the English, especially their well-to-do classes and enjoyed playing at their foibles" (AOS: 46). It's a kind of dislocation of the traditional culture of the Nigerian people. In *Anthills* Achebe tries to awaken the true sense of African cultural values and nationalism in the people of his country. Most of the people of Africa after the European subjugation transformed themselves to the enchanting and sophisticated modern Western culture. Sam, His Excellency of Kangan is an embodiment of Western values and culture who behaves like a typical European. On the contrary, Beatrice starts realizing the value of her original culture. Beatrice realizes her own cultural roots, her African cultural tradition, its myth, proverbs, legends, practices, dress code, food habits and values and ideologies of her own society which her ancestors preserved and cultivated over the ages. Beatrice realises that it is her moral duty and gratitude to guard the pristine culture of hers and she recollects it as:

"So, two whole generations before the likes of me could take a first class degree in English, there were already barely literate carpenters and artisans of British rule hacking away in the archetypal jungle and subverting the very sounds and legends of daybreak to make straight my way." (AS 104).

After this realization, she reflects on this situation and the state of her country through what she has experienced. Beatrice is referring to an African man who is seduced by a Western woman – an experience that is shared to illustrate the danger and false lure of the West:

The first time it happened I was a student in England . . . After two dances with the white girl, Guy went completely beserk . . . So I was locked in combat again with Desdemona, this time itinerant and, worse still, not over some useless black trash in England but the sacred symbol of my nation's pride . . .” (73, 74)

These images work metaphorically to suggest that Beatrice, who represents Kangan's ideal future, must compete for Sam, who serves as a symbol of Kangan's current social and political system, against the American journalist, who is representative of seductive Western political and social values. Achebe is careful to contrast Beatrice's modern political methods not only from Sam's colonialist tactics, but also her democratic approach from that of a strictly Western dominated democracy. Beatrice's solution is a Kangan solution, not a Western one. While many of Beatrice's ideals are similar to those found in an idealistic democracy, these ideals are also evident in the novel's portrayal of tribal policies, making the point that democracy is not merely a Western concept.

In *Anthills of the Savannah*, Achebe is presenting women as the solution to Nigeria's leadership problem. Achebe's progress regarding Beatrice's character, I contend that Achebe is not presenting Beatrice as the solution, but that he is instead offering a solution by developing her character to create a space for the voices and perspectives of all citizens, regardless of gender and class. If given a voice in the political sphere, women would then create a place that allows others to be part of the solution he offers: a stable Nigerian specific democracy and social system that values the betterment of all its people and it is Beatrice's adaptation of traditional culture which serves as an example of how to achieve this solution. Achebe's solution to Kangan's leadership problem involves the activity of women and the presence of tradition as a solution, but a solution that must be reformed to include all people, regardless of gender.

Moreover, the western hegemony and culturally hybridity are depicted in the novel through characters' speech. Male characters also faced challenges due to the presence of western hegemony.

The European influence creates dilemma among the intellectuals like Ikem, who is trapped between the alienation from the social situations and expansion of his ideas for the purpose of the underprivileged people of his country. His puzzled state of mind is revealed by the novelist as an instance of the power of hybridity in the cultural patterns of the Nigerian people. Ikem states;

“What about renouncing my own experience, needs and knowledge? But could I? And should I? I could renounce needs perhaps, but experience and knowledge, how? There seems no way I can become like the poor except by faking. What I know, I know for good or ill. So for good or ill I shall remain myself, but with this deliberate readiness now to help, and be helped. Like those complex, multivalent atoms in Biochemistry books I have arms that reach out in all directions--a helping hand, a hand signalling for help. With one I shall touch the earth and leave another free to wave to the skies” (AOS: 136).

It symbolizes the crisis of the selection of the cultural patterns for the appropriate execution of his ideology for the well-being of the society. As far as the cultural issues are concerned and the hybridity during the postcolonial period, there is a close exploration of the realistic mindsets of the intellectuals in terms of their association with the traditional community, being influenced by the Westernization.

Achebe also depicts the notion of motherland as a positive aspect in the story. The narrator in this novel lectures readers to take care of the motherland, and warns that the fate of those people who carelessly wander will be awful. Worst of all, they will be snatched their land and all their possession by others. The narrator supports his ideas by the following story:

And by way of comment, the voice of legend adds that a man who deserts his town and shrine- house, which turns his face resolutely away from a mat shelter in the wilderness where his mother lies and cannot, rise again or his wife or child must carry death in his eyes. Such was the man and such his remnant fellows who one night set upon the sleeping inhabitants of tiny village of Ose and wiped them out and drunk brown water in their wells and took their land and renamed it Abazon (P, 32).

In here, the motherland is strongly associated with the innocent people like mother, wife, and child. These human elements friendly and do have a strong attachment with the land. In addition, the shrine-house symbolizes the blessed motherland which safely embraces her children.

5.7. Strategies of Language Appropriation

The third important concept of motherism is about encouraging the use mother tongue. This is made into two ways: one is by directly using the language in texts whereas the other is using the English Language by applying the local syntactic structure. For the former, children's song during rainy time is presented without translation as "ogwogwommilitakumeiayolo".

An example for the second is what Chris answered to the countrymen saying, "Na so I see-o. I no know before today say to pass for small man you need to go special college." The speaker of this statement is a very educated man serving his country Kangan as a commissioner for information, and is a very fluent speaker of the English language. Therefore, the use of this kind of difficult accent is intentionally made to achieve his mission of encouraging the use of the mother tongue. In line with the language politics, here Achebe also draws the resistance of colonial language by making English Africanize.

Most of the dialogue of the ordinary people of Kangan is written in the dialect of Pidgin English. The unusual grammar and unfamiliar words of this dialect can be difficult for Western readers, but its inclusion gives the novel a strong sense of realism. In addition, it is easy to identify a character's level of education or social standing based on his or her manner of speech.

Anthills imagines the Western cultural supremacy of the native elite in a negative and prerogative manner. Professor Okong, a member of Sam's cabinet is an ardent follower of Standard English. Sam's aversion to ethnic proverbs and aphorisms of his culture, which are frequently quoted by Professor Okong in his conversations as " I don't quite get you, Professor, please cut out the proverbs, if you don't mind."(p. 19) Here Sam's transformation becomes complete where he fully adapted to the Western culture imbibing Western values, practices and the overall philosophy of life becomes a secular person. In Anthills, Pidgin has become the legitimate language of the common people while Standard English represents the language of the elite class of Nigeria.

Chris, Beatrice, and Ikem are sympathetic as characters, as they are able to interact with common people by speaking Pidgin English and with powerful political figures by speaking British English. Rather than distance themselves from the ordinary citizen, as Sam does. Chris,

Beatrice, and Ikem routinely abandon their British English in favor of being able to communicate in a meaningful way.

Achebe's use of English is a proof of how he has manipulated it to serve his purpose. His well-chosen words stand not only for his expert handling of the language but also his claim to submit it to his kind of use. Use of Ibo Words and Expressions: Achebe's linguistic strategy is again visible in the way he incorporates numerous Ibo terms in his novels and renders Ibo style of speaking through English. That way he brings the two languages in equal position.

Achebe not only reflects the strategies of appropriation using Translated words and substitutions but also he depicts how characters stand in favor of their traditional culture against western hegemony. While Beatrice obtains a first-class degree in English from the University of London and she is raised in a Westernized Christian compound, she prefers the traditions of her ancestors. An example of this is found in her preference of what she refers to as her "hymn of thanksgiving" over her father's "family prayers," which are Christian, and thus Western influenced. Her bond to this hymn, or music of the rain which she describes as the word "uwat'uwa! uwa-t'uwa! uwa-t'uwa! uwa-t'uwa! uwa-t'uwa! uwa-t'uwa!" and its definition, "a world inside a world, without end" (P.77- 78), display the many influences that exist around her. While her entire life is immersed in Western culture, she is able to find a connection to her native heritage and she favors it over the more prevalent Western influences.

In *Anthills of the Savannah*, Achebe brings Ibo terms into the narrative through the use of Ibo traditional names of characters which is highly meaningful. Achebe presents two characters endowed with traditional names Beatrice and the daughter of Ikem and Elewa. Beatrice had been given another name at her baptism, "Nwanyibuife" meaning "A female is also something." While her parents had desperately prayed for a boy child, Beatrice was born as the fifth daughter to her father's utter dismay. The name has a negative connotation; it is a praise name but in a defeatist form by trying to establish the importance of a female in a male-dominated society. But Achebe shows that a woman even in the 'something' status is important by portraying Beatrice as the daughter of Idemili, the goddess of water and fertility and by getting her play a crucial role in the story of Kangan.

Achebe shows that Beatrice's role is more important than the male protagonists because she not only undergoes the crisis of her country along with the men but also proves her lineage by respecting Elewa's pregnancy and keeping Elewa under her protection so that the country can move to its future with hope. Thus, Beatrice proves that she is not just 'something'.

The name of Elewa's baby girl expresses Achebe's hope for the future. While, in the traditional society, the father names the child, Beatrice goes against the custom by naming the baby girl. She also acts as the guide to the future by christening the girl with a masculine name and thus combining both male and female powers for the future of the country. She names the baby "AMAECHINA: May-the-path-never-close" symbolizing the open and free communication between all the people of the society, male and female, rich and poor, powerful and powerless.

Achebe has adopted these levels of language in his *Anthills of the Savannah*. These are the conventional English spoken by the educated elites, pidgin perceived to be used by the down-trodden and transliteration used by the rural folk aim at preserving the culture of Africa. The rural folk see no other way of expressing their experiences if translation is to be used.

It is evidently clear that the impeccable English used by the cabinet and the educated elites portrays that Achebe is in control of the language and this goes a long way to defend any misconception about Achebe's knowledge of the language. Besides, he appropriates the language to more or less nearer the dream of African literature written in African languages. There is none like the pidgin he employs through the down-trodden such as the taxi drivers, the market women, the truck pushers and the like who represent the common in Lagos street.

This vulgarization of the language is seen in the conversation between the police superintendent and his subordinate.

"Nonsense police, you think na so we do am?"

Come reach superintendent?"

You pass standard six self?"

Also, another scene depicted is that of the taxi drivers who visited Ikem to apologize for their rude behavior on the road. This visit also wisps up the power in Ikem to criticize the government the more because he knows he has support from the masses who are the down-trodden that he fights for. The following conversation is between Elewa and the taxi drivers shows some representation of the appropriation.

“Na him this oga take him pen write, write, write stay City Council they

So wetin you come do here again?

Make unosidon.”

We just come salute am.”

Though this language is extensively used by the common man in the street of Lagos we sometimes see the educated elites condescending to speak it. This shows that the pidgin represents African language that is why both the down-trodden and the educated elites use it. It is also worth mentioning that the untranslated words are either kinship terms or cultural items. It is the deliberate use of untranslated terms is an attempt to show the cultural value of the indigenous languages.

5.8. Post-colonial Women’s Role for Justice

The study explores that how the author portrays strong and heroine character like Beatrice who is continuously resisting against unfair actions practiced on her society as depicted in the story. As depicted in the story repeatedly on different episodes, Beatrice seeks for freedom, equality, justice and political prosperity to be practiced in her society. She stands for womens’ right and equal treatment in both political and social activities as shown in the story. In the story, speaking through his alter ego Ikem, a journalist and writer, Achebe brings women to the center of interest when he acknowledges that the malaise the African party is going through results from excluding women from the scheme of things. Beatrice, herself, rationalizes that: “It is not enough that women should be the court of last resort because the last resort is a damn sight too far and too

late!” (P. 92). Through Beatrice, Achebe is trying to demonstrate that what used to be system no longer is, and that women have proved to be capable intellectually, economically and politically.

Thanks to education, women have now widened their horizons. For example, Beatrice is not only well-educated with an Honors degree (she is the only person with such kind of a qualification in her community), but she also rises to the position of secretary which was rare for women to hold such position in her society.

Thus, in the majority of the situations in which Beatrice is involved, she is the main agent of the processes, thereby projecting her as an active character. The Situation which probably reflects the prominence that Achebe consciously gives to projecting the new role and status of the woman in the post-colonial African society.

The significant female characters of the novel are educated individuals. When we compare these figures with those in *Things Fall Apart*, they any means are people of different world. All, Beatrice, Elewa, and Adamma are unmarried and are free from the dominance of husbands. Beatrice is a graduate from Queen’s College and London University; Adamma a nurse student, and Elewa a half –literate sale-girl working in a shop owned by an Indian man. All these ladies do not have a problem with what to eat but in what way their country is to be led.

When the policemen went to Beatrice’s home to look for Chris, what they found were a pile of books and papers. But what the searchers expected to get were either Chris or hidden weapons; they got no sign of them. Instead, they visited the books that the ladies were reading and the sheet of papers on which they were writing.

The female characters are unmarried educated individuals who support themselves economically. Even during those worst days, Elewa and Adamma were in Beatrice’s home being visited by Emmanuel and Abdul. These male figures did not do any significant thing to them beyond the regular visits. Economic independence which is a challenge to females in the traditional African societies is no more a challenge to the strong Post-Colonial mothers. So, by implication teaching a mother symbolizes teaching the children, the family, and the society as a whole. Throughout the text, there is no either material or financial support offered to Elewa by

Ikem, to Beatrice by Chris, and to Adamma by Emmanuel. This clearly shows their economic independence.

The other essential point is females' social role in the post-colonial Africa. Achebe has treated this very differently from his first novel. Okonkwo's two wives did nothing when his third wife was tortured by himself during the week of peace. His first wife also said nothing when her beloved Ikemefuna was taken to death. But in this novel, the role of Beatrice in social life is very significant.

Once when Chris and Ikem bitterly quarreled, Beatrice successfully settled the situation and led them to a common front against their common enemy, Sam.

To Ikem, she said, "Well, I still think that if you and Chris had listened to me and stopped your running battles as you call them early enough, he would not now trying to disgrace you," (p.147).

In this speech, Beatrice has achieved two things: one is renewing the friendship between Ikem and Chris, and the other is uniting them to tackle Sam. In addition this, Beatrice played a significant role in consoling Elewa when she was crying because of her grief after Ikem's death. She used to embrace her and tap her waists if she were a baby. Generally, the socio-economic role of post-colonial mothers is very crucial no less than that of men. The Economic domination also affects the masses in the story. Therefore, more perspectives on the pain and suffering of the masses brought by neo-colonial elitism have been presented by Achebe (1987), who also laments the attitudes of the post-colonial African leaders. To him, the post-colonial leaders behave like a hungry lion rescued from a trap that later turns out to eat the one who has rescued it. Achebe characterizes the post-colonial elite leaders as "ash mouthed paupers five years ago, but who have become near-millionaires under our very eyes" (Achebe, 1987, p. 96). This can be a critical observation by the late Achebe with regards to the analysis of Ngũgĩ's work on neo-colonial elitism. The author in *Anthills* reveals that the sustainability of political leaders are going to be proved if and only if people accept and love their leaders. Leaders should understand the pain of the people. 'our civilian politicians finally got what they had coming to them and landed unloved and unmourned on the rubbish heap'(p.12). by implication, The leaders should prove

genuine equality and liberation for their society. On the top of that women could get their political and economic independence if the political situation runs well. Anthills describes the authoritarian character of military regimes, with their lack of concern for people's wellbeing a major cause for alienation between government and civil society. It is stated that the ideal government in Kangan would lead to fulfilling the needs of people; the needs of the people are metaphorically described as the 'bruised heart'. The narrator says that "It is the failure of our rulers to re-establish vital inner links with the poor and dispossessed of this country, with the bruised heart that throbs painfully at the core of the nation's being"(AOS:135).

5.9. Resistance against Patriarchy

Beatrice herself witnesses that it became a long ago since she did not visit the President (Sam) in his palace. This immediate segregation of Sam from his friends including herself is a question to her. She perhaps used to think that he may not really understand the role of females to the betterment of Kangan like his friend Ikem who is blamed for his negligence of the role that females could play.

Very much irritated by the reaction of Ikem with girls, Beatrice once said, "Ikem doesn't say much about any girl. He doesn't think they have enough brains," (p.65). This is the strong stand of Beatrice against Ikem's attitude. Beatrice is intellectual and compatible with Ikem, who excels herself beyond the expectations. Ikem praises her by saying that she possesses the muscular qualities. She tells him that "he has no clear role for women in his political thinking; and he doesn't seem to be able to understand it" (P. 87). She resists the injustice against women when she had summoned the President for his drunken act and the sexual desire to Miss Cranford, an American journalist. Her urge for the national development reflects the role of the women in changing the political upheavals. When she shows the courage to challenge Sam's attitude towards the women, she makes her identity as the "sacred symbol of the nation's pride" (P.76). It is evident from the behavior of Beatrice that she articulates her patriotic zeal by the way on the way to secure the identity of the women in power politics. After her rational argument, she won her friend and cultivated the real image of Ikem from his mind. Moreover, she clearly informed Chris that females did not get room in their revolution, and warned them that she is going to struggle to stop the marginalization of women in their plan in the following way:

Well, you know, I am exaggerating a little. But really women do not feature too much in his schemes except as, well, comforters. I think that is about the only chink in his revolutionary armour ...Do you notice how much he resents you now? ... I don't think you are even aware of it. It bothers me because it was not there before. I can see plenty of troubles ahead for the two of you (p. 65).

Achebe, unlike in his other novels, has preached about the new rise and strength of females in this novel. Through Beatrice, they are questioning the dominance of men with a great determination whatsoever comes.

The author depicts the theme of motherism in the story. One of the theme of motherism is inclusiveness of both sexes. Through the protagonist character, the author reveals the cooperation of male and female in the upcoming future. She also attempts to instruct Sam on the ramifications of his actions, foreseeing his demise, and, as the novel's only surviving narrator, she bears witness to the outcome of its events, allowing her to recall the past in order to influence the future: “‘May it always shine! The Shining Path of Ikem . . . All of we,’ continued Beatrice, ‘done see *baad* time; but na you one, Elewa, come produce something wonderful like this to show your suffer head. something alive and kicking’” (206). Such an evocation serves the purpose of never forgetting Kangan's painful past in order to mold for it a better future.

In *Anthills of the Savannah* (1987) Chinua Achebe depicts the problem created by colonization and illustrates the new role women could play “to bring together as many broken pieces of the tragic history as she can” (1987:82). Beatrice's urge to find a way about the voice of women to be heard in the militarized social milieu of Kangan with Sam's power game about the political rights of women constitutes the marginalization of women. African women's responses to their lived experiences in terms of resistance, identity and representation. Therefore, this renaissance of the African women is the central theme of this study.

CHAPTER SIX

Analysis and Interpretations of Nervous Conditions

6.1. Introduction

The study also provides a feminist analysis of the Zimbabwean women writer Tsi Tsi Dangarembga's novel, *Nervous Conditions* (1988), reading the novel as a critique of African patriarchy and how strong female characters and some male characters struggle to bring gender equality from post-colonial feminism perspectives. Dangarembga's novel depicts strong resistance against patriarchal and cultural stereotyping in the light of an understanding of African patriarchy and feminist approach.

6.2. Synopsis

Nervous Conditions is about Tambu, the main character, who is on a personal journey of discovery through the opportunity of education she receives after the death of her brother Nhamo. Coupled with her story, are Nyasha, her cousin, who seeks the freedom to be who she wants to be without Babamkuru's dominance.

The narrator is a woman who has already experienced the occurrences described in the text; the protagonist is a young woman trying to overcome hardships and develop herself to the fullest. Early in the novel Tambu's brother, Nhamo, is expected to return home having completed his term at the mission school which he attends, however, he does not arrive. It is later learned that he died of a strange illness. Tambu does not seem terribly affected by her brother's death and is somewhat relieved that she does not have to make preparations to celebrate his return.

The narrative then turns to Tambu thinking about the events that came before the death of her brother. Their family was poor, lacking the money to send Tambu to school, although they managed to send Nhamo, so she turned to raising and selling vegetables to earn the money on her own. She found Nhamo had been stealing from her garden and got into a fight with him at Sunday school. Mr. Matimba, her teacher, had taken her to a more urban locale to give her the opportunity to sell some of her produce. There, a white couple took pity on her and gave Mr. Matimba money to pay for Tambu's education.

Members of Tambu's extended family had a celebration for her cousins Chido and Nyasha, and their parents Babamukuru and his wife, Maiguru, who had returned from England. Chido and Nyasha were no longer able to converse in Shona, their native tongue, and Maiguru did not want them to take part in traditional dances and such. After they finished a meal, Tambu was sent to fetch bowls of water for each person to use for hand washing. The three siblings of Babamukuru congratulated him on the success he achieved. He suggested helping to educate a member of each branch of their family. After the unexpected death of Nhamo, they chose Tambu to take his place.

The narrative returns to the present time and finds Tambu elated by life at her aunt and uncle's home, which is on the grounds of the mission school she is now to attend. She is welcomed, and her aunt provides her with new clothing as the opening of the school term approaches. Tambu takes to her studies well and develops a friendship with her cousin Nyasha. Tambu observes that Nyasha and her father argue frequently, and that Maiguru is very well educated. When the school term ends, Tambu and Nyasha attend a dance along with the white missionaries' children. Tambu is unsure about being part of the celebration. Late in the evening, Nyasha is outside learning a new dance with one of the boys. Her father accuses her of acting in a sordid manner and a fight ensues between them. During the confrontation, Nyasha hits her father, who declares he will kill her because assaulting one's own parent is a forbidden act. Although in subsequent weeks Tambu tries to help her cousin deal with the guilt she is feeling, Nyasha continues to distance herself.

During the vacation time between school terms, the family returns to the homestead where the extended family awaits. Maiguru is expected to do the cleaning and cooking due to her position as the senior-most wife in the family. Also at the homestead, to Babamukuru's dismay, is Lucia, the sister of Tambu's mother, and a relative named Takesure from Tambu's father's side. Lucia and Takesure are expecting a child together, leading to a family meeting to decide their fate. They are allowed to stay, and Babamukuru next addresses the issue of his brother Jeremiah and says that he and the woman he is with, Ma'Shingayi, are to have a Christian marriage ceremony to legitimize the relationship.

As time moves on, Tambu continues to work hard at her education and earns the opportunity to attend Sacred Heart to further her studies at that school, which is run by nuns. She comes to realize that there is really nothing left for her at the homestead and grows apart from her mother. She develops a strong bond with Myasha, and through her relationship with her cousin, Tambu learns that the way to progress in life is to constantly question everything around you and to challenge limitations set by others.

6.3. Individual and Mass Resistance

African writers have long known revealing the truth through literary works. They know that independence means neither satisfactory fulfillment of nationalist promises and mass expectations nor a complete end to colonization. Dangarembaga portrays strong protagonist characters like Nyasha and Tambu to show strong resistance against any form of dominations in *Nervous conditions*.

“It’s bad enough,” [Nyasha] said severely, “when a country gets colonized, but when the people do as well! That’s the end, really, that’s the end.” (p. 147)

This by implication shows that it is not only the external or foreign dominations which affect Africa rather it is the neo-colonized thought practiced by local leaders ,or some indigenous people who are standing in favor of the western thoughts. This is to mean that the society implied in the story, should not advocate western’s hegemony, culture, life style by ignoring the indigenous one. "pull yourself up by your bootstraps" what Tambu describes on the first page reflects even individual resistance is mandatory not to surrender to patriarchal domination.

Tambu credits Nyasha with having taught her how to think:

Nyasha was something unique and necessary for me. I did not like to spend too long without talking to her about the things that worried me because she would, I knew, pluck out the heart of the problem with her multi-directional mind and present it to me in ways that made sense, but not only that, in ways that implied that problems existed not only to be worried over but to extend us in our search for solutions. (P.151).

Thus, the author suggests that the people should struggle and resist both individually and collectively against any form of domination instead of accepting it. Nyasha instructs Tambu on struggling against gender inequalities, and creates awareness on gender equality. This serves as Tambu's turning point to stand against the patriarchal domination from her brother, father and uncle. This by implication shows the possibility of individual and mass resistance in a certain society as it is clearly stated in Nervous conditions novel. Tambu's and Nyasha's resistance can be a lesson for other women who need to resist against any form of domination in their progress.

Nyasha fights back after Babamkuru hits her for coming late into the house after school dance. She responds, "I told you not to hit me," said Nyasha, punching him in the eye."(P.117) Maiguru, her aunt, battles for her place in her marriage and extended family. In her discussion with Tambu, Maiguru explains how unappreciated she feels, "Your uncle wouldn't be able to do half the things he does if I wasn't working."(P.103) Ma'Shingayi, Tambu's mother, who is ensnared and confesses to Tambu, "This business of motherhood is a heavy burden."(P. 16) Lucia, Tambu's aunt, has her struggle to break through the bars of patriarchy.

Tambu describes Lucia as someone 'who had grown shrewd in her years of dealing with men.' Male characters who are formidable authority to Tambu's journey are Nhamo, Babamkuru, and Jeremiah (Tambu's father).

Dangaremba has revealed that independence marks the end of imposed white rule, it remains the beginning and continuation of life's other journeys and crises. The missionaries and colonial administrators may leave Shona land/Zimbabwe tomorrow or soon, if we go by the novel's historical time-line, but Babamukuru's house that real, archetypal, and hugely allegorical spatial structure the white man conceived, designed and built deep on Africa's soil, a house/structure now occupied by a neocolonial patriarch and power, and many others like him elsewhere still stands, unrepaired, unpainted, unmoved! Because the house still stands, seemingly firmly rooted, the characters' resistance struggles against it, against spatial obstacles, as well as the women's right and the other ex-colonials' exercises in prudence, also must continue.

“For a long time now these misfortunes have been on my mind. We cannot deny that these problems are with us. But rather than say they are the result of an evil spirit that someone has sent among us, I have been thinking they are the result of something that we are doing that we should not be doing, or the result of something that we are not doing that we should be doing. That is how we are judged, and blessed accordingly.” (p. 146)

As the above extracts demonstrate we as African people must resist well enough to stop the western hegemony or western domination upon us. If we do what is expected from us and feel proud with what we have, it is possible to get our freedom in social, political and economic aspect. It is also meaning that we should not do something wrong or something that is not expected from us to do so.

The women cannot afford to get complacent; thus, as Nyasha reasons, one [they] must keep “[m]oving, all the time. Otherwise [they would] get trapped” (P.96) in confining spaces! It is the intent to escape, survive, and transcend such entrapment that drives Tambu’s deliverance movement through geographic, structural, and intellectual spaces. But her triangular journey through spaces, from the homestead through the Englishness of the mission and then that of Sacred Heart (p.203), is actually gendered and hence says a whole lot more in the story. While it extends that important motif of movement/journey which structures the story and advances its theme, it serves, even more, as a powerful statement of gender sedition and triumph. Being an African poor girl Tambu is struggling against both the tradition and the government when she fights for her education and freedom.

Unlike her elder sister Ma’Shingayi, Lucia avoided getting married at a young age and instead had rich lovers who provided her with money. Born into poverty, Lucia has first-hand experience with African women’s limitations, and she refuses to be a part of them:

Lucia too was bored with this meandering talk. ‘Nyamashewe, Mwaramu’ she interrupted, beginning the formal greetings. Technically she shouldn’t have begun the greetings. Being of such low status, she ought to have waited for her superiors to start enquiring about each other’s health before she opened her mouth. (133)

Lucia is bold and stands up for herself in a way few other women have done before her. She inherits qualities which make her dare to challenge the patriarchal system without fear.

Outspoken and independent, she becomes an important role model for Tambu who fights for her education and freedom. For Lucia, marriage for marriage's own sake is out of the question. She would rather starve than depend on a man: “As for Takesure, I don't know what he thinks he can give me. Whatever he can do for me, I can do better for myself.”(P.147)

As a future husband Takesure with his frivolity and laziness is not an option for Lucia who manages well on her own. Unlike the other women of her family Lucia has a strong belief in her own abilities and she knows she is better off on her own than getting married. She has no intentions of dedicating her life to pleasing a man without being pleased herself.

Her stubbornness and courage is her drive, a drive we do not see in her fellow sisters. Where Maiguru and Ma'Shingayi adjust and keep quiet, Lucia raises her voice when injustice is done to her: “We just watched her as she strode in there, her right eye glittering as it caught the yellow paraffin flame, glittering dangerously at Takesure, who wisely shrank back into his corner of the sofa. 'Fool!' snorted Lucia, looming over his arms akimbo. 'Fool!'”(p.146) Lucia dares to challenge the patriarchy and she gets away with it. She is an outsider in many ways, suspected to be bewitched with supernatural powers which make the men a little afraid of her.

6.4 Struggle against Racism and Tribal conflict

In *Nervous Conditions*, Tambu yearned to attend the best possible school in the country. Nonetheless, when she is admitted to Sacred Heart, she discovers the boarding school has a racial quota, and she is part of this “five percent” (p.37). Tambu realizes she is treated differently on the basis of her color: the school has a system of segregation.

Tambu notes that it is in many ways incomparable to the kingdom numbered “14, HEADMASTER'S HOUSE” (62). This kingdom was built by the missionaries and is painted, metonymically, a “clinical, antiseptic white” (62). Those early missionaries believed, tellingly, that only houses painted white made the most comfortable dwellings. When Tambu arrives at Babamukuru's, missionaries live not in red brick homes, but in white and pale painted houses. Babamukuru is “the only African living in a white house,” Tambu reveals (63).

The above passage alludes to the colonizers' attempt to impose, standardize, and induce whiteness among the Shonaan effort that seems to be succeeding in that some of the village girls now use skin-lightening cream, which has left them looking like "Fanta and Cola-Cola" (125). The passage shows also that Babamukuru, through his inherited house and Anglicization, is in part occupant, custodian, and carrier of (the) colonial spirit of religion, education, and material progress. The lone white color is hegemonic, a monochromatic presence not complemented or complimented by the other colors excluded from it.

The novel explores unequal gender relations between the men and women in the Sigauke and Shona clan; which is largely associated with traditions and keeping them alive for fear of the colonizing influence weakening the culture.

When in crisis many women do not just fold their arms in tears and self-pity but often seek liberation from subjugation through writing.

I am Ma'Shingayi's younger sister. Babamukuru's clan calls me a loose woman. They think I am wild just because I am beautiful. I am carrying Takesure's child. I am here to help my sister and to find work. I don't want to go back to my family and live in dire poverty.

Thus, the above extract shows Lucia's resistance against tribal superiority of the Shona clan over Sigauke clan. She also resists economic domination and marginalization. She also proves her confidence in herself. African women's literature depicts African and diasporic women searching and finding success and happiness outside marriage, suggesting that marriage and motherhood are not the only keys to female happiness and fulfillment; rather women should be socially and economically and politically benefited in their country.

The women in the novel, namely Nyasha, Maiguru, Lucia, Tambu and Ma'Shingayi, deal with patriarchy in various ways throughout the novel. Each of these women makes efforts to question the traditions of patriarchy. Although the novel focuses on the story of Tambu and her quest for education and emancipation, it also concerns the various struggles that each woman faces. In narrating her story, Tambu finds herself facing the "triple oppression" of race, class and gender. In *Nervous Conditions* an African woman gains voice in a patriarchal society and she will also try to give voice to her other fellow women.

she is faced with having to betray men as in the case when she talks about her brother, Nhamo, and his ill treatment of her. As an educated black woman she has to face the community that would regard her as a traitor because she assimilated some of the western traits, and lastly she may have been alienated from women that share similar plight of subjugation, as the latter could be complacent with the status quo. It seems that wherever Tambu turns she faces obstacles. This is firstly portrayed with her mother's remark that: "these days' it's worse, with the poverty of blackness on the one hand and the weight of womanhood on the other." (Dangarembga, 1988, p. 16). Here, the author also shows how the mother love and tolerance and concern to her daughter is implicitly portrayed in the story. Her mother gives much advice to her daughter about the culture and makes her daughter ready to face the challenge in the path of life. Tambu also goes into some detail about her torment from her brother, who went to great lengths to assert his superiority. Her father; who viewed her efforts to raise money for schooling as ridiculous and her mother attempting to teach her how to tolerate the hardships that, as a woman, she will be burdened with. It is then easy to understand why Tambu idolizes her uncle Babamukuru, he is educated, successful and he appears to be her only salvation from a life of hardship, she even goes as far as regarding him "as the closest thing a human being could get to God. (p. 58)

one of the central issue of the novel is how the children can negotiate a colonial education while still holding onto their Shona identity. As a result of growing up in England, Nyasha has taken on certain Western values, leading her classmates to shun her because "she thinks she is white". She clashes with her parents for the same reason, even though they took her to England and enrolled her in a missionary school.

The dichotomy of Nyasha's identity leads her to become internally divided and drives a wedge between her and her parents. Tambu, who has not had much interaction with white people before coming to the mission, is surprised that she actually likes some of them. However, looking back on that time, she describes the white missionaries with an air of sarcasm: "We treated them like minor deities. With the self-satisfied dignity that came naturally to white people in those days, they accepted this improving disguise." All of the racial tension in the novel stems from Tambu and Nyasha's generation - questioning their society as they move towards discovering a post-colonial identity.

The narrator is a woman who has already experienced the occurrences described in the text; the protagonist is a young woman trying to overcome hardships and develop herself to the fullest. As a woman she's undermined and deemed inferior. This subordination is further influenced by cultural ideologies that accord men a higher status than women. The text explores how a Shona woman being oppressed by cultural norms, patriarchy and race had minimal chances for social advancement.

6.5. Resistance against Cultural Stereotyping

Dangarembga explores the theme of gender inequality when Tambu shares her thoughts while waiting for her brother to return home on the bus. Nhamo always refuses to carry his own luggage, but expects the women in his family to serve him, even beating his younger sister if she does not comply. His demeanor is generally "unpleasant", but his expectations and actions reflect the patriarchal Shona society in which he was raised. As Tambu says, "the needs and sensibilities of the women in my family were not considered a priority, or even legitimate." As Nhamo tells his sister, she will never be able to go to school - "It's the same everywhere. Because you are a girl."

The needs and sensibilities of the women in my family were not considered a priority, or even legitimate....Can you cook books and feed them to your husband? Stay at home with your mother. Learn to cook and clean. Grow vegetables.(Nervous conditions, PP. 12 -15).

This mindset is further corroborated by Tambu's father, Jeremiah, when he asked her whether it was possible to 'cook books and feed them to your husbands? Stay at home with your mother. Learn to cook and clean. Grow vegetables' (1988:15).

These remarks by Tambu's father served to worsen her contempt for her father, and brother. Tambu and her conservative father never agreed on anything significant and, finally, they simply co-existed in peaceful detachment. With the gender-based tension between Tambu and Nhamo, it is not surprising that at the time of Nhamo's death she showed no feelings; rather she had nursed sentiments of hatred towards her privileged brother. Because her brother had negative stereotyping about her. The following extracts show this argument:

I was one of the youngest students in my class at school. When I became one of the top students, I had a chance to leave my village. When I grow up, I am going to have many college degrees, just like my uncle, Babamukuru. Tambu is jealous of my opportunities, but she's only a girl. Of course, she will never achieve what I have done.

On the other hand her feelings for Babamukuru were somehow different because he took care of his family and provided all their needs. He provided for his wife a beautiful house that had furniture of quality. The house comes with a symbol of Western civilization, technology, and material progress: a Dover Stove. But while Ma' Shingayi is "very proud of her house and Dover Stove," she "preferred her old hearth [choto]. She said she felt more comfortable beside it" (182–83).

As a Post-colonial literature *Nervous conditions* depicts that African women searching and finding success and happiness outside marriage; suggesting that marriage and motherhood are not the only keys to female happiness and fulfillment. It is this point which is emphasized in motherism. Motherism advocates that ,motherhood is a gift from God and nature, but women need gender equality in social, political and economic aspects in a certain society .African women writers like Dangarembaga, explore ideal and actual issues concerning black women using strong and educated characters in their literary works. Their literature is post-colonial in that it explores new relationships and identities within societies that have recently acquired liberation from oppressive colonialists.

Maiguru was Tambu's role model and she was obedient and loyal to her husband, until her depression drove her to rebel against her husband. She had had enough of being subservient to her husband's family. In fact she had the audacity to stand up to her husband and say:

'I am sick of it Babawa Chido. Let me tell you I have had enough! And when I keep quiet you think I am enjoying it. So today I am telling you I am not happy. I am not happy anymore in this house' (1988:172).

African women's literature depicts African and diasporic women searching and finding success and happiness outside marriage, suggesting that marriage and motherhood are not the only keys to female happiness and fulfillment. Women still suffer daily infringement of their basic rights as

human beings and live with the ever present experience of sexual oppression. Therefore, Dangarembga's female characters aspire to enjoy some freedom and to choose their own path. They want to be educated despite the fact of inhibitions and so they are in a continuous quest to spell out their distress.

I am not sorry that my brother died. With his death I now have a chance to get something I want desperately. Because I am a girl, some people in my family want to hold me back. My father even thinks I am unnatural and that my education will only benefit strangers. My mother is worried that I will be unfit to be a wife. But, with the help of Mr. Matimba, I will get what I want.

The strong female character has strong need for education. As the above expression shows even some male characters stand in favour of women's perspectives as Mr. Matimba does.

However, paradoxically, other male characters, who are supposed to introduce a positive change through their education, stick to the principles of the Rhodesian society of shackling women's hands not to deviate from the norm. *Babamukuru*, the representative of the masculine claims in the story, stands as a typical example of male dominance whose education did not alter his views towards the other gender.

Babamukuru's temperament, comportment, and way of addressing the female characters indicate implicitly the ranking of women as compared with men. On her move from her poor house to *Babamukuru's* one, *Tambudzai* was transported with awe and at that moment she realized what it means to be educated and to be marginalized due to ignorance. What matters in this scene is the way *Tambudzai*, the powerless anxious female, describes the person of her uncle: "*Babamukuru was God, therefore I had arrived in Heaven. I was in danger of becoming an angel, or at the very least a saint, and forgetting how ordinary humans existed*" (Nervous Conditions:70). This meticulous description of her uncle which incorporates religious foundations uncovers the taken-for-granted connotations attached to men.

Tambu's father patriarchal domination was clearly seen in the following extracts:

I am Tambu's father. When a father raises a daughter, he is growing a woman for another man's family. I ask you, what is the point of educating daughters? Can a daughter cook books and feed them to her husband? Tambu needs to learn to cook and clean from her mother.

Tambudzai narrates directly these miserable conditions to the reader for the sole goal of showing the worth of her struggle and the other women's as well. She only seeks justification and legitimacy to the feminist quest. The other strong character who were resisting any domination from male was Nysha. The following extract demonstrates her view well:

I am Tambu's cousin. I am 14 years old. Being educated in Britain opened my eyes to the injustices found in the world. My mother thinks that my father and I are always tearing each other to pieces, but I don't think he has the right to treat me like water to be poured wherever he wants. My teachers think that I am smart. I believe my mother is sad because she has assumed a secondary role as all women do in my culture. I don't eat when things upset me.

Therefore, Tambu and Nysha strongly resisting their wrong cultural practices that favours a boy over a girl, and a culture that permits education only for boys. *Jeremiah* transmits his traumatic situation to his daughter, *Tambu*, who aspires for a better future knowing that the only way for is through education. Her father, no different from all the tribe's men, believes that a woman was born to fulfill certain duties, to get married, to procreate children and to look after her husband and his family. In the following extract, *Tambudzai* tells about the day events when she wanted to take part in her brother and father's plans, but her father deemed her to be inclining to the unnatural in her:

My yearning to go must have shown, probably on my face as I listened to them make their plans and undo them and make them again, because my father called me aside to implore me to curb my unnatural inclinations, it was natural for me to stay at home and prepare for the homecoming.(Ibid:33).

Inclining to the natural means, for *Jeremiah*, following the path of the previous tribe's women, and what is natural is leaning to the aspirations of her cultural contour which in itself is dictated by men. Within these boundaries there is no room for *Tambudzai* to think about self-enhancement. She confesses -my father-: "*became very agitated after he had found me several times reading the sheet of newspaper in which the bread from magrosa had been*

wrapped" Ibid: 33. This state of affairs raises *Tambudzai's* spur to challenge her brother, she admits: *"the things I read would fill my mind with impractical ideas, making me quite useless for the real tasks of feminine living"* (Ibid: 34).

One of the aims of feminine living is marriage, a fuzzy subject in *Tambu's* mind *"it was irritating the way it always cropped up in one form or another"* she admits *"I had even begun to think about it seriously, threatening to disrupt my life before I could even call it my own"* (Ibid:180).

For *Babamukuru*, education for women serves only to enable them to assume their future roles as mothers and wives because men grow aware of the import of their wives' intellectual level. And so, women's life is being carefully oriented by the macho culture. Paradoxical to all these claims, there are some girls who could enroll to pursue their study in the mission school. In justifying this permission to *Tambudzai*, *Babamukuru* clarifies that educated girls could better guarantee a good husband if they are themselves intellectually refined. *Babamukuru's* person represents the type of tough patriarchy that is further solidified by its good grounding in education; a girl who wants to push its dreams to the end must be considered rebellious. .

Ma'Shingayi refuses wisely to appropriate from the "gift" package an alien material and ideological construct that, on the one hand, she is not yet conditioned by experience to use both safely and efficiently and, on the other, could upset her comfort/balance, as in *Babamukuru's* connotative lack of sleep (84). Moreover, the teacher in the story stands infavour of *Tambu*, this shows that any person who stands infavour of women is motherist. This is one of the features of Motherism.the following extract demonstrates this argument:

I am a teacher at the school in the village. When Tambu showed me the beautiful green mealies she grew to sell for school fees, I knew I had to help her. She is a smart girl, maybe as smart as her brother even. The world is changing and girls need an education as much as boys.

Knowing that in many cases in many cases women do not have equal control over the management and allocation of family income, especially if the income has been earned by men in the family. This is clearly illustrated in *Tsitsi Dangarembga's* *Nervous Conditions* where the

protagonist's paternal uncle Babumukuru had entire control of his wife's income by virtue of being the family head.

In all that we are doing for you, we are preparing you for this future life of yours, and I have observed from my own daughter's behaviour that is not a good thing for a young girl to associate too much with these white people, to have too much freedom. I have seen that girls who do that do not develop into decent women (P.183).

As the above extract shows Uncle Babamukuru initially objects to letting Tambu go to the convent. He wants her to finish her courses at the mission, marry a decent man and set up a decent home. This kind of stereotyping is depicted throughout the novel mainly by men. However, this doesn't mean that all men who are portrayed in the story show patriarchal domination.

The protagonist character highly resists this situation in the novel. The narrator's opening remarks in the novel are those of the entrapment of MaShingayi (Tambu's mother) and Maiguru (Tambu's aunt). She depicts her cousin, Nyasha, as being rebellious and bent on challenging the status quo within the clan. Tambu views herself and Lucia (Tambu's aunt) as having escaped. She says: 'My story is not after all about death, but about my escape and Lucia's, about my mother's and Maiguru's entrapment, and about Nyasha's rebellion' (p.10).

The relationship between Tambu and Nhamo was reduced to that of the privileged and the non-privileged. Nhamo had all the opportunities because of his gender, while Tambu had to be content with being groomed as a prospective bride. The relationship between these two siblings was mutually destructive. Nhamo tried by all means to bring her down, as when he stole her maize and gave it to friends, and to dominate over her as a male.

A polite way of demonstrating respect and appreciation is by kneeling. African females in traditional households are expected to kneel whenever entering a gathering including man, whether bringing food or attending to address one or more of them. Anna, a servant in Babamukuru's mission house, usually knelt when entering Nyasha's room. It is a habit that Nyasha finds irritating even though the sign was an act of obedience. The failure to kneel in such

occasions will be tantamount to disrespect in terms of Tambu's cultural norms. This was not the only instance where Nyasha's disapproval of such obeisance came to the fore.

Women's status in the household affects their ability to participate outside the home. While women can often assert influence in public through the males of their household, women's secondary status in the family frequently precludes them from taking a direct part in the outside world. Tradition and cultural practices reinforce the power of men in African societies and are often embraced without any interrogation. This point is clearly depicted in Dangarembga's *Nervous Conditions*. Women are construed as perfect managers of the household who pass on societal values to their children. However, the mother was standing in favour of her daughter. She advises her to be strong and face every challenge in her future career.

Her mother Ma'Shingayi speaks:

This business of womanhood is a heavy burden. Ask me, I'll tell you about being a mother and a wife. I have been both since I was fifteen years old. I work hard, growing the food to feed my family, raising the money to send my children to school. School is not free here in Rhodesia. My daughter, Tambu, wants too much too soon. I tell her, you have to work hard and be strong to be a woman in this world. Unlike her father who thinks Tambu's dreams are a waste of time, I believe that Tambu must learn from making her own mistakes.

However, Central to African women's literature are the motives of resistance, positivity, triumph, quests for a better life, and emancipation from sexism, racism and poverty.

Knowing that her mother was married when she was Tambu's age and witnessing her mother's (second Christian) wedding almost causes Tambu to project herself into the same frightening role of a bride in a white Christian wedding. The wedding causes Tambu to feel the oppressive force of colonialism and makes her 'angry with [Babamukuru] for having devised this plot which made such a [...] mockery of the people [she] belonged to and placed doubt on [her] legitimate existence in this world'.(P.17) Tambu feels insulted by the implication that her birth is somehow invalid because her parents weren't married by Christian vows, and this anger suggests that she is not ready to give up all her beliefs and adopt the subordinate role that colonialism assigns to her as an African and as a woman. Tambu's conflict occurs when she wants to translate her emotions

into expression. She wants to shout out, "Do not take me at all. I don't want to be in your stupid wedding" [...] instead [she] said quietly and politely, "Very well".(P.18)

The differences in these statements and their tones are evidence of Tambu's internal conflict with her position between two opposing roles: that which society wants her to have versus that which she wants to have. The protagonist is a young woman trying to overcome hardships and develop herself to the fullest. As a woman she's undermined and deemed inferior. This subordination is further influenced by cultural ideologies that accord men a higher status than women. The text explores how a Shona woman being oppressed by cultural norms, patriarchy and race had minimal chances for social advancement.

Therefore, *Nervous Conditions* is concerned with women who live in a traditional African society in Zimbabwe (former Rhodesia), who struggle to find their place in the patriarchal system and who search for their independence. Each female protagonist in the novel finds her own way of dealing with her situation; however, this essay focuses on two characters; Tambu and Nyasha whose response to the male power is very different. While Tambu escapes from the environment of inequality in order to seek her liberation, Nyasha chooses to resist the patriarchy but her rebellion against her father ends up tragically as she suffers from the nervous conditions.

In the novel, the characters that are most defying his patriarchy are most feminine, and they are all in a quest to realize their ambitions other than being housewives. *Nyasha*, *Babamukuru* daughter, *Lucia*, *Tambudzai*'s aunt and *Tambudzai* all rebel against the current state of affairs each in her own way.

6.6. Education as means of Resistance

Education can be seen as one of the definitive factors on the pathway towards freedom and success in *Nervous Conditions*. Tambu realizes her choice for education is a right decision. "When I went to Catholic school as part of a school choice program, was that a genuine choice?" The story depicts education in as a resistance light, it serves as a vehicle of liberation and progress for the black Rhodesian characters, and it also reveals to them the injustices of colonial occupation. Tambu sees education as her escape out of the patriarchal system which has controlled her since birth.

Tambu's education molds her and leads her to further recognition and further opportunity when she obtains a scholarship to Sacred Heart College. Still more pleased than angered by her participation in the colonial education system, Tambu rejoices that "All the things that I wanted were tying themselves up into a neat package which presented itself to me with a flourish" (195).

She is proud of her accomplishments and so excited by getting chance of education and focused on her studies. Tambu's attempt at self-emancipation is something that her father and brother are reluctant to grant. Several examples in the novel indicate that her self-emancipation is not only a matter of her poverty, but also of a strong desire to escape the isolated space of the homestead: "He thought I was emulating my brother, that the things I read would fill my mind with impractical ideas, making me quite useless for the real tasks of feminine living" (P.34).

Jeremiah is aware of Tambu's ability to advance her intellectual virtue by reading and increasing her individual knowledge. The power to acknowledge the rights of women and men, where her perception of the world would alter, is something that Jeremiah wants to avoid. Education can be seen as one of the definitive factors on the pathway towards freedom and success in *Nervous Conditions*. Tambu sees education as her escape out of the patriarchal system which has controlled her since birth. Her brother would be able to carry on the family name and care for the family due to the success of his education, whereas Tambu would not due to her prospective marriage. In the novel, her father, Jeremiah, can be noticed speaking of the reason why Tambu educating herself is not necessary when facing the principal of the school regarding her studies: "Have you ever heard of a woman that remains in her father's house? ... She will meet a young man and I will have lost everything" (30). Tambu might succeed through her education and

acquire a favorable economic situation, but this is not considered due to the fact that it will favor her future husband and his family instead.

In the first chapter of *Nervous Conditions*, Dangarembga introduces the theme of education as an avenue for social mobility. The realization that escaping one man's patriarchal authority leads one to running towards another man's patriarchal authority affects Tambu and her viewpoints. Tambu begins to see Babamukuru, her new environment and surroundings from a new and more awakened perspective.

The following quotation illustrates her realization, which appears after experiencing the encounter between Babamukuru and Nyasha, where she feels defeated: "All the conflicts came back to this question of femaleness. Femaleness as opposed and inferior to maleness" (P. 118). The opportunity to advance herself intellectually gives her the ability to compare and acknowledge her individual choices when observing the relationships that exist between the male and female family members. Subsequently, her perception of the world has developed, and these developments are mainly caused because of her experience at the Christian mission.

The novel's protagonist, Tambu, is denied access to education because she is a girl. Tambu's father's refusal to further her education is influenced by cultural assumptions, which consider education to be a male preserve. Tambu's proper place is presumed to be in the home, serving her family and, later, her husband. Women are construed as perfect managers of the household who pass on societal values to their children.

Tambu's own education at one point is put on hold because there is no money to pay school fees. When this happens, she clears a field, plants maize and sells the ears to finance her education. Upon Nhamo's death, Tambu is sent to school. The purpose of education is not for education's sake but so that the educated member of the family will help support the rest of the family. As Tambu is considering her role in adulthood, she imagines being able to buy pretty clothes for her younger sisters and provide adequate food so her mother will grow strong and healthy. Finally, Tambu studies hard and wins a place at Sacred Heart, a school run by nuns for further education.

The demise of *Nhamo* led her directly to her fortune; she is then transmuted from a deprived crofter girl to an intellectually wealthy schoolgirl in her uncle's mission school. Thanks to her

perseverance, she further moves to a multiracial convent that helps her amplify her capacities. In the course of events, *Tambudzai's* personality moves back and forth between her obsequious father and her oppressive knowledgeable uncle.

She is indeed enduring a double conflict in which she is a casualty of colonial and aboriginal patriarchy. In her blind pursuit, *Tambu* becomes indifferent towards people around her forgetting even her dearest cousin *Nyasha*. The latter was sinking in seclusion that later shoves her to grow anorexic. *Tambu* addresses the reader with a secure tone: "*you will say again that I was callous but I was not, only overwhelmed*" but "*I was sure I was on the path of progress*" (P.195). *Tambu* refers to the term callous and callousness at the beginning then at the end of her account in such a way as to show the reader the clash encircled within her psyche. It is upon this callousness; in truth that she builds her new self.

As far as *Nyasha* is concerned, her overt battle against her father causes her a severe anorexia nervosa. She grows impatient with *Babamukuru* who: "*liked to address, to expound, to impress points upon people*" and this means that: "*they had not been required to say anything*"(P:86). *Nyasha* undergoes a tough experience with her presumably intellectual father who once reaches the point of accusing her with whoredom, exclaiming that: "*he cannot have a daughter who behaves like a whore*"(P:114).

The dictatorship of *Babamukuru* reaches the farthest points; he interferes even in the amount and type of food that *Nyasha* should eat. She decides to challenge the trivial regulations of her father at the expense of her health, winding up with grave eating disorders. *Nyasha's* character pictures an identity that is shattered between two diverse cultures, and in her search for emancipation she resorts to incessant nights of study without caring about food.

Nhamo follows in his father's footsteps by being responsible for the disappearance of *Tambu's* cobs in the maize field, which she was going to sell in order to earn the money to pay for her own school fee, and discourages her for her attempt to do so: "What did you expect? ... Did you really think you could send yourself to school?" (P.22). Nhamo's attitude and patriarchal authority towards *Tambu*, and her endeavors to succeed as a woman, make their relationship even more agonizing. In her study, Uwakweh describes *Tambu's* maize field "as an attempt to

define herself in a male world” (P.83). The maize field acknowledges her desire to emancipate herself and break free from the grip of the male figures.

The strong protagonist Tambu was working hard not to quit her education. Regarding income source, she speaks to ask for seed to grow maize to sell at the market so that she can pay the fees that her father will not pay. On one hand, she was grateful to her western education and for her transformation from a peasant girl to an educated “sophisticate” struggle to integrate the moral order of her village upbringing with a constantly growing sense of the injustice of her position as a woman. This developing awareness is driven not only by her own experience but by the lives of the women around her.

The realization that escaping one man’s patriarchal authority leads one to running towards another man’s patriarchal authority affects Tambu and her viewpoints. Tambu begins to see Babamukuru, her new environment and surroundings from a new and more awakened perspective. The following quotation illustrates her realization, which appears after experiencing the encounter between Babamukuru and Nyasha, where she feels defeated: “All the conflicts came back to this question of femaleness. Femaleness as opposed and inferior to maleness” (118). The opportunity to advance herself intellectually gives her the ability to compare and acknowledge her individual choices when observing the relationships that exist between the male and female family members. Subsequently, her perception of the world has developed, and these developments are mainly caused because of her experience at the Christian mission. It can be argued that the colonialization and its impact is one of the factors for the development of the hybridity that the younger generation is experiencing.

Tambu takes control and authority, using her education to write her history and the history of the people around her and interposing the history the West dictates. A clever example of Tambu's written consciousness is her incorporation of other physical art effects of history, such as the photo that was taken at the Christian wedding her Western educated uncle, Babamukuru, forces on her poor farming parents against their will and the will of the other non-Western-educated family members, including Tambu. She says:

When I saw the photographs I was sure that I should have gone [to the wedding]. But I had not seen them before I had made my decision and the decision was at least mine.[P.16].

The protagonists' absence from the wedding signifies a point of conscious withdrawal from patriarchal order. Although she regrets missing the 'celebration' at the time, as an adult reflecting back she sees value in her independent decision making. By placing the photo in her narrative, she creates a place for herself out of her absence. A photo, unlike a written text, does not have narration to accompany its scenes; therefore, this image of a Zimbabwean family renewing their wedding vows in the Christian tradition does not articulate the resistance involved. But by placing the photo in her narrative, Tambu redefines corporal settings and writes the otherwise unrepresented voices of herself and the rest of her family into the preserved history of the photo.

Despite Babamukuru's threats, Tambu refuses to participate in her parents' wedding. She finds the wedding ridiculous reducing her parents to "the level of the stars of a comic show." (P.165) Her resistance is so severe that it almost kills her simultaneously making her question her uncle's religious rule for the first time since her arrival at the mission :“ My vagueness and my reverence for my uncle, what he was, what he had achieved, what he represented and therefore what he wanted, had stunted the growth and faculty of criticism, sapped the energy that in childhood I had used to define my own position.” (P.164). At the homestead, Tambu was an outspoken and strong headed girl who never was afraid of sharing her opinions about issues concerning her second-sex position in the family. In contrast, upon entering the mission and Babamukuru's house, Tambu is transformed into the silent, obedient daughter she is expected to be. The rebellion against Babamukuru signals a turning point for Tambu; it enables her to take back her critical position and to claim her own voice and identity. Tambu is presented with an opportunity for higher education when she receives a scholarship to the convent Sacred Heart, an offer which devastates her mother even more than sending Tambu to the mission did. As a consequence Ma'Shingayi goes into a deep depression.

In relation to education, Dangarembga shows the divided consciousness that is evident in most educated African scholars in the story through the character of Babamukuru . While they have roles to play in their ancestral homes, they simultaneously have to continue paying homage to the missionaries who are responsible for their education and prosperity in a western sense.

Tambu's story shows how the tradition of the past interposes the events of modernity, and requires the individual to experience a constant coming of age into a new society. The wedding scene evokes a multidimensional perspective of change in Tambu as she is recognizing the changes happening in the society around her. It is intriguing that Dangarembga highlights a wedding scene as one of the main points of transition which Tambu writes about in her autobiography because weddings are clearly places where people must confront the intersection between culture, tradition, and modernism. The wedding functions as a symbol of the rite of passage for women in many cultures other than Western cultures, and thus has a strong significance for young girls like Tambu who are coming of age.

Tambu's compliance and Nyasha's resistance are further seen in their attitudes toward Babamukuru, the headmaster of their school and an influential, colonized figure. The education Babamukuru offers makes Tambu feel gratitude and respect toward her uncle. She is impressed by his success and "the great extent of the sacrifice he had made" (88). To her, he stands for the idea that "circumstances were not immutable, no burden so binding that it could not be dropped" (Dangarembga 58). This is the ideal that Tambu herself hopes to embody with the educational progress she makes. In spite of the fact that legacy of colonialism affects the society, getting education is an advantage to resist against any form of domination as depicted in the story.

6.7. Emancipation and Economic Independence

In the novel, a determined Tambu decides that she is going to plant her own field of corn and sell her "mealies," or cobs, at market to raise her own school fees because she was refused to get school fees from her father. At the beginig her father refused to send her school to. It is such practices that brings gender inequality. Womanhood is a very heavy burden which leads our mothers to become hopeless in social and economic benefits. Thus, post colonial motherists resist such patriarchal domination strongly as depicted in the novel via strong female characters reactions. In spite of the fact that motherhood is an asset for African women, it is highly challenged due to the presence of patriarchal domination in many cultural practices.

"How could it not be? Aren't we the ones who bear children? When it is like that you can't just decide today I want to this, tomorrow I want to do that, the next day I want to be educated! When there are sacrifices to be made, you are the one who has to make them. And these things are not easy; you have to start learning them

early, from a very early age. The earlier the better so that it is easy later on. Easy! As if it is ever easy. And these days it is worse, with the poverty of blackness on one side and the weight of womanhood on the other. Aiwa! What will help you, my child, is to learn to carry your burdens with strength.” (p. 16)

The mother has explained the presence of hardship in being a woman in Africa. However, by implication the mother also advises her daughter to be strong in the path of life. Strength is taken as a solution hoping that the future will be good in the above expressions. The other protagonist character, Nyasha, suffers from anorexia nervosa and bulimia disorders generally associated with white middle class women in the middle of the story. In a heartbreaking moment of vulnerability, Nyasha expresses her ultimate inability to reconcile her education and her identity, proclaiming “I’m not one of them but I’m not one of you” (205). She feels nervous that she is neither the westerners nor the Shona. This shows that the impact of western hegemony on identifying her identity. She faced the problem of associating herself with her own Shona society.

Nyasha’s use or misuse of food cannot just be dismissed as culturally inappropriate. Every instance of bulimic purging comes after a verbal argument with her father, who forces her to eat as a way of asserting his control. Nyasha’s violent purging in privacy indicates rejection of patriarchal order and discipline. Nyasha’s violent rendering of colonial textbooks by tearing them with her teeth, calling them ‘bloody lies’, is also emblematic of the ideological diet of colonial history that literally sickens her.

As women we may share certain experiences of sexism and domestic responsibility and we may differ in ethnic origin, class or culture, but what unites most of us is our consciousness that it is other people who set the agenda. Thus, what serves to link powerless social groups are their experiences of ‘otherness’ and exclusion from the sites of power and meaning making. Lucia in *Nervous Conditions* served to break this exclusion by boldly striding into the ‘dare,’ and influenced the decisions.

When Nyasha had a nervous breakdown her parents took her to Salisbury to see a psychiatrist who happened to be white. He analyzed her through Eurocentric eyes and said that ‘Nyasha could not be ill...Africans did not suffer in the way we described. She was making a scene we should take her home and be firm with her’ (1988: 20).

In many cases women do not have equal control over the management and allocation of family income, especially if the income has been earned by men in the family. This is clearly illustrated in Tsitsi Dangarembga's *Nervous Conditions* where the protagonist's paternal uncle Babumukuru had entire control of his wife's income by virtue of being the family head.

The novel also portrays how women are victimized by their femaleness. *Tambu* and her cousin *Nyasha* were invited to a Christmas party, then after the party *Nyasha* spent some time with her boy colleagues. Since she was reared within an English culture she considers it a conventional deed, but her father *Babamukuru* considers this a challenge to his male authority. *Nyasha*, *Babamukuru*'s daughter, experiences a nervous breakdown because he demands unquestioning obedience without trying to understand what is really bothering her. *Nyasha* constantly struggles between what she believes to be right and what *Babamukuru* claims is wrong" (P.87), making it difficult for her to settle in her identity.

As seen in the novel, *Babamukuru* reveals his concerns about *Nyasha*'s behavior when reminding *Tambu* about the opportunities that they have given her and how these will benefit her development in comparison to *Nyasha*: "I have observed from my own daughter's behavior that it is not a good thing for a young girl to associate too much with these white people, to have too much freedom. I have seen that girls who do that do not develop into decent women" (P.183). Throughout the novel, *Nyasha* can be seen advocating liberation of herself and her life continually in the hopes that her father will attain an insight on the disparities that exist between his treatments towards *Nyasha* and her brother *Chido*.

The suffering that *Nyasha* has to face in regard to her identity and life knowledge, which primarily comes from *Babamukuru* and his misogynistic mindset along with his patriarchal authority, leads her to opposing him and his stance on women and culture. *Nyasha* is being branded as an outcast due to her refusal to live by the Shona culture and its norms, hence, being perceived as an unacceptable woman who Shona men do not favor.

Tambu recounts this incident from her own perspective:

I feeling bad for her and thinking how dreadfully familiar that scene had been, with Babamukuru condemning Nyasha to whoredom, making her a victim of

her femaleness, just as I had felt victimized at home in the days when Nhamo went to school [.....]. The victimization, I saw, was universal [.....]. But what I didn't like was the way all the conflicts came back to this question of femaleness. Femaleness as opposed and inferior to maleness(PP:115-116).

Questions of femininity and femaleness are recurrent issues in *Nervous Conditions* but the initial author's intentions are aligned with the feminist claims, and the conflict being reflected in the characters person insures this view. The feminist tradition is a long established paradigm that meets much more political inclinations. The post-colonial motherism not only addresses the issue of mother love and breast feeding and mother-children relationship but it also addresses gender equality freedom in the society for both men and women. They resist against patriarchal domination and women's victimization. They re-structure and reorder the male and female relation or the gender role activity in Africa. Motherism denotes an internal political struggle against sexism and patriarchal dominance.

The women characters in Dangarembga's work are firmly being discriminated against by factors of ethnicity, region and nationality. This further invites the reader to scrutinize the way Dangarembga describes the daily chores of her female characters simply because they need to toe the line with the *Sigauke* tribe's expectations that are deeply rooted before colonialism. So, partly speaking feminine considerations are weaved within the fabric of the novel solely to provide evidence for women's latent antiphons. *Tambudzai*, being the protagonist of the novel and the narrator of its events, describes an instance of the hardships encountered by her and her female counterparts during a Christmas gathering and all the lethargy accompanied with. The scene is framed as follow:

I had a special task. I had to carry the water-dish in which people would wash their hands. I did not like doing this because you had to be very sure of the relative status of everybody present or else it was easy to make mistakes, especially when there were so many people [.....] I knelt and rose and knelt and rose in front of my male relatives in descending order of seniority, and lastly in front of my grandmothers and aunts.(P:40)

The cultural stereotype in the Shona society prioritizes male and gives much task for women. As seen in the abstracts above, women are forced to do the tasks which they don't want to do it. They are afraid to do the work because missing the descending order of seniority is another challenge to proceed peacefully in the family. However, the author in *Nervous conditions* reflects that women

are valuable individuals capable to participate to the transformation of the African societies if the yokes of culture and traditions are removed. In African literature the yokes on women are made visible through the depictions of characters by literary writers. The novel pursues themes of emancipation, gender inequality, patriarchy, and education. However, the gender inequalities and economic domination are highly resisted by the two major protagonist characters Tambu and her cousin Nyasha throughout the story.

In his characteristic obsession with unilateral power and control, and in his assumption of an exclusive and excluding creator-status, Babamukuru believes that he creates things alone! He makes that claim known in his memorable warning to Tambu: “I am the head of this house. Anyone who defies my authority is an evil thing in this house, bent on destroying what I have made” (p.167).

However, Tambu relays various incidents calculated narratively to undermine his authority and thereby humanize him by exposing the sheer absurdity of his hegemonic claims. Besides uncovering the structural and aesthetic impairment of Babamukuru’s house, Tambu reveals why “the antiseptic sterility which her aunt and uncle strove for” in their house “could not be attained beyond a cursory level” (P.71).

As seen in the novel, Babamukuru reveals his concerns about Nyasha’s behavior when reminding Tambu about the opportunities that they have given her and how these will benefit her development in comparison to Nyasha: “I have observed from my own daughter’s behavior that it is not a good thing for a young girl to associate too much with these white people, to have too much freedom. I have seen that girls who do that do not develop into decent women” (P.183).

Throughout the novel, Nyasha can be seen advocating liberation of herself and her life continually in the hopes that her father will attain an insight on the disparities that exist between his treatments towards Nyasha and her brother Chido. The suffering that Nyasha has to face in regard to her identity and life knowledge, which primarily comes from Babamukuru and his misogynistic mindset along with his patriarchal authority, leads her to opposing him and his stance on women and culture. Meanwhile, Chido does not face any predicaments for his similar actions. This triggers Nyasha into rebelling and fighting for her equal rights to live in freedom,

far away from her father's rules and expectations .The author reveals resistance Voices as demand for equality.

The influence of Class, Culture and Colonization on African Women's Fight for Emancipation and Equality in Tsitsi Dangarembga's *Nervous Conditions* is represented in the novel. It can be said that *Nervous Conditions* is indeed all about the struggle for positive transformation that cannot end with what has been planned for. It is an impeccable tentative to underline one of the eternal issues of humanity that of the need to bring about change; that all the voices need to be heard to get the most of any social combination.

If some of Dangarembga's female characters had failed to reach this objective, they could at least uncover some intricacies of the African women sufferings. Above all they succeeded to implicitly allude to the end products of positive change in cultures that share the same ideology; they thrived as well to urge for spreading justice by allowing individuals assume their roles. In the end, it is all about sticking to one's tenets within what is socially feasible; concepts of change and equality had always been latent social features.

Dangarembga contemporary African post-colonial writers who has drawn worldwide attention with her novel about young women's fight to be heard and seen in her respective societies. Their stories independently depict problems such as racism, sexual oppression, religious fanaticism and cultural alienation as experienced by their characters in post-colonial Africa.

The author in *Nervous Conditions* presents African women characters who, through action and dialogue, resist aspects of racism, sexism, and oppression in their society while navigating their lives within the margins of both traditional and Western colonial cultures. Two of the main characters, Nyasha and Tambudzai represent the Western-educated, urban African woman and the traditional, rural African woman respectively. While both women actively work to change their destinies, they find strength and wholeness in their cultural identity when they come together.

Tambu who understands the nature of her needs and goals at the same time as displaying an awareness of the nature of her society. It can be argued that by creating different women characters in her novel, Dangarembga is exploring different discourses of feminism, highlighting

the strengths and weaknesses of each. In the end, the result is Tambu whose character is a hybrid of the positive aspects of all the other women in the novel. Tambu's personality does not only show the way in which women can and should wage their struggles, but unlike the majority of heroes in Zimbabwean literature, she is neither confused nor lost in the mire of what oppresses her. Both the patriarchal system and legacy of colonialism fail to break Tambu

6.8. Language as a Means of Reasserting Identity

It could be said that Nyasha had shortcomings in being a complete person in the eyes of the Shona clan. She thus could not exist as a bona fide Shona maiden. In fact MaShingayi says that "about that one that we did not even speak. It is speaking or itself...it's the 'Englishness'" (P. 203).

In fact the Africans who utilize the European languages identify more closely with the Europeans than with Africans who do not use this language. Tsi Tsi Dangarembga has used the notion of Achebe's approbation in her novel through characters' speech; the following local expressions show that how other African writers like Achebe also used the concept of appropriation in their literary texts:

Hari earthenware pot

Hezvo interjection of surprise

Hosho uncomfortable; rattle shaken in time with a drum

Hozi grain storage hut also used for sleeping quarters

kani interjection of polite emphasis; quarrel; shining

kraal (Dutch) corral

Mainini mother, aunt, younger sister, junior wife, daughter of mother's brother

Makorokoto congratulations

Masese strainings from beer, beer sediment

Mbodza stiff porridge (not cooked properly), or a mixture containing too much liquid

Mhunga annual grass, bulrush millet

Msasa (Swahili) Sandpaper

Mukoma older sibling of the same sex as the speaker (used incorrectly in the novel by Tambu &

her sister – they should use the term *hanzvadzi* to refer to their brother)

Mwaramu male relational title of respect

Rape turnips

Roora bride price, dowry

Sadza (Venda) porridge of maize flour

Sisi sister, also used for unmarried females of a family

Tete father's sister

Tuckshops (Finnish) candy store, sweet shop

The strategies of approbation have been applied in the story. The author suggests African writers should use the indigenous language, in the unique of substitution. Through characters speech, the author suggests that the African people should feel proud in his /her mother tongue unless he or she will suffer a lot in his life. Moreover, those who may not speak their mother tongue may face challenges even with their upcoming children's behavior.

‘It’s the Englishness,’ she said. It’ll kill them all if they aren’t careful and she snorted. ‘Look at them. That boy Chido can hardly speak a word of his own mother’s tongue, and, you’ll see, his children will be worse. Running around with that white one, isn’t he, the missionary’s daughter? His children will disgrace us.

You'll see. And himself, to look at him he may be look all right, but there's no telling what's price he's paying'. She wouldn't say much about Nyasha. About that one we don't even speak. It's speaking for itself.' Both of them, it's the Englishness" (P.207).

Chido serves as an example of an identity in flux. It is customary amongst his family (Chido's) to congregate at the traditional family homestead during the Christmas period. However, Chido, partly due to age and mainly due to the observation highlighted by Owomoyela that a person would rather associate more with people who share the same linguistic and speech characteristics, prefers to spend holidays with white friends. On the other hand, Ma'Shingayi's resistance to the Western culture is grounded in anxiety not only of losing her eldest daughter to Western culture. It is equally a resistance to the missionary station itself.

Like Ngũgĩ Wa Thiong'o and Achebe, Dangarembaga has reflected the strategies of appropriation in her novel. In doing so, the author applied the notion of post-colonial literature which is characterized by abrogation and appropriation to the colonized place. As discussed in the literature review and conceptual framework earlier, studies on literary traditions of former colonies have shown how native writers advance local collective sentiments.

In their novels, the authors suggest that the use of untranslated words and glossing are the most abundant strategies used to abrogate and appropriate the colonizers language. The thematic analysis of the stories point to four themes relating to how the author valorized the use of English in expressing native sentiments: expression of authentic self. Place, Subtle form of subversion and advancement in identities and ideologies. The author shows that language is highly interrelated with identity construction. Unless one can understand the indigenous language of his or her own mother tongue, it is quite difficult to run with the culture and to reconstruct the identity. In nervous conditions, language is seen as one element to form identity. This is could be seen as Nyasha expresses it in her letter to Tambu: "They do not like my language, my English, because it is authentic and my Shona, because it is not!" (200).

There is no place for her in any of the cultures, leaving her with frustration and sadness about her identity and in her own third space. Her gendered identity is also constantly in torment, seeking the respect from her father and desiring a more respectable position for her mother than she sees possible. Nyasha, at the same time, hates her parents and herself

“The needs and sensibilities of women in my family were not considered a priority, or even legitimate....In those days I felt the injustice of my situation every time I thought about it.... Thinking about it, feeling the injustice of it, this is how I came to dislike my for all their inadequacies. (P.12).

Nyasha is the rebellious female. She has had the benefit of a British education and knows first-hand what kind of lives women in Europe lead. She is ever aware of the differences in the way Shona women are treated compared with the treatment of British women. Unlike her mother, Nyasha has no memories of traditions and customs to silence her voice. Instead she finds herself caught between two worlds. Nyasha is constantly questioning herself and her unstable position between her English education and her life in Rhodesia. She explains to Tambu “I know ... it’s not England anymore and I ought to adjust. But when you’ve seen different things you want to be sure you’re adjusting to the right thing” (P.119). Nyasha is unable to find the peaceful, adjusted identity that her cousin enjoys. She is still haunted by the British influence that threatens her membership among the Shona people. Her schoolmates shun her for her white mannerisms and she has no Shona mannerisms to fall back on.

Nyasha is truly a woman without a home, and as she struggles to make a place for herself in society, she finds that the effort just may kill her. However, the author attempts to show how strongly Nyasha resists against the cultural shock, and patriarchal domination in the story. The author also shows her preference of her own culture and identity against the western hegemony.

CHAPTER SEVEN

Major Findings

7.0. Introduction

This chapter presents the major findings which have been discussed in the previous sections of the study. The findings are incorporated together from the three selected novels.

7.1. The advocacy of post-colonial motherism as means to Resistance

Literature has the potential to recreate and redefine the role of women. Therefore, African writers address the issue of post-colonial motherism resistance against any form of domination through their literary intervention. Thus, major findings in this study regarding post-colonial feminism, particularly motherism is that both male and female go hand in hand to resist against gender inequalities to rebuild and reorder the structures of dominations depicted in the novels. Motherism discourages both patriarchal and Matriarchal extremes as depicted in the novels. In spite of the fact that there is a gender inequality in the story both men and women are depicted to be a part of the solution.

Both women *and* men can be *motherists*. What is crucial is that they are concerned about the menace of wars around the globe, racism, ethnic conflict, malnutrition, political and economic exploitation, hunger and starvation etc. It is this point that makes motherism new, vibrant and different from other in African feminism variants. In order to respect our sisters, our wives, our society, our country, our continent and humanity at large, we should respect our mother first. In doing so it could possibly bring gender equality in a certain society.

African women are too often presented as passive, pathetic victims of harsh circumstances, rather than as autonomous creative agents making positive changes in their lives previously. Confronting entrenched social inequality and inadequate access to resources, women across the continent are working with grit, determination, and imagination to improve their own material conditions and to blaze a strong, clear path for their daughters and granddaughters. As depicted in the selected novels, through the authors' literary intervention, both male and female writers reflect the issue of motherism in the contemporary of African literature. The issue of motherhood, the shifts from submissive to resistant, the shift from despair to hopefulness, the need of

women's equal judgment in the social and political sphere, and the notion of motherism, mothers considered as a special humanist are the major points which are discussed in this study .

7.2. Education as tools of Resistance

The story depicts education as a resistance light, it serves as a vehicle of liberation and progress for the black Rhodesian characters, and it also reveals to them the injustices of colonial occupation. This study address the value of education through characters' thought, speech and action to resist any form of dominations in the selected novels. Achebe and Dangarmbaga portray strong female characters like Beatrice and Tambu respectively in their novels in addressing the value of education for girls to tackle gender inequalities by highlighting their struggle's significance in the story.

Certainly, more and more women are getting involved in education, social issues, politics and other leadership positions. These women are venturing into domains previously known to be male-dominated. As women access rights formerly denied them, they also protest against any move to take away from their rights. The world is coming to terms with the 'intrusion' of the female in a male-dominated world, as women play more active roles in the society, the economy and on the political scene.

7.3. Rebuilding Unity and Togetherness

Many factors have contributed to the plaguing of African development, with the major factor being bad leadership which Ngũgĩ wa Thiong'o has rightly termed the balkanization of neo-colonialism." Why has the leadership styles of most African countries refused to change for the better in spite of the rapid developmental trends all over the world today?

As depicted in the story, due to selfish nature of most African leaders and the presence of corruption and injustice which is to be resisted through unity and through literary interventions to create awareness in this society. Respecting our own culture, identity, language, and our own wisdom and accepting the important technology advancement from the western could help us to eradicate poverty, corruption, war, political and economic instability, serious underdevelopment, etc. Ngũgĩ suggests that the masses should organize a liberation struggle that will end the suffering in their country. It is not only the future hope depicted in the novel but the presence of

shift from submissiveness to resistance is reflected in all the three novels. one of the findings that Ngũgĩ suggests that the masses should organize a liberation struggle that will end the suffering in their country.

7.4. Reconstruction of the own Identity

Post-colonial literature in English reflects various perspectives of local color and belongingness through multicultural and multiethnic veracity. Ngugi, Dangarembaga and Chinua Achebe's novels exhibit individual dilemma in the quest of identity and various facets of cultural diversity, it is necessary to have a look at the need of resistance in search of identity and culture having various viewpoints and outlooks. In the present study depicts that how African English literary works reflect different layers of society attempts for individual and social struggle in the form of issues of identity and culture. The authors reflect the factors for identity formation and issues of identity in their novels. Local ethnic conflicts and the narratives of difference and belongings in the light of the issues of identity and culture are reflected in the novels.

Post-colonial Literature deals with the distortion of culture by the influences of the colonization, the post-colonial writers proclaim their experiences to deal about the realities and articulated their past in relation to the changes of individual and social identities. Post-colonial literature is the best way to find out how postcolonial nations and their subjects try to redefine or rebuild their new identities through their pre-colonial past and their colonial experiences. Thus, those writers reflect the reassertion or reconstruction of identity through the portrayal of characters in their literary works.

7.5. The strategies of Appropriation as the solution

Although the controversial debate of language politics doesn't have an end, showing the representation of how these issues depicted in literary works can contribute in the development of African literature. Applying strategies of appropriation is important in reflecting how African writers have attempted to incorporate their own culture, identity and African Experience in their literary works. The impossibility of abrogating English language and the necessity of appropriation, Such as, footnote, glossing, untranslated words and Substitution could be taken as a solution for language controversies in African literature. Ngũgĩ depicts that to identify more

closely with his mother tongue as an indispensable tool to convey his cultural-political stance and his African identity.

7.6. Magical realism as strategies of Resistance

The important point raised as a center of discussion in this study is magical realism. It has been used as a tool of post-colonial resistance marker since 1970 onwards in African literature. It is used to as a way to uncover the mystery hidden in everyday reality. Magical Realism as a new brand of resistance in African Literature is portrayed in the selected novels the concept of magic realism became connected with the myths and cultures of the indigenous populations and thus departed from the European notion which was more individualistic. The authors depicted it either through the characters or through the narrator's speech.

The narrator usually has 'two voices: sometimes events are depicted from a rational point of view (the realist element), and sometimes from that of a believer in magic (the magical element). The author refers to the myths and cultural background of a social or ethnic group. The supernatural is presented in a matter of fact way and no explanations are given for the unreal events in the text. Therefore, this important post-colonial marker is used as a form of resistance tool against any oppressive activities, mainly by the known famous writer Ngũgĩ Wa Thiong'o in this study.

7.7. Resistance against Neo-colonial

The depiction of political resistance in African literary texts to colonial and neo-colonial norms, and the people's capacity to formulate a national identity is considered as a focus of the current study. The author, for instance, in *Matigari* also suggests that the necessity of resistance against western hegemony. It is to mean that, by implication, he informed the reader that no country can consider itself politically independent for as long as foreign interests dominate its economy and culture.

As a final point, this study has explored that the presences of new thematic preoccupations regarding resistance strategies as depicted in *Anthills of the savannah*, *Nervous conditions* and *Matigari* novels focusing on the positive representation of the status of women, the strategies of magical realism and language politics. As discussed in the analysis section of this study, those selected novels depict that how African writers have moved far beyond the stage of

disillusionment, despair and submissiveness and indicate some strategies of resistance against any aspect of dominations in the post-colonial era. In *Anthills*, Achebe realizes, it is the failure of the national and political leaders of the imaginary Kangan that gives rise to the social problems. The common people, such as the elders from Abazon and the student leaders gain respect, as they are portrayed as brave and honest. It is the corrupt leadership that makes their lives miserable. Achebe still believes that the problem stems from neo-colonialism. To wind up, the novels mirror all the results or findings as the issues of most African people in the postcolonial period.

CHAPTER EIGHT

Conclusions and Recommendations

8.0. Introduction

The study is concluded in this chapter with findings, the relevance of the theoretical framework, summary of the questions, contribution, etc. The chapter also offered recommendations for future research pertaining to the positive representation of women, and the necessity of post-colonial resistance in literary texts.

8.1. Conclusions

The post-colonial writers acquainted the readers about the haunting problems into the texture of resistance. It carried out the ideas of human freedom, liberty, identity, individuality after getting set to free from the clutches of the colonial power. Post-colonial theory questions not only the role of the western literary canon and western history as dominant forms of knowledge making but it also questions, the legacy of colonialism, neo-colonialism racial discrimination, marginalization, cultural hybridity, injustice ,exploitation, identity crisis etc.

Post-colonial African literature, therefore, is a tool by which the colonized subjects "write back" to "Empire", engaging with themes like identity, belonging, exile, place, language, resistance, sovereignty and Hybridity. (Ashcroft, 1989:43) These post-colonial literatures urge the people to break away from the imperial mind-set, and work on the restoration of society's health, fully grounded on reality. It is in this reality connection Ngũgĩ seems to have changed from the mere criticism of society's oppression to the creation of vigorous psycho-active characters in the recent novel, *Matigari*.

Thus, we can possibly say that teachers and students represented as a source of inspiration to resist any form of neo-colonialism in the story. Psycho-active intellectual characters in *Matigari* are highly concerned about women's betrayal, children's abuse, conflicts, equality, labor exploitation and workers' condition etc. They demand liberation and better quality of life for African people. The post-colonial obsessions such as resistance, hybridity, exile, representation, endemic xenophobia, Underdevelopment, economic dependency, rampant corruption dominance

of patriarchal ideology, ordeals of the intellectual and sycophancy of the clergy have been captured vividly in the novels cited.

For instance, Ngũgĩ takes great pains in showing how ordinary people, particularly in Kenya, are trapped in their own complex motives and values which pushes them to sudden acts of courage. There is bitterness and anger against the neo-colonial leadership in Kenya who are neglecting the interest of peasants and workers sacrificing their lands and becoming dictator during the colonial regime but there is a compassion and hope for the people as they struggle to the freedom of their a new community.

This means resistance is used as tool of voice to demand equality and justice. The Second finding suggested by all authors in this study is the need of political resistance through psycho active intellectual characters action and thought.

Regarding post-colonial feminism issue, it primarily focuses on the centrality of motherhood and womanhood in the African female experiences because the life of African women cannot be dissociated from the mother-child love relationship as it is revealed in the selected authors' works. And, it is through motherhood that African women can achieve psychological and social freedom. As it is briefly discussed in earlier sections of this paper, for Acholonu, patriarchy and matriarchy are purely western creations which have nothing to do with African social realities. She, therefore, dismissed them by creating new terms in motherism which can indeed be used to account for socio cultural realities without any exaggeration.

Regarding language politics, the controversial debate was mainly done between Achebe and Ngũgĩ in their different works .Achebe's defense of his linguistic and artistic choices is practical as his aim is to address a wide audience, inside and outside Nigeria.

Achebe had attempted to bring together European and African literary forms and thus bridging the gap between western and African readers. Moreover, as portrayed in his novel, Achebe shows his readers the languages of many people: natives, colonists, rural, urban, ancient, modern etc. and thus empowers his people's voices to be heard in English.

On the other hand, Ngũgĩ 's insistence on the need to write in one's mother tongue, and he gives emphasis on the abrogation of English. By abrogation ,it is to mean that the rejection by post-colonial writers of a normative concept of 'correct' or 'standard' English used by certain classes or groups, and of the corresponding concepts of inferior 'dialects' or 'marginal variants'. Both of them are in a dilemma since English is loaded with a past and using it is a big challenge.

As explained in the previous sections of this study, Appropriation generally refers to the strategies employed by post-colonial societies and its writers and scholars that enable them to use the philosophical, linguistic, and academic tools introduced by the colonizers to offer their own versions of truth or, in ideal conditions, to dismantle the colonizers' claims. Writers and novelists among other literary artists in post-colonial art resort to the use of abrogation and appropriation in order to challenge the marginalization of local sentiments. Abrogation is the denial of the imperial cultures' imposition of a so called standard or canon. Using appropriation of language is important to address the culture, aesthetic and illusory standard of normative or correct usage or assumptions of a traditional and fixed meaning inscribed in the words. This strategy of appropriation such as glossing, substitution, using untranslated words and footnotes have been used as a means of resistance against the western hegemony

The ancestry of the concept of Post colonialism can be traced to Frantz Fanon's *The Wretched of the Earth*, published in French in 1961 and voicing what might be called 'cultural resistance' to France's African Empire. Fanon argued that the first step for colonized people in finding a voice and an identity is to reclaim their own past. This is so because, for centuries the European colonizing power will have devalued the continent's past, seeing its pre-colonial era as a pre-civilized limbo or even as a historical void. If the first step towards a post-colonial perspective according to Fanon is to reclaim one's own past, then the second is to begin to erode the colonialist ideology by which that past had been devalued.

To wind up, this study shows how the famous writers use literature as literary intervention to inform their people about the socio-economic and political reformation that is taking place in their respective areas. They believe that through literature the nation can be awakened into a consciousness of resistance and rebellion against exploitation. This study also highlights that the

authors are not only concerned with the struggle against class distinction and gender inequalities but also with cultural and political decolonization, and a new socio-economic and political order.

8.2. Implications

The study confirms that literature is essential in rearranging political processes and there is a direct relationship between literature and social and political institutions. Therefore, the social steadiness and turbulence of the time is reflected in the writings of the texts. As such, there seems to be vast amount of literature pertaining to the negative representation of women in literary texts, which as a result gave birth to different branches of feminisms including Motherism which has been discussed in this study. However, the study at hand particularly makes several worthy contributions to the field of literature and African Literature in particular, pertaining to the positive portrayal of women in literary texts. And, on the basis of the findings of this study which are presented in chapter seven and summarized in this chapter, the researcher recommends that:

- By implication; there might be a need to consider those findings to resist against Ethnic conflicts, to resist against corruption, injustice and neocolonialism.
- Further studies may be carried out using magical realism and motherism as approaches for analyzing the literary novels in African indigenous languages.
- Further studies may also be carried out using those strategies of appropriation as guiding for the analysis of the depiction of language politics in other literary texts.
- By implication, Could the strategies of resistance discussed in these selected novels be applicable in Ethiopian literary works to fight against injustice, corruption, tribal conflict, hatred, identity crisis, gender inequality, and language controversies? This question may shed light and serve as a vantage point for the upcoming researchers to conduct research in the future.

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