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Dr. A. Ramasubbiah
Writing in English literature is a global phenomenon. It represents ideologies and cultures of the particular region. Different forms of literature like drama, poetry, novel, non-fiction, short story etc. are used to express one’s impressions and experiences about the socio-politico-religio-cultural and economic happenings of the regions. The World War II brings vital changes in the outlook of authors in the world. Nietzsche’s declaration of death of God and the appearance of writers like Edward Said, Michele Foucault, Homi Bhabha, and Derrida bring changes in the exact function of literature in moulding the human life. Due to Globalization and liberalization, society moves to the post-industrial phase. Migration and immigration become common features of postmodern society. These movements give birth to issues like race, ethnicity, gender, crisis for identity, cultural conflict, dislocation, isolation and many others. Thus multiculturalism becomes the key note of new literatures written in English. The colonial legacy, immigrants and migrated authors attempt to define Britishness in literature and the result is postethnicity in English literature. The writers like Salman Rushdie, Hanif Kureishi, Andrea Levy and many others attempted to redefine and revaluate the singular authority of text and plead for the plurality of themes. There is another form of literature growing consciously in the country like India. This literature is called as Fourth World Literature or the literature of protest. The marginalized sections of society attempt to protest against upper caste ideologies in Dalit Literature. All these issues are reflected in the present issue of Literary Endeavour.

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“The real tragedy of our postcolonial world is not that the majority of people had no say in whether or not they wanted this new world; rather, it is that the majority have not been given the tools to negotiate this new world.” - Adichie in Half of a Yellow Sun (129)

Chimamanda Ngozi Adichie is one of the powerful postcolonial feminist voices of today. Her work underlines the significance and need for a dialogic consciousness in approaches to experiences of postcoloniality. Located at the intersections of race, class, gender, indigeneity, nation and nationalism, Adichie's work is feminist not only because it includes or addresses women's issues; rather, it signifies a feminism at the heart of intersectionality - an author whose feminine gender implicates that she address all forms of oppression and disenfranchisement, be it the politics of race and class in new found identities of postcolonial Nigeria, inter-ethnic conflict imbued with fierce cries of indigeneity resulting in civil strife, or the diasporic consciousness of being indigenous yet neo-colonial in a globalised world which entails emigration - geographical and ideological, as well as multiculturalism and hybridity. From Purple Hibiscus to Half of a Yellow Sun, Adichie's oeuvre encompasses a wide range of issues ranging from post-colonial Africa to neo-colonial black consciousness, post globalisation.

Chimamanda Adichie's Half of a Yellow Sun is a narrative of critical historiography which challenges both the distance and objectivity of the grand narrative of history through personal, fictional narratives of the Biafran war in Nigeria. It explores the dialogic consciousness of Adichie's feminist praxis by addressing how the novel upholds an inclusive approach to issues of gender, both masculinity and femininity, in the context of how gender can never be separated from the complex politics of class, race, nationality and markedly so, ethnicity among indigenous identities in postcolonial Africa. Adichie's employs a unique, non-linear narrative form and style to represent heterogeneity and individuality of historical experience while at the same time contesting the supposed linearity of historical time.

Half of a Yellow Sun: Adichie's Interface between the Personal and the Political:

Adichie dedicates Half of a Yellow Sun to her grandfathers “whom she never knew…who did not survive the war” and her grandmothers “who did” (Dedication). In her interview at the end of the book, she relates, “I wrote this novel because I wanted to write about love and war, because I grew up in the shadow of Biafra, because I lost both grandfathers in the Nigeria-Biafra war, because I wanted to engage with my history in order to make sense of my present, because many of the issues that led to the war remain unresolved in Nigeria today…” (2). Adichie, born a decade after the war, seeks to underline the simultaneity of history through collective memory, a prominent aspect of black consciousness. Her family histories of civil strife and the Biafran war thus intersect with the innumerable people's voices which become part of her project over four years, spent in gathering personal anecdotes, remarks, experiences and memories of the Biafran war prior to her actual writing of the novel. It could be said that this work of fiction integrates elements of literary journalism. Although not directly autobiographical, Adichie's personal family history becomes the primary impetus for this work of fiction, but her motivations to write the novel are supplanted by the need to record discursive voices from the collective. Adichie underlines how one's historicity need not be necessarily bound with historical time, fact, or even personal experience.
Memories carry history and they are at once experienced personally and collectively reinforced. A nation's history, although dominantly political in tone in the books of history, lives in essence, in memory and experience, as subjective and ontological narratives. The personal is thus highly political in Adichie's *Half of a Yellow Sun* and this is what makes the narrative a critical historiographic counter-narrative to a post-colonial History of Nigeria.

**History from down-under: From the Underbelly of the Underdog**

*Half of a Yellow Sun* clearly upholds the relationship between artistic production and history. Harold Bloom asserts that history gives shape to literature and that the historical subject in a work of art can never be separated from history even by a historian (*A Map of Misreading*). The work's critical historiography also lies in its narration of the social history of ordinary, everyday lives: what is termed as a 'history from below' by French historian, Georges Lefebvre. This is symbolically reinforced by Adichie's choice of making Ugwu - the house boy, the very first narrative voice of the novel. Ugwu introduces the main characters, Odenigbo and Olanna, in Part One and Kainene and Richard, in due course. This highlights Adichie's refusal to create a dialectical opposition between the protagonist and minor characters and pay allegiance to a colonial and western tradition of canonicity. The absence of a central character/narrator deflects traditional narrative styles while at the same time allowing the text to emerge from different points of view. Ugwu's status as a member of a disenfranchised class and tribe in Nigeria and his indigenous worldview help readers critically observe the transition which Nigeria has undergone after decolonisation. Olanna and Kainene are daughters of an affluent capitalist, a new war-lord of a progressive Nigeria, modelled after the West. Olanna and Kainene represent oppositional responses to post-industrial, consumerist Nigeria. Olanna being the ideologically resistant of the two. It is not surprising therefore that she is drawn to Odenigbo, who represents the university academic, the intellectual and political voice of Nigeria which refuses to be shrouded under a pan-African identity in the spirit of colonial nationalism. Odenigbo's fraternity thus becomes symbolic of diverse intellectual views of nation and nationalism in postcolonial Africa and their regular meetings at Odenigbo's house illustrate a microcosmic slice of the lives of public intellectuals in Africa. Time and again, Adichie brings history closer to the living rooms of people in Lagos affected by the politics of nationalism and Ugwu's narrative unfolds the impact of inter-ethnic conflicts on tribal settlements which are continually displaced from homes and habitats. Even Odenigbo and Olanna's private moments as husband and wife become a metaphor for the evolving nature of violence in Nigeria, an evolution which is not progressive, but a marked ironic reversal from coexistence to splintered relationships which are hardly able to bear the weight of Biafra's attempt to come into being. Parts of the novel highlight inter-ethnic conflicts based on religion, particularly in the case of the Hausas. Inter-ethnic conflicts become obvious as the novel progresses and the voice of the Igbo tribe gains ascendancy in the fight for a separate nation, Biafra.

**Beyond the Dialectics of Race: Adichie in Dialogue with History**

The voice of Richard, particularly in the middle of the Biafran war sunders the easy binary which is popularly alluded to colonialism, namely the whites and the non-whites or the generic colonizer Vs. colonized. Richard's objective narration of the incidents of the Biafran war and his attempt to document its history in a book, *The World was silent When We Died*, which highlights the need to integrate a dialogic consciousness into our readings of histories of oppression. This 'book within a book' is the author's attempt to create a dialogic model for the recording and representation of histories, especially for the West. Richard is not the white outsider in the novel, rather, he is able to more clearly illustrate the neo-colonial practices of western media in their reinforced stereotyping of Africa as a land of wild chaos. He opens up multiple dialogues with Nigeria in particular, beginning with Kainine and ending with the purveyors of racism in global media: “Richard exhaled. It was like somebody sprinkling pepper on his wound: Thousands of Biafrans were dead, and this man wanted to know if there was anything new about one dead white man.”
Richard would write about this, the rule of Western journalism: One hundred dead black people equal to one dead white person.”(382)

Adichie's gritty narrative employs parallelism and juxtaposition as narrative techniques. As the novel is divided into four parts which swing between the early and late sixties, the complacency of linearity which often characterizes historical time is disturbed. This technique also makes historicity non-teleological. Memory and emotion thus become equally powerful means to access historical experience. People's histories which do not enter grand narratives of History become the focal point of narration. Fiction allows Adichie the freplay of consciousness and freedom from the burden of historical evidence.

**Humanising War; Emoting Strife: The Biafran War**

The subtitle of the novel, 'Divided by War, United by Love' illustrates ways in which Adichie humanizes extremely violent experiences of the Biafran War. She outlines in vivid detail the displacement and homelessness of thousands and the ironic refugee status which multitudes experience in their own homeland, in search of a new, free, autonomous nation - Biafra. The flag of the yet to be born Biafra is very symbolically captured in the flag - a half risen yellow sun which promises to emerge in future, but ultimately does not. The hope of Biafra remains an eternal dream ideologically for many of the survivors. The hope for an independent Biafra is ironically sustained at the cost of the life and living of thousands. Adichie's description of the refugee camps deeply trouble the utter loss of human dignity in the face of the idealism of nationalism founded on violence. Olanna's encounter with a dead child with intricately plaited hair, in a basket and Ugwu's transition from a houseboy to a militant soldier gang raping an innocent girl at the bar become metaphorical images for the benumbing of human feelings and emotions at the time of war. Olanna's fight for a tin of canned food in the refugee camp further heightens ways in which human dignity is stripped to a visceral fight for basic survival. Characters evolve and transition in the course of the Biafran war, so do relationships.

*Half of a Yellow Sun* vocalizes the burden of post-colonial identities, often borne in the form of violent nationalism and civil strife resulting from the homogenization of identities: “…my point is that the only authentic identity for the African is the tribe...I am Nigerian because a white man created Nigeria and gave me that identity. I am black because the white man constructed black to be as different as possible from his white. But I was Igbo before the white man came.” (25). Identities thus interpellated by violent epistemologies of nation and nationalism are called into question by different voices of resistance from the periphery women, indigenous voices, intellectuals, artists and activists who question the essentialism of a single Nigerian identity. Adichie's postcolonial feminism extends beyond women to a radical questioning of new machineries of sexist and racist oppression based on political aggrandisement and the global politics of neo-colonialism.

**Works Cited**

James Arthur Baldwin (1924-1987), a famous American novelist and a social critic. His passion towards his subject of race in America made him as an important voice, particularly in the late 1950s and early 1960s, in the United States. He attempts all the genres and gave his best to the readers. *Go Tell It on the Mountain, Another Country, If Beale Street Could Talk, Tell Me How Long the Train's Been Gone* these are all the select works to discuss in this paper. He tried to expose the black faces of the white men in his society through his writings and his characters.

The racial conflict and the relationship between the people are the basis for all the consequences in the society. Knowingly and unknowingly, the colour plays a main role in all the problems. Here, Baldwin also tried to gave the another face of the white persons in America, because he faced many racial issues badly by the white people. The racial differences ranked by the society and the political systems as inherently superior or inferior to each other. It based on perceptions that shared inheritable traits and qualities. These different racial groups are treated differently by the members of the society.

James Baldwin's rich intellectual journey illustrated the direction of black American thought and culture in the twentieth century. His novels have had a stunning impact on American life and opened up new ways to understand contemporary societal problems. He presents the fierce and polemical black American life and exposes the innumerable overtones of interracial relations. A fundamental idea in Baldwin's vision has always been that of a black man as a victim of history. He expresses the wishes, thoughts and experiences of thousands of blacks, their sorrow and strain, despair, aspiration and hatred. Baldwin has been an outspoken activist in the struggle for social, economic, and political justice for the black minority in American society and indeed a mediator between the whites and the blacks, by explaining and translating the black man's experiences into American terms and by establishing his own struggle for identity with that of the American.

Baldwin's fictional works show an increasing and painful awareness of the problems inherent in the quest for personal and artistic identity. The crises in Baldwin's life, most often communicated in his works as artistic, religious and sexual, have given rise to a single minded dedication in search of discovery of the self. Baldwin in his works demonstrates the burden of being black and bisexual in an American culture environment. His novels evoke the reader to the distinctiveness of black life and deal with the impact of the conditions of urban life in American life and society on black people. His novels portray the world of the black Americans in its diversity and richness, not as a mere specter of protest, but as a living culture of men and women who even when deprived, share in the emotions and desires of common humanity.

Baldwin's characters in *Go Tell It on the Mountain* show their inability to love or sustain mutual relationships. The failure of love is the root cause of John's despair. The failure of love in respect of human relationships has its complement in the failure of love with respect to man's relationship with God. It was the concept of God as vengeful and wrathful that lies at the root of John's mind, blocks him to establish meaningful personal relationships and to find sustenance for his life through the exhilarating power of
love. It was this difficulty of shedding the fear and insecurity which leads to the adoption of one psychological prop or another that stands in the way of the individual's self-realization.

The black in America is literally the bastard child of American civilization. John, the innocent victim of hatred, is the archetypal image of a black American child. Through John, Baldwin reiterates the essence of black experience as rejection and makes shame, the most destructive consequence of rejection. John's life is an endless struggle with little recovery. John has to bow before the throne of grace without first kneeling to his father, the symbol of white's subjugation and oppression.

Andrew O'Hagan shared his view about *Go Tell It on the Mountain* in the book introduction that, “it is not a protest novel; it is a political novel of the human heart. White men may be evil, but they are nor the beginning not the end of evil. Baldwin was interested t this point in corruption at the first level of legislative power—the family”. (viii)

Likewise in his second novel, the search for love was established thematically from the first pages of *Another Country* in the form of a question, “do you love me” (*Another Country*372) wailing from a saxophone. In the novel the meaning and potential for identity and love lie not only in homosexual and heterosexual experiences, but also in interracial relations, music, writing and even death. Using New York as the setting of the novel, Baldwin inter-relates sex and race in the search for identity and love.

A black man's identity was closely related to his racial, sexual and social identity. The novel centers on Rufus Scott, the only black male character, who struggles in his attempt to forge any kind of authentic existence in America in the 1950s and 1960s. Baldwin portrays the disaster of Rufus in a country dominated by a categorically limited sexual culture. These categories are intertwined and transcended through 'love-hate-sex' taking place beyond the socially constructed senses of sexuality.

Rufus is trapped in the racial void of New York. He tries to move beyond the emptiness and horrors of the city. The moving image of a train from downtown to uptown truly represents the dilemma of Rufus. The dangers of his unexamined past and its destructive possibilities are captured in the image of the runaway train. Symbolically the subway train, takes him from the horrors of America.

Black persons had a mindset about white people that they are badly rude and always dominate others so they hate whites. Whereas white people had a mindset those blacks are so ugly and slaves like and they hate blacks. Baldwin's characters Vivaldo and Rufus are evident to this mindset in *Another Country*:

“somewhere in his heart the black boy hated the white boy because he was white. Somewhere in his heart Vivaldo had feared and hated Rufus because he was black”. (136) Vivaldo and Rufus had the fear and hatred due to the racial issues in their heart which was created as an impact of the social incidents.

One of the major themes in all of Baldwin's work is the failure of Americans to love one another, to take on the risks which that entail. Baldwin wrote *Tell Me How Long the Train's Been Gone* in the mid and late 1960s, marked by fervent civil rights activism, the passing of the Civil Rights Bill and the Voting Rights Act, political assassinations, the Vietnam War, and the conflict within the black protest movement between the ideologies of nonviolence and Black Power.

*Tell Me How Long the Train's Been Gone* as integral parts of his work was reassessed and confirmed. Baldwin's prose was eloquent and poetic, and it was largely based on such modernist literary devices as the interior monologue, stream of consciousness, and complex handling of time. Religion had a strong element in African American culture, and it was also an important factor in Baldwin's writing. His language also characterized by an extensive use of biblical allusions, which appear overtly in direct quotations from the Bible and hymns, and more covertly in the names of the character, Black Christopher in *Tell Me How Long the Train's Been Gone*.

The African American tradition of oral culture was also clearly visible in Baldwin's writing, particularly in the form of quotations from old slavesongs, and gospel and blues lyrics. Whereas the recent critical writings are all would lead us to believe that the post-1964 Baldwin viewed American society in the
crudest possible terms: white equals evil, all controlling oppressor, black equals noble, helpless oppressed.

His fifth novel If Beale Street Could Talk continues Baldwin's lifelong examination of race and sexuality in America. Baldwin moved away from the stories of interaction between black and white characters and focuses exclusively on black American's life and history in a story about black heterosexual love. It speaks about the suffering of black people trapped in the 'garbage dump' of New York and their powerful bonds of love which ensures their identity development and consciousness.

The novel progressed swiftly and with suspensefully, but its dynamic movement was interior. Baldwin constantly understates the horror of his characters' situation in order to present them as human beings whom disaster has struck, rather than as blacks who have, typically, been victimized by whites and are therefore likely subjects for a novel. The work contains many sympathetic portraits of white people, especially Fonny's harassed white lawyer, whose position was hardly better that the blacks he defends. And, in a masterly stroke, Tish's mother travels to Puerto Rico in an attempt to reason with the woman who has accused her prospective son-in-law of rape, only to realize, there, a poverty and helplessness more extreme that endured by the blacks of New York City.

Baldwin's characters grope hopelessly for the realization of love and identity, in If Beale Street Could Talk, he represents a consummation, an achievement, of her love fulfillment. The major theme of the novel was love and solidarity among the dispossessed and how these values encourage the blacks to stand up for their rights. The network of relationships that binds the characters of the novel together enables them to face racism and patent injustice. Human relationships which are shown to be more effective than the State and the law to protect the rights of black Americans help Fonny, an artist and intellectual, to become aware of the primacy of love and achieve his identity.

Baldwin's thematic concern with love or the lack thereof in his fiction have long been noted as the source either of an individual's survival and maturation or of his respective destruction and death. Their search for identity was the result of their social adaptation within their community's changing history. It was a process located in the core of the individual and also in the core of his communal culture. Their goal was less didactic than it is emotional theirs was a desire to engender desire. All the emotions like love, desire, anger, hatred, joy, sorrow and etc., are the triggering tools of a human in his life. The love and the hatred played the important role in the lives of African-American's life.

Work Cited

Primary Source


Secondary Source

Introduction

This present study has been attempted for a revelation of untold impacts on nature with the installation of English missionaries at Umuofia in Chinua Achebe's *Things Fall Apart*. The Umuofia village is to be considered as an exemplified representation of other domains of Africa which are having painful nostalgia of their lost cultural identity. Among the untold aftermaths of the story, significantly to be considered is the pessimistic impact of cultural disharmony on nature - the cultural disharmony that happens at the Ibo community because of the intrusion of incompatible western Christian religion. The incompatibility can not only primarily be defined for religion, but also for language, customs and practices in every aspect of their lives.

"We cannot leave the matter in his hands because he does not understand our customs, just as we do not understand his. We say he is foolish because he does not know our ways, and perhaps he says we are foolish because we do not know his. Let him go away." (Things Fall Apart 79)

The most significant trait of human species is, he will be having the attitude of respect, protection, preservation and conservation on an entity while having fear on such respective entity. Consequently, the fear enables him to worship it; regulates himself morally and ethically; and lets him to act according to the accepted codes of his society. Such fear forms the culture, religion and spirituality of any human community. Till the moment the fear exists, everything will be on its regular beat of rhythmic life as it was in Umuofia village of Chinua Achebe's *Things Fall Apart*.

The protagonist, Okonkwo and his Igbo clan had an extent of fear on nature, based on which their polytheist spirituality, agricultural traditions, familial inheritance among relationships and superstitious beliefs had been patterned. Yet it is uncertain to comprehend about Agbala, Oracle of the Hills, Evil forest and Earth Goddess, in fact, those incomprehensible phenomena were regulating the lives of Okonkwo's Igbo clan with conscious and sustainable consumption of nature's richness devoid of any sort of avarice. Hence, nature was the controlling force of the tribe and respective culture of Umuofia. Thus, inevitably, nature had been their god and every snippet of it was worshipped by them.

Nature calibrated and facilitated the clan with virtues and efficient life skills with the inculcation of indecipherable belief that they had to follow the codes of nature, lest would be punished by it. Such beliefs have been instanced by Achebe in *Things Fall Apart* at various occurrences. When Unoka, Okonkwo's father, a kind of reckless and improvident man was died of swelling, it was considered as the punishment for his recklessness and he was not worth enough to be buried into the bowels of earth goddess.

“He died of the swelling which was an abomination to the earth goddess. When a man was afflicted with swelling in the stomach and the limbs he was not allowed to die in the house. He was carried to the Evil Forest and left there to die…. The sickness was an abomination
to the earth, and so the victim could not be buried in her bowels.” (9)

Hence, the prudent ancestors were respected while they were alive and dead. The sons were austere in following the practices ordained by their forefathers. Amongst, their observance of 'Week of Peace', sacred week before they planted any crop in the earth had been one of the best practices. During the phase of time, 'a man does not say a harsh word to his neighbour.' If it had been violated, they believed that the blessings of Ani, earth goddess would not be showered at them and as a result whose crops would not grow. Every constituent of nature taught them morals and ethics, and provided them an aesthetic pleasure, thereby, their art of conversation and proverbs were filled with the imageries of plants, trees, animals, birds, amphibians, etc.

“Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth.” (3)

“...but Okonkwo was as slippery as a fish in water.” (3)

“Unoka loved it all, and he loved the first kites that returned with the dry season, and the children who sang songs of welcome to them.” (3)

“Behind them was the big and ancient silk-cotton tree which was sacred. Spirits of good children lived in that tree waiting to be born. On ordinary days young women who desired children came to sit under its shade.” (21)

However, the abundance and richness of nature was celebrated by them without any conscious of seizing it beyond their needs. Sometimes, the concentrated sense of nature scared them with its unwinnable immortal incarnation.

“The night was very quiet. It was always quiet except on moonlight nights. Darkness held a vague terror for these people, even the bravest among them. Children were warned not to whistle at night for fear of evil spirits. Dangerous animals became even more sinister and uncanny in the dark. A snake was never called by its name at night, because it would hear. It was called a string. And so on this particular night as the crier's voice was gradually swallowed up in the distance, silence returned to the world, a vibrant silence made more intense by the universal trill of a million million forest insects.

On a moonlight night it would be different. The happy voices of children playing in open fields would then be heard.” (5)

Accordingly, till the lives of Umuofia were proceeding with the dogma of being oneness with nature, everything was on its respective streamline. For instance, still they were having the fear on Evil forest, it was untouched with the intention of destruction and turning it into a human trodden place. In fact, it was rather separated from the survival of regime of the clan where they buried 'all those who died of the really evil diseases, like leprosy and smallpox,' which had been a quite sensible practice amidst the clan. Once the Evil Forest was offered by the rulers of Mbaino to the English missionaries, the scenario was initiated with the 'things fall apart.'

The dogma of western Christian religion was entirely contrastive to the clan whose god is nature whereas according to the Christianity, He is the creator of 'heaven and earth' including nature. Thus by being the followers of Him, the missionary people who were the rational thinkers much consistent about their supremacy over nature not having comprehended that everybody and everything is a constituent of Cosmo. Such oneness of human with nature is well emphasised as,

“Instead of defining a mountain in human terms we must allow ourselves to be defined by mountains. Only then will we begin to comprehend the greater mystery of our tenuous existence. Essentially, we must erase a prevailing bias of separation from the world and move beyond the divisions of perception and reality.” (Alter, Stephen 38)

Such perceptive thoughts of the missionaries paradoxically enlightened the tribes of Umuofia.
towards the avenue of getting rid of the fear at nature and thus its destruction commenced. Now,

“The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,” (Yeats, W.B. 3-5)

As a result, the integrity of nature in Igbo culture that had been beautifully plaited for centuries by number of generations was started disentangled. Yet, the aftermaths and impacts of this loosening was not directly narrated by Achebe in the novel *Things Fall Apart* after the death of the protagonist, Okonkwo, have been legibly, however, obliquely manifested in the story. While the complementary bond between the Igbo culture and nature is fissioned, certainly whatever the changes and destruction of culture will have its respective impacts on the destruction of nature too.

**Conclusion**

In *Things Fall Apart*, Chinua Achebe has candidly revealed the crucial relationship between nature and culture, but has comprehensively portrayed the mutual impacts on them. Apart from pessimistic impact on nature, according to Ngugi Wa Thiong'o, the imposition of new forms in an existing system causes an extreme damage in all its aspects such as socio-political, economic and legal changes are absolutely accompanied by the cultural disharmony. He says that the term Colonialism simply refers to 'a political ideology which legitimised the invasion, occupation, and exploitation of other people's lands and resources'. As it has been depicted in Achebe's *Things Fall Apart*, the sufferings of cultural disharmony of Igbo community were initiated with the intrusion of new religion, particularly, with the introduction of new westernized education system.

The sufferings that are experienced not only by the African tribes but almost by all postcolonial countries like India are not merely the results of external cultural changes; but, against the genetical, biological and environmental existence of those nations. It is a well known fact that the genetic and biological structure of any species is defined by its environmental structural and survives accordingly. Consequently, such attuned communities have been struggling till today by being formed partially with their natural nature and partially with their attuned nature.

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DISPLAYING THE DEHUMANIZING REFLECTION OF SLAVERY ON SETHU IN THE NOVEL BELOVED BY TONY MORRISON

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Effect of Slavery

In her novel Beloved, Morrison decided to show the reader about the happenings to the slaves working in an institutionalized slave system. In the novel Beloved, the slaves are asked to work on Sweet Home experiencing violence, brutality, and are treated like animals. In the novel, the character who is mostly affected of slavery's severe conditions is Sethe. Sethe gets tortured, raped and mistreated. Being a woman she has undergone lots of suffering under the superior people. As a result, Sethe attempts to run away from Sweet Home and later she is impelled to kill her poor two-year-old baby. Morrison displays us what it means to live as a slave and what extermination have been brought to lives of slaves in this work. In Beloved, Morrison dropslight the awful past of African Americans and reveals the buried experiences for a better understanding of African American history. Beloved is a real life story, an event from African American history where special importance has been given to the horrors and tortures of slavery has been given in order to remind the reader about the past. In Beloved Morrison reinvents the past and wants the reader not to forget what happened in African American history.

“We live in a land where the past is always erased and America is the innocent future in which immigrants can come and start over, where the slate is clean. The past is absent or it's romanticized. This culture doesn't encourage dwelling on, let alone coming to terms with, the truth about the past.” --- Beloved

The novel is set twelve years after the end of the American Civil War. There are nine slaves working on Sweet Home: Sethe, Paul D, Baby Suggs and her grown son Halle, and other five slaves. Although all the slaves on Sweet Home are troubled by slavery, in the first place, it is Sethe who has to face and suffer the most pain. Sethe got raped cruelly and whipped by schoolteacher's nephews and she was treated in such a cruel way that she ultimately was driven to kill her two year old daughter. She didn't want her child to undergo the same sufferings as did. Sethe's incident is based on the real life story of the slave named Margaret Garner. On Jan. 28, 1856, Garner was driven to kill her own two-year-old daughter rather to sent back to slavery. She found it safe to be killed instead of getting molested. Since the event is a real life event, it adds good evidence and a good occasion for Morrison to base her novel on.

Displaying the Dehumanizing reflection of Slavery on Sethu

This story begins with beloved escaping from the sweet house who is later followed by Paul D. Paul D is hated by Denvar, she finds him weird she wants him to get away from them. Paul D, like Sethe, is haunted by the pain of the past. He witnessed and suffered abominable atrocities before the end of the Civil War brought him his freedom, and he has survived by not allowing himself to have strong feelings for anything or anyone. He too has dark memories of the time spent in a prison for blacks, where he worked in a chain gang by day and was kept in a box in the ground at night. The second visitor is a girl named Beloved. It gradually becomes clear that she is the ghost of the dead baby come back to life; at the age that the baby would have been had it lived. Awkward, unable to speak like an adult and dressed in strange clothes, Beloved seems vulnerable at first but proves to be powerful and malicious. Her purposes initially seem
benign and are never fully understood, but by the end of the novel her presence is deeply destructive for the living people of 124.

Schoolteacher is an educated person with high intelligence, but he is very cruel. Schoolteacher uses all the means of conventional slavery on the slaves of the plantation. He introduces whipping, torture, humiliation and he dehumanizes slaves. In Beloved schoolteacher is a representative of white supremacy. Changes on Sweet Home started with schoolteacher's disapproval of the way the slaves ate and the way they rested: “He complained they ate too much, rested too much, talked too much, which was certainly true compared to him, because schoolteacher ate little, spoke less and rested not at all”

“In Beloved, Schoolteacher is clearly the primary representative and agent of the system of white-supremacist, capitalist patriarchy in the era of slavery. His interpellations of Sethe, Paul D, Sixo, and Halle lead to rebellion, madness, and death”---Beloved

The scars on Sethe's back resembles the trunk of a tree with its branches. Sethe bear scars on her back because she was whipped due to her try of escape. Amy Denver, a white girl that helped Sethe when she was running away from Sweet Home, calls the tree a chokecherry tree. The tree image indicates that she has been wiped so much that the scar looks like a tree with its crowded branches. However when Sethe talks with Paul D, she mentions the scars on her back, but she does not talk about the pain she had to endure.” But that's what she said it looked like. A chokecherry tree. Trunk, branches, and even leaves. Tiny little chokecherry leaves”. In the novel, we see that what mostly affected Sethe was not the pain and dehumanization she had to feel, but for her the stolen milk was important. The animal minded men stole her milk from her breast very cruelly which could not be happened to a woman at any cause. At the time Sethe got whipped she was pregnant and that is why she had milk in her breasts. In the novel Sethe did not mention or talk about the pain she had to endure, but she mainly focused on the milk that had been taken from her which is vital to feed her baby:

“They used cowhide on you? And they took my milk. They beat you and you were pregnant? And they took my milk!”

As a mother she screams out of grief:

“Nobody will ever get my milk no more except my own children. I never had to give it to nobody else and the one time I did it was took from me they held me down and took it. Milk that belonged to my baby”

The character of Beloved embodies three generations of slavery and is a symbol of the ghost of the more general historical past of slavery just as she haunts the lives of her mother, Denver, and anyone else who comes in contact with family on Bluestone Road. She forces the characters in the novel, most notably her mother, to first recognize the pain from her past before she can begin to work through it and her presence causes all of the characters to come to terms with themselves before she leaves. Not only does this storytelling offer the possibility of reconciliation with the past or a better understanding of it on a symbolic level with the character Beloved serving as a symbol, it serves some important functions for the reader as well.

Conclusion

In Beloved, Morrison decides to serve the reader what happens to individuals in an institutionalized slave system in which African Americans had to live in the past. Narrating the story of Sethe, Morrison focuses on the dehumanizing effect of slavery by emphasizing sufferings of slaves. The novel shows us what happened to Sethe, her family and other slaves working on the plantation. We saw that
Sethe was mistreated and raped. After she tried to escape from the plantation, she killed her baby and attempted to kill the rest of her children. Her husband went mad and other slaves had unfortunate lives. After killing her baby, Sethe continued to suffer. She felt that killing the baby would be more safer than to make her work in plantation. She felt regretful and pain had to live an isolated life for a long time in the black community. At the end of the novel Sethe became mentally and spiritually exhausted and had no energy left to live a meaningful life. As a conclusion, it is very obvious in the novel that slavery threatens the psychology and spiritual world of individuals and causes horrific and brutal consequences.

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Introduction:

The human society was starting their journey as an animal has the only achievement is searching for food so they are lives near river banks with. Later the crowd has discovered the method of agriculture and followed some habits due to various beliefs. The human society was settled in various places and did the agriculture in different forms. The settled crowd wants to a leader to them in a proper way the leader was known as king. The king was selected by multiple qualifications like strengthen to save the country from war, and Knowledgeable. The king must have helping tendency. According to Jawaharlal Nehru culture is the widening of the mind and of the spirit. Above the words are explain the value of culture while a man loved his culture he will have a broad-mindedness. Let us discusses the reflection of African culture in its literary works we are analysis two African works for this paper. There are

1) The Lion and the Jewel - Wole Soyinka
2) Song of a goat - J.P.Clark

Importance of childbearing:

Childbearing is an important duty of married couples in the world. Most of the world literature are mentioned the importance of childbearing; African literature also not the exception to above the childbearing theory. According to African culture was strongly mentioned about the childbearing issue in their plays. The Lion and the Jewel was talk about the importance of manliness and physical strength of man; even they selected their chief by conducted wrestling competition. The person who won the wrestling he will become chief of the people. At the same time the chief person loosed his manliness he also loosed his chief position. The chief was known as bale he had a lot of wives. Baroka is bale in the Illujinle an imaginative place formed by Soyinka he wished to married Sidi a beautiful innocent girl. But she was refused his proposal. Finally Baroka planned to meet Sidi at night in his home so he acts as impotent in front of his chief wife Sadiku. Baroka was lamenting sadly in front of Sadiku about his impotence like That rains that blessed me from my birth

Forswear my wives at a youthful sixty two(The Lion and the Jewel- 28)

The Song of a goatplay gave importance to childbearing. Zifa and Ebiere couples lived in Deinogbo an Ijaw town in the Niger-delta area of Nigeria; they have a boy named Dode. A few years later Ebiere not conceive for next child the Zifa his family members have criticized her so she consulted with town physician masseur. he expressed his ideas about the health of Ebiere like womb is open and warm as room and he suggests her to get the other man relationship in own family for a child a good proposition/would be for your husband to make you over/to another in his family (Song of a goat-5) But Ebiere not agrees the physician advises. According to African culture more children are needed in the family even our Indian literature also express the importance of childbearing. In Manju Kapur's custody novel the couple Suryakanta and Ishita received a question from elders about their child like why haven't you conceived (custody -17)
Respecting the ancestor's chief:

Most of the cultures are describe the importance of blessings and honor from elders the African people also did the same response to their ancestors and chief. *Song of a goat* explained the ceremonial appeasement of the ancestors a method to get blessings from them. This ceremony set in the second movement among the four movements. they use few things for this ceremony like so large a cowrie may pass blood of a goat through its nose a big gourd of palm wine and three heads of kola nut split before the dead of the land and the deed is done. At the same time the African people have some terms to express their honor by their greetings for elders and bale leader *The Lion and the Jewel* reveal above the issues by few terms like

1) E ku aaro - Good morning
2) E ku ale - Good evening

According to Indian society guide to youngsters must receive the elders blessing. Because those blessings help to develop the good and destroy the sins. This concept reflects in Indian literature. Manju Kapur's *custody* novel is one of the examples for this action like Raman's second wife Ishita wants to Raman's parents blessings to start her new life with Raman as well as a new daughter-in-law of Raman's parents. So she said *we cannot live without your blessings* (*custody*-296)

Bride price:

According to Indian culture marriage is an important holy process in human life. This process held after complete the education process. In India a grooms received some price for marriage from bride's family like

- Cash
- Vehicle
- Jewels
- Some asserts etc…

Each and every culture followed different marriage process to apt their culture and its considered as prestige in India. But the dowry system made a lot of problems in India made some murders or suicides. So that Indian government passed the bill against dowry system known as dowry prohibition act no.28 of 1961. *The Lion and the Jewel* explains about Yoruba marriage system of African culture. The Yoruban culture has a scheme is known as bride-price system. Sidi is a heroine of the play and she loved with English teacher Lakunle who want to try to change Sidi's habits to apt for him. She has agreed with him all advice except one she never compromise with him. That is the bride-price; the bride price reveals the chastity of bride. According to African people a girl who get married without receiving bride-price that girl's chastity is questionable one. According to Lakunle's the bride-price marriage is not good I didn't buy anything in the shop. I just want an equal partner to me.

*To pay the price would be*

*To buy a heifer off the market stall.*

*You my chattel my mere property.*

*No. Sidi!* (*The Lion and the Jewel* - 8)

At the same time Sidi attended the dinner with Baroka and she is flattering the strength of Baroka who won the wrestler just now in his chamber. Later he did few promises to Sidias a bride-price to marry her. The bride-price sentences of Baroka being flattering speeches which make Sidi surrender him. There is

*Is the making of this stamp?*

*the one redeeming grace on any paper tax*

*shall be your face, and mine,* (*The Lion and the Jewel* 48)
Polygamy:

Marriage is one of the methods to lead our life in a proper way. According to Indian culture a man must have one and only wife unfortunately his wife died if the man likes to marry another girl until he didn't have another marriage. It is the method of life sharing known as a marriage a sacred duty of human society at the same time Indian couples are can't get divorce easily. They must complete their marriage life for at least one year than they are eligible to apply divorce. Because this is the time to reconsider their ideas or gave space to compromise eachother's or understand themselves. The marriage is a great duty to parents in India, according to Indian Vedas a girl must get married in proper age until they'll be getting rebirth. Above the concept explained in Manju Kapur's a married women like when you are married our responsibilities will be over. Do you know the shastras say if parents die without getting their daughter married they will be condemned to perpetual rebirth(A Married Woman-1)

The African culture didn't think about marriage as a great part of the family. They follow the polygamy method in the marriage process the Baroka character is one of the examples polygamy method in African culture in the lion and the jewel. The Baroka character wants to married Sidi who is now known as the beauty of the Illujinle village because he is being a bale of the Illujinle village. Even the marriage was fixed by bales chief wife Sadiku who is the last wife of a former bale. Now Baroka has a magazine named glossy magazine which cover page filled with Sidi's image and he said “I was finding a new bride five months later”.

yes... it is a full five months since last
I took a wife... five full months

Conclusion:

The culture is one of the identities of their people. Few cultures have some different methods and approaches to apt their culture sometimes few reformers are trying to get success against the blind habits in their behaviors. An England was reformed by martin Luther king; our Indian society was reformed by various reformers like Dr.Muthulakshmi Reddy, Bharathiyar Annadurai, Bharathidasan, and Rajaram Mohan Ray etc...

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Introduction

Identity in this instance is ideological, but it is not viable in the context of African American culture. The articulation of African American subjectivity in the context of dominant discourses of cultural identity is the subject of this article. It is to demonstrate how Baldwin articulates the processes by which these dominant discourses are deconstructed in order to construct the possibility of African American cultural subjectivity.

Many minorities, postcolonial scholars are investigating these issues of identity and subjectivity. One of the challenges scholars face is that the construction of ethnic identity is in support of the subjectivity of the dominant group. In “Assumed Identities” David Palumbo-Liu describes the challenge of articulating ethnic subjectivity in the context of dominant discourses that have historically and systemically defined them:

The real question thus is not how to get beyond identity, but rather how to get to it in the first place how to make the transition from typecasting to a recognizing of, precisely, individual identity? The real difficulty in making this move is that identity is predicated upon a set of behaviors that for racial and other minorities and women, is geared to a set of historical narratives about them precisely as groups, rather than as individuals, and these narratives form the perceptual grid that precedes them in the social discourse of identity. (765-767)

Ethnic identity is plotted on a complex grid of discourses. Thus, in order to discursively recover subjectivity, one must deconstruct the discourses that have historically constructed the identity of minorities.

James Baldwin's period started from 1960s and continued roughly till 1970s. Since the 1970s African American literature became a part of mainstream modern literature and literary theory. In fact, a kind of second Renaissance happened in Black fiction from the mid-1960s up to now. The new generation of Black writers continues to explore in a powerful way the anxieties and images of the past.

Baldwin was a controversial African American writer who handled literary genres from essays to children's books and whose eloquence and passion on the subject of race in America made him an important voice particularly in the late 1950s and the early 1960s in the United States and later, through much of Western Europe. He is considered to be among the most prestigious contemporary American writers. In the process, Baldwin's novels have been relegated to the archives of the unread, cast aside in favour of the lapidary, famously polemical essays. The novels, however, are interesting because they rarely capitulate to the urge for a simplified rhetoric that characterizes the essays of the early 1970s, persistently retaining the unresolved tension and complexity of a writer divided between his role as a popular spokesman for the race and his role as an artist whose imaginative life encompasses aesthetic standards that may alienate a popular audience.

His influence and popularity rose to great heights in the American Civil Rights Movement of the 1960s. Many regarded him as a literary spokesperson for Civil Rights Movement. His writings demonstrate his principle that the African American experience, as an example of suffering and abuse,
represents a universal symbol of human suffering and human rights conflict. Baldwin was born in Harlem, a characteristically Black district of New York City, on 2nd August, 1924. He spent most of his childhood supervising eight younger brothers and sisters and reading at the same time. One of the books he read was Harriet Beecher Stowe's *Uncle Tom's cabin* which he criticized later. His parents' unfriendly, hostile behaviour with him instilled a sense of alienation and isolation in him and he retreated into the world of literature.

**Analysis**

Baldwin and the theme of identity are indissolubly entwined. His sense of himself as an individual as well as the search for self-identity influenced his work and the “agonizing quest for self”(27) is a central theme in most of his novels and essays, says Nelson in “James Baldwin’s Vision of Otherness and Community.” Baldwin struggled with his double minority status, being black and gay in a difficult period in time for both minority groups in the United States. He used his novels and essays to express his anger and frustrations about social injustice in American society, and he addressed his struggles with identity through his protagonists. When analyzing his novels it becomes apparent that society and family play an important role in the way his protagonists look at themselves, and, as discussed earlier in this paper, not incidental, studies show that family and society indeed have an impact on queer identity as well as racial identity.

In the fictional world constructed in *Another Country*, Rufus, too, joined the military to fight for his country, a country that still did not fight for him. One of his only memories of his service is of violent humiliation in boot camp: “He remembered, suddenly, his days in boot camp in the South and felt again the shoe of a white officer against his mouth” (12). Yet, it is not these instances alone that cause Rufus's demise.

When *Another Country* opens, Rufus has been so beaten down that he scarcely has the energy to be angry anymore (3). The city’s “great buildings,” which surround him, are likened to a dark phallus or sharp spear that “guarded the city which never slept” (4). Rufus, characterized as one of the “fallen,” walks beneath these images of phallus and violence, two of the constant misrepresentations cast on the screen of black male identity.

Rufus surrenders to the perceptions of others and the image in his heart, thus narrowing his opportunity to escape to their confines. Throughout the short time in which the narration is focused on Rufus, he is most often engaged in a performance act of one of his imposed black male identities. In his abusive relationship with Leona, a poor Southern white woman, Rufus often fulfills the identities of phallus and predator. Leona and Rufus's relationship is a narrative of violence that reaches its apex the night Vivaldo comes to visit them and finds Leona, “her face swollen and dirty with weeping,” (55) sitting on the bathroom floor. Rufus had been beating her, and while this scene highlights his fulfillment of a brutal and predatory role, the violence is rooted deeply in a desire for dominance. Rufus demonstrates this need for white, hetero-normative authority through the sexual designation of phallus, as it is the assumptions of Leona's infidelity with other colored men and the revelation of Leona's well-endowed husband that provoke Rufus's violent outburst. Threatened by the loss of his only source of power, the phallic image ascribed to his black male identity, Rufus violently seeks revenge. He assaults Leona, telling her: “I wouldn't have to beat you if you'd tell the truth” (56). Leona tells Vivaldo that Rufus seems possessed by something foreign, “Something's got all twisted up in his mind” (59), and yet the foreign matter is actually now domestic, a constructed image of predator and phallus projected on to Rufus until it obstructs his own vision and becomes a reflection of himself. Leona recognizes the effects of his apparent imprisonment, telling Vivaldo that “Rufus ain't going to kill nobody but himself . . . if he don't find a friend to help him” (59). Still, Rufus does not seek a friend to help him, and if he had, Vivaldo, who is growing “tired of Rufus's story” (71), likely would have avoided the contact. Both Vivaldo and Rufus remain
emotionally distant from the situation and each other, and Rufus wishes only to withdraw. Desiring to be free of this space and this place, Rufus thinks, “wouldn’t it be nice to get on a boat again and go someplace away from all of these nowhere people, where a man could be treated like a man” (68).

In the first violent scene between Leona and Rufus, Rufus again acts out the violent predator-phallus projection of his masculinity. As drunk and high, Rufus forces himself on Leona. She begins to fight back, to which he responds, “Go ahead, fight. I like it” (20). Surrendering as if she were his prey, Leona stops struggling and begins to cry. “Honey, you ain't got nothing to cry about yet,” (21) Rufus promises her. A performance motivated by a need to exert power and effect pain, the assault endeavors to dominate Leona, forcing her beneath Rufus so that she will remember him for the rest of her life (22). He sees the source of his power as a black male, his identity as phallus, as a weapon he can use against others. Through his violent use of this weapon, Rufus feels himself choking, as if he and his weapon were inseparable and fighting against the same suffocating confines. Finally beating Leona with all of his strength, Rufus feels “the venom shoots out of him” (22). This venom, which disseminates Rufus's self-destruction and carries the cycle into the future, is both damaging and deadly.

The importance of society and identity can be found in Baldwin's novel *If Beale Street Could Talk* as well. However, this novel focuses on racial identity rather than queer identity. Fonny, the boyfriend of protagonist Tish, is being falsely accused of rape, because he is black. The racial identity of both characters impacts their lives and this impact can be directly linked to society, as Tish and Fonny are being discriminated against. The novel revolves around Baldwin's criticism on the failed promises of American democracy, and the consequent social injustice. Tish learns about the racial standards in New York, and experiences that black people are seen as inferior by white people. She slowly discovers what it means to be black in the United States in the 70's, and it makes her scared, frustrated and angry.

Tish's fear, as well as her sense of black identity, is strengthened when the racism and prejudice in her life increases. She starts to comprehend the difficult position of black people in New York City. Not only are they, as Tish explains, “poor enough” (10), but racism and discrimination is part of their everyday life. For example, Tish and Fonny are looking for an apartment, but most landlords are not interested in renting to them, because they are black. Fonny claims that “this country really does not like niggers. They will rent it to a leper first”(108). Tish compares the situation of black people in New York City with zebras: “They looked at us as though we were zebras- and, you know, some people like zebras and some people don't. But nobody ever asks the zebra” (8-9). Even though the unsuccessful apartment search is confronting for both Tish and Fonny, the real difficulties start when Fonny is almost unjustly arrested in a store and saved by a white lady. Fonny knows that the officer is “going to try to get” him (154), because “white men don't like it at all when a white lady tells them,

The officer is indeed out to get him, because he does not like the fact that Fonny has a mind of his own: “He wasn't anybody's nigger. And that's a crime, in this fucking free country. You're supposed to be somebody's nigger. And if you're nobody's nigger, you're a bad nigger: and that's what the cops decided when Fonny moved downtown” (41). When the officer makes Fonny a main suspect in a rape case, it becomes apparent that it almost impossible for Fonny to win his case, even though it is painfully clear that Fonny could not have committed the crime. According to Louis H. Pratt states, it is the “sinister forces of our society which are determined to accomplish his destruction” (29). An example of this determination to destruct Fonny is the fact that when they make the rape victim in Fonny's case point out her attacker in a lineup at the police station, they put Fonny in the lineup with only white men, even though the woman claimed that a black man raped her. Naturally, the victim picks Fonny as her rapist, as he is the only black man in the lineup. There is enough evidence that Fonny is being framed, yet society does not condemn the situation, because Fonny is black. As Tish's sister Ernestine points out: “It isn't very much of a case. If Fonny were white, it wouldn't be a case at all” (130). Tish now understands her position as a black citizen.
and it makes her scared, frustrated and angry. She ventilates her frustrations by calling the Puerto Rican rape victim a “filthy bitch” (99). The lawsuit underscores the hopeless position of black people in New York and Tish knows that “maybe you get scared or numb, because you don't know if you can depend on people for anything, anymore” (8). Her life as she knew it is over. She wants to escape the situation, but she cannot, which terrifies her: “I lay there wide awake; and very frightened. Get me out of here” (122).

Because Tish, Fonny and their families are constantly subjected to discrimination and prejudice, they feel like inferior citizens. Fonny's father Frank claims that they are “all in the hands of white men” (70). Most black characters in the novel hate white people. The continuous discrimination the black characters endure throughout the novel increases their hate for white people and it strengthens their racial identity. They are aware of the consequences of their skin color and it reinforces their bond with the black community.

Eventually, Tish is subjected to discrimination and racism by white people throughout the novel. She becomes aware of her racial identity and its consequences. The actions and reactions of society strengthen her racial identity, as they impact her everyday life. This notion makes her angry and scared. Her racial identity causes society to control her life.

Eventually, Tish's family not only strengthens her black identity, but makes her feel comfortable with her identity as well. As a result, Tish has the confidence and strength to keep going, because her family set an example for her on how to deal with racism and discrimination. Moreover, she knows that her family is proud of her and that she has their support. She is aware of who she is and what needs to happen to make her survive in racist New York City. Despite the racial standards and the consequences of her racial identity, she never complains about being black. She is comfortable with her identity, because her family taught her so.

Though some novel focuses on racial identity and the other on queer identity, all novels address struggles relating to identity. Social standards of society and prejudice towards the minorities are present in both books, as well as family influence on identity. The novels deal with two minority groups Baldwin was a part of: the gay community and the black community. If Beale Street Could Talk describes the life of a black woman whose black husband is being discriminated against. Both novels reflect Baldwin's struggle with identity and intolerance, and both novels are stories of love. Moreover, they are stories of love without a happy ending.

As Louis H. Pratt, James Baldwin, claims “in Baldwin's novels, love is often extended, frequently denied, seldom fulfilled” (80). The reason that love is not fulfilled in his novels is because love cannot survive in the corrupted atmosphere that Baldwin creates for his characters. This atmosphere is caused by respectively sexual and racial intolerance, and it is obvious that Baldwin's own inner pain and disappointment with society filter through in these novels.

Baldwin grew up in New York, but he was so disappointed in American society and its prejudice against minorities that he immigrated to Europe in 1948. His disappointment with American society filters through most of his essays and novels, as do his problems with sexual and racial intolerance in the United States. Identity, both cultural and sexual, and its consequences in society, self-acceptance and inner pain are important themes in his essays and novels. In many essays, such as “Notes of a Native Son” (1955) and “Nobody Knows My Name” (1961), Baldwin discusses what it means to be black. He claims that being black meant that one was never looked at but simply at the mercy of the reflexes the color of one's skin caused in other people. Baldwin often focuses on the pain of never being able to escape this black identity. His move to Europe helped him to escape this suffocating racial identity and enabled him to reflect on other parts of his identity. In his early essays “Stranger in the Village”, “A Question of Identity”, “Encounter on the Seine: Black meets Brown” and “The Discovery of What It Means to Be an American”, which were written when he lived in Paris, he discusses not only his racial identity, but also his identity as an American and American identity in general. In these essays, James Miller argues, Baldwin “radically revises the
concept of citizenship and makes his racial identity a source of cultural strength and critical authority” (52). It enables him to look past his “negro identity,” as Miller puts it, and “embrace a much more emancipated and individual sense of himself as an American” (53).

Scholars agree that one of Baldwin’s leading themes in his fiction as well as nonfiction is the search for, or discovery of, self-identity. Emmanuel S. Nelson in “Critical Deviance: Homophobia and the Reception of James Baldwin's Fiction,” argues that almost all main characters, fictional and autobiographical, are “involved in an agonizing quest for self” (27). Baldwin's Another Country is his only novel dealing with both black power and gay power, and Matt Bell extensively discusses the relationships between racial and sexual identities in his essay “Black ground, gay figure: working through Another Country, black power and gay liberation”.

Nelson, Pratt, Bell and Kinnamon are just a few of the scholars who discuss Baldwin and the sexual and racial struggles of the protagonists in his novels. However, these scholars discuss the issues of racial identity, American identity, expatriate identity, and queer identity in their own right, but a comparison between the struggles relating these identities is not made. Yet, a comparison between novels that focus on queer identity and racial identity, which are both minority identities and often subject to prejudice, may give insightful information about Baldwin's experience with both identities and how he may feel racial and sexual prejudice, as well as society and family in general, might influence these identities.

This study represents the second wave of African American cultural studies. African American male characters in the fiction of Baldwin construct their subjectivity with the discourses available to them in order to redefine themselves as fathers, husbands, lovers, or friends. Who they desire to become is different from how they are viewed by society, their family, and friends, which makes for contentious relationships within and outside African American cultural contexts.African American literature often addresses racial, gender and cultural identity - from novels on passing to essays on Black Power - from writers as varied as W.E.B. DuBois, Zora Neale Hurston, and Toni Morrison. However, these writers are rarely critiqued on how they construct the identity for themselves and their characters. Black texts have the potential to reveal the factors that create racial identity and clarify how the process of inclusion and exclusion work within the African American community.

Developing a method of interpreting how the identity is addressed in African American texts is important in understanding the unspoken exclusion in the black community. The answers that emerge from this study will create a new avenue of discussion for African American literature, as well as opening up a place for African Americans who may have otherwise been excluded.

Identity is a volatile and complex issue for blacks because of the intimation that identity was given to them, rather than made by them. For blacks, not just writers and their characters, understanding and accepting racial identity is a vital and monolithic construction of race can be toxic. African Americans who cannot conform to a uniform image of race find their allegiance questioned by other African Americans especially if other factors like economics, education, and sexuality are used to assess their identity.

By using facets of racial, gender and cultural identifications, the researcher intends to show how Baldwin's positioning in these issues of racial, gender and cultural identity can heal the chasm of black American culture.

**Conclusion**

Constructing racial identity is a difficult process, at best, because race is not a unitary, all-or-nothing, concept. The idea of race relations, as commonly understood, implies acceptance of the beliefs that racial categories in the United States are fixed and are defined by biological factors. Viewing the construct of race in this manner ignores the political dimension that gives race its significance in the United States.
Models of nigrescence ideas of blackness have long been a place of interest to sociologists and psychologists. In a different way, racial identification has been a subject of study for African American literary scholars as well. Understanding this issue may help answer questions about passing narratives or help sharpen pedagogical practices. Beyond that, African Americans that do not fall into notions of blackness can create a home for themselves within the black community using these more complex racial identities.

Baldwin's novels analyze these ideologies in a complex manner that complements on racial gender and cultural identity parameters. Baldwin steers his ideas towards answering his own questions about racial belonging by first asking questions about his American identity. Since American identity is first seen as white identity, Baldwin distances himself from both in order to understand himself. Mae G. Henderson writes that Baldwin's search for identity is adversely affected by both homosexuality and whiteness, forcing him to leave the United States. Baldwin uses his travels as a way to dislodge himself from traditional ideas about blackness, and as a way to come to terms with his role as a black American. His novels develop as an internal debate about the nature of blackness and his own position in this communal identity; the internal conflict of blacks is easily found in many of his novels. This conflict may be seen as one between a black's understanding of the behaviors and ideas of the intimate black setting and those of mainstream America, which is predominantly white. Isolation can offer some of the same trials and triumphs as expatriation.

Questions of identity come to the forefront of the black who feels ostracized, and thus, much of Baldwin's journey to a self-determining identity is relevant to other alienated blacks - especially those blacks in the academic sphere. This is the distinction between identity and subjectivity, which is also crucial to the study.

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BLACK IDENTITY IN THE SELECT NOVELS OF JAMES BALDWIN

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WOMEN'S FIGHT FOR EMANCIPATION AND EQUALITY IN CHIMAMANDA NGOZI ADICHIE'S PURPLE HIBISCUS

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Africa Literature is often categorized by language of expression or genre. It deals with colonization, hegemony, oppression, slavery, exploitation, resistance, inequality, culture, identity crisis etc. African American Literature is the body of literature produced in the United States by writers of African descent. Their subordination and enslavement in the form of writings is known as Afro-American literature.

Chimamanda Ngozi Adichie a Nigerian Novelist, non-fiction and story writer was born in 1977. Her works have been translated and appeared in thirty languages and publications like The New Yorker, Granta, The O'Henry Prize Stories, and The Financial Times. Her novel Purple Hibiscus won world fame and The Common Wealth Writer's Prize and the Hurston Wright Legacy Award.

Purple Hibiscus is set in post colonial Nigeria, a country assail by political instability and financial difficulties. Adichie through this book has depicted the plight of Women and now they suffer under the setup of a patriarchal society where man makes all the rules. The central character is Kambili Achike, a member of a wealthy family dominated by her pious Catholic father, Eugene (Papa). Her mother is Beatrice (Mama) and brother, Chukwuku (Jaja). As Joselyn reviewed Purple Hibiscus as “Purple Hibiscus, is a great piece of literary fiction. It involves domestic violence and a look at freedom. The characters are well developed” (Community Review). The novel begins on Palm Sunday. The story is narrated by the protagonist Kambili Achike. Her father papa is a charming person, but a strict authoritarian whose adherence to Catholicism Surpass his parental love. He often punishes his obedient wife Beatrice and his Children when they fail to obey him. He ruled the family with a rod of iron, at the same time he was respected and liked in the community. Ifeoma, sister of Eugene is a University Lecturer.

One day Eugene and his family visit his home town, Abba to celebrate Christmas. His sister, Ifeoma also visits her home town for Christmas. This run into their children opportunity to meet and interact. Kambili and Jaja are hardly allowed to see their grandfather because of pagan's presence in him. Kambili saw the obvious signs of heathenism in her grandfather's eyes during her annual visit. “I had examined him that day, too looking away when his eyes met mine for signs of difference, of Godlessness. I didn't see any, but I was sure they were there somewhere. They had to be.”(63) Kambili meeting with her grandfather enables her to start questioning her father's religion as the only way to Salvation. They understood each other, using the sparest words. “Watching them, I felt a longing for something I knew I would never have”(165). Papa-Nunkwu gives her the necessary tools in searching for and identity of her own.

Kambili is abused and dehumanised by her father Eugene when he scalds her feet with hot water because of her staying with her grandfather. In the same way, Kambilis' mother is also abused by her husband Eugene. He makes her to lose a six-week pregnancy. Aunty Ifeoma, Sister of Eugene Achike. She is a victim of class oppression. She refuses to tell Eugene how much she suffered a lot without, getting the salary. She tells Beatrice, “I want to use my gas cooker again and I want a new freezer and I want money so that I will not have to unravel the seams of Chima's trousers when he outgrows them. But I will not ask my brother to bend over so that I can lick his buttocks to get these things”(95). Having lost her husband in an
accident, she refuses to give herself to another marriage. She decides to live with her children without a husband in the African society it is believed that a woman ought to be protected by a man-father or husband. Any woman who would not have a protector is considered as irresponsible by the society.

Beatrice loses two pregnancies at Papa's hands. The other miscarriages have been caused by her husband beatings. She believes that she cannot exist outside of her marriage. Ultimately, she poisons Papa because she can see no other way out. “Where would I go if I leave Eugene's house? Tell me where I would go, she didn't wait for Aunty Ifeoma to respond. “Do you know how many mothers pushed their daughters at him? Do you know how many asked him to impregnate them, even, and not to bother paying a bride price”(250). The abuse has repressed her to the point that she must resort to murder to escape. In this novel Adichie portrays the two polar opposite women through typify dialogue. Beatrice feels a man is essential to life which is traditional and Roman Catholic view, that the man is the centre of the family. However Ifeoma is a strong independent woman with 'Shiny lipstick' which shows that she can sparkle even without her husband.

Kambili has an interesting personality. She is Shy that she doesn't say what she feels and thinks. She doesn't like to go against her father. She is only happy when she makes her father happy. Kambili can be Compared to Amaka, her cousin who is opposite of her. The change in kambili happens when they became very close. Staying a week at Aunt Ifeoma's house in Nsukka brings out a new Kambili. At last she learnt to use her voice and stick up for herself. Father Amadi is another person who changed Kambili. She falls in love with Amadi. He is an African Christian priest who doesn't nullify African tradition. He is the first male figure with whom she closely interacted. He is the man who makes her realize that she is not a girl anymore, but a fully grown up woman. Father Amandi's arrival into Kambili's life was actually an answer to all the prayers that Kambili offered to God. With his pragmatic view of life father Amadi brings out, laugher and a joy of life Kambili didn't know she inherited. “I had smiled, run, laughed. My chest was filled with something like bath foam Light. The lightness was so sweet I tasted it on my tongue, the sweetness of an overripe bright yellow cashew fruit”(180).

Kambili acknowledged a Source peace which allows her to breathe more freely giving her the necessary base to mature and find her own viewpoint in faith:

Amaka says people love priests because they want to compete with God; they want God as a rival, But we are not rivals, God as a rival, But we are not rivals, God and I, we are simply, I no longer wonder if I have the right to love Father Amadi, I simple go ahead and love him. I no longer wonder if the checks I have been writing to the Missionary Fathers of the Blessed ways are bribes to God. I just go ahead and write them. I no longer wonder if I choose St.Andrew's Church in Enugu as my new church because the priest there is a Blessed way Missionary father as Father Amadi is, I Just go (303-04).

As she grows and matures Kambili learns that she is worth being loved in terms of being Kambili. Finally Adichie shows that Kambili is a young woman who is strong, independent and with a voice of her own.

Women still live in societies which support or enforce female oppression. The Marital institution also continues to be nothing less than slavish and tormenting for Women from this it is understood that Adichie inspiration to most women in Africa in fighting for emancipation and equality through her work.

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https://ww.gradesaver.com/purple-hibiscus/guide/summary
Bhuchi emecheta (Florence Onyebhuchi "bhuchi" emecheta ) was born on 21st July 1922 in Nigeria but settled in British because of her family circumstances during her childhood days. She was not allowed to get her education only after a great struggle she completed her education. All these happened only because of gender discrimination. She was born in Lagos to Igbo parents. She got married to Sylvester Onwordi and the life was an unhappy and sometimes violent marriage. Emecheta started to write in her spare time. However, her husband did not like her doing so.

Thereafter she started to write, and wrote many novels, autobiographical works and also for children too. She wrote all her experiences in her novel. Her stories were described as "stories of the world". Emecheta's themes of child slavery, motherhood, female independence and freedom gained after a great difficulty, women faced the universal problems of poverty and oppression. Bhuchi Emecheta has been recognized as "the first successful black women novelist" after 1948. She wrote more than twenty books. Her works include Second-class Citizen (1974), The Bride Price (1976), The Slave Girl (1977) and The Joys of Motherhood (1979). She also began writing about her experiences in the first published book in 1972, in the ditch. It was in a regular description of Black British. Most of her fictional works are focused in racial prejudice and also gender discrimination which were her own experience as both a single parent and a black woman living in United Kingdom.

Bhuchi Emecheta was considered as one of her country's most distinguished personality in the early 1960s. Though she settled in England, her novel reflects very strongly on Nigerian beliefs and post-colonial culture and also she portrays on the clash occurs when the modern world encroaches upon indigenous African value system.

Nigeria was under the British rule from 1906 until 1960. Emecheta was born in Yaba, near the city of Lagos and belongs to Ibo heritage. The Ibo are one of Nigeria's main ethnic groups. The destiny of Emecheta's parents was shaped by this colonial economy and this became her future fictional characters.

Though her father and family were there in UK, the spiritual home of the family remained in the mind of a young girl Emecheta, and so she traveled back there, to her native place often. Her parents also determined to instill a degree of tradition Ibo values in her. She also learnt so many stories and culture from her aunty and that is been reproduced in Criticism and Ideology. Through this she could tell all her custom of Ibo. Emecheta's concept is always a typical irony. And also there is another understanding and her view on polygamy as a positive system. According to her if a girl is educated, she can be liberated in the world rather than inhibiting her; encourages her to look outside her family. Her works reveal complex human being, real, culture and sexual politics.

From her childhood she observed Nigerian culture intensely. She looked through the skeptical, and appraising eyes of a trained socialist. She witnessed both in Africa and in England, a bleak picture of antagonism and tyranny. She depicts the human relationships by the desire of the powerful to dominate and exploit those who are weaker. Cruelty and heartlessness outside the domestic sphere also rouse Emecheta's ire. In many of her novels, Emecheta's mode is realistic. Emecheta generally portrays the straight forward of the underprivileged. She is a very good story teller, the way she narrates her novel and her chapter title helps the reader to overlook the sympathy, difficulty and misfortunes depicted.

Emecheta novel address the difficulties of modern African women who are forced into traditional
subservient roles. Her heroines often challenge their restrictive lives and aspire to economic and social independence. She emphasis on social slavery, explores the injuries of caste and gender issues.

Emecheta's fifth novel book, The Slave Girl in 1977, was published when she was employed as a social worker. In the novel she describes of domestic slavery, which was persisted in Africa even after slavery was outlawed. The ethnic groups continued to sell people into slavery. Emecheta's life in Nigeria and England gave her the most successful novels. The novel is about a poor, gently raised Ibo girl and she is sold into slavery to a rich African marketwomen. The work is so coherent, compact and convincing.

The novel tells about a typical real Nigerian girl disguised in the character of Ojebeta. The novel has the background of historical and anthropological incidents; the narrative technique and imagery functions together elucidates the changing role of women in Nigerian society. Many writers do write about the Nigerian girl but there is a difference in the writing of Emecheta. One of her main themes is slavery, the assertion that in Nigerian society is that all women are enslaved to or by men. Emecheta presents the Nigerian girl as a continuously enslaved girl to a male master.

Emecheta creates the story of Ojebeta, the slave girl, like her mother country, enslaves the women society at the mercy of male master figures. The story of Ojebeta enslavement starts from her motherland by her brother. As long as her parents were alive she was with them but still biased and was not sent to schools. The life of a woman starts with some male right from her birth onwards. The story of a woman caught in a complicated traditional cycle of oppression.

"All her life a woman always belonged to some male. At birth you were owned by your people, and when you were sold you belonged to a new master, when you grew up your new master who had paid something for you would control you"

Ojebeta was sold by her brother to female slaveowner and her to husband. She could not escape from the position as it was literally exchanged within a patriarchal economy. Although Ojebeta perceives herself to be free in the end of the story but the cycle of oppression changes from one circumstances to a husband based oppression to another. Emecheta's narration implies that the female protagonist is still enslaved. Ojebeta marries Jacob when she returns to her native place Ibuza. She feels temporarily free from enslavement, but this slave treatment is by one person to another person prevails in Emecheta's novel. The Slave Girl is far more than a feminist's rambling.

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A STUDY ON THE MOVEMENTS: FEMINISM AND NEGRITUDE

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In ancient Africa, the culture is varied consisting of a mixture of countries with various tribes that each has their own unique characteristic. Before the colonization of Western it is a product of the diverse populations with diverse cultural practices and beliefs. African culture is popular in its arts and crafts, folklore and religion, clothing, cuisine, music and languages. Cultural practices and beliefs are abundant within Africa. It has large amounts of cultural diversity being found not only across different countries but also within single countries. Even though African cultures are widely diverse, they were all united with their morals, their love and respect for their culture as well as the strong respect they hold for the aged and the important.

African colonial past goes back six centuries, and the reasons for colonialism is varied. They came to Africa, for the raw materials of their industries. Next to it was the missionary urge to convert Africans to Christianity by saying that they were barbarian. To make them civilized people Western race set up plenty of missionary activities over there and insidiously loot their treasures. Another important colonization is to use the African as slave to work in their plantations. There were also other economic and political reasons for invading Africa. Once the colonizer strongly rooted in African soil they started split up and erase the existence of Africans. They parted Africa and paid no attention to their mind. Their clans were destroyed and split their communities and abandon their practices. They burnt their villages and induced the community riots. African resists the Western ideologies but could not succeed. Africans were displaced from their land and concentrated into small settlements. This led to terrible living conditions and spread of diseases. White colonialist settlers accumulated huge tracts of land which after independence resulted to one of the worst land inequalities in the world. They divide and rule the minds of Africans resulted Africans were dragged into the war within themselves having no concern of their clans.

This was the time for intellectuals, writers and politicians of Africa to develop a framework of literary movement called Negritude during 1930s. Negritude is the philosophy was characterized generally by opposition to colonialism, denunciation of West, contempt their inhuman ideology, and rejection of Western domination on the whole. By this movement black wanted to emphasize that they too have a history and a worthy culture capable of standing alongside with other nation and the cultures of other countries as equals.

On the other hand feminism movement started its history in the year 1960s to fight against the wrong description and portrayal of women in literature, unequal treatment given to women seeking education, decision making, alternatives to marriage and motherhood. Similarly the women's movement of the 1960s was not, of course the start of feminism. Rather it was a renewal of an old tradition of thought and action already possessing its classic books which had diagnosed the problems of women's inequality in society and proposed solutions.

One of the poets in Negritude movement, Ceasire told western imperialism was responsible for the inferiority complex of blacks. So it is important to accept the fact of “blackness” through witch 'decolonization of the mind” could be achieved. Further he sought to recognize the collective colonial experience of Blacks from west and try to rediscover African values and ideologies.
According to Feminism and feminist criticism, prominent writers like Mary Wollstonecraft's *A Vindication of the Rights of Women*, Virginia Woolf's *A Room of One's Own* vividly portrays the unequal treatment of women. This movement made them others to realize the significance of the images of women described in literature and saw it as vital to combat them and question their authority and their coherence. *Negritude* intellectuals disavowed colonialism, and argued for the importance of a Pan African identity among people of African descent worldwide. *Pan-Africanism* is a worldwide movement that aims to encourage and strengthen bonds of solidarity between all people of African descent. It stresses the common fate of going back to the Atlantic slave trade and extends beyond continental Africans, with a substantial support base among the African diaspora in the Caribbean, Latin America, and the United States. It is based on the belief that unity is vital to economic, social, and political progress and aims to unify and uplift people of African descent. The ideology asserts that the fate of all African peoples and countries are intertwined. At its core Pan-Africanism is a belief that African peoples, both on the continent and in the 'diaspora', share not merely a common history, but a common destiny."Pan-Africans" or "Pan-Africanists" often champion socialist principles and tend to be opposed to external political and economic involvement on the continent.

By explaining the 'conditioning' and 'socialisation' Troil Moi underpins a crucial set of distinction between the terms 'feminist', 'female' and 'feminine'. She explains, the first is 'a political position', the second 'a matter of biology', and the third 'a set of culturally define characteristics'. The representation of women in literature, then, was felt to be one of the most important forms of 'socialisation', for example that in nineteenth century fiction very few women work for a living, unless they are driven to it by dire necessity. Instead the focus of interest is on the heroine's choice of marriage partner, which will decide her ultimate social position and exclusively determine her happiness and fulfillment in life, or her lack of these.

*Black is beautiful* is a cultural movement that was started in the US in the 1960s by African Americans. It later spread beyond the United States, most prominently in the writings of the Black Consciousness Movement of Steve Biko in South Africa. Black is beautiful got its roots from the Negritude movement of the 1930s. Negritude argued for the importance of an Pan-African racial identity among people of African descent worldwide. It aims to dispel the racist notion that black people's natural features such as skin color, facial features and hair are inherently ugly. This movement triggered the earlier movement to counteract the racist notion in American culture that features typical of Blacks were less attractive or desirable than those of Whites. According to the poet Ceasire the idea of blackness being ugly is highly damaging to the psyche of African Americans, hence they should withdraw their notion of 'blackness' on their mind and manifesting itself as internalized racism. This idea made its way into black communities themselves and led to practices such as paper bag parties: social events which discriminated against dark-skinned African-Americans by only admitting lighter-skinned individuals. The Black is Beautiful movement was based around a fight for an equal perception of the black body to help undo all the negative ideas brought about by a history based in white supremacy.

Feminism switched its focus from attacking male versions of the world to exploring the nature of the female world and outlook and reconstructing the lost or suppressed records of female experience. Attention was switched to the need to construct a new canon of women's writing by rewriting the history of the novel and of poetry in such a way that neglected women writers were given new prominence.

The intellectuals employed Marxist political philosophy, in the black radical tradition their literary style was realistic and they cherished Marxist ideas of acceptance and pride of being black and a celebration of African history and traditions and beliefs.
A major division within feminist criticism has concerned disagreements about the amount and type of theory that should feature in it. What is usually called the 'Anglo-American' version of feminism has tended to be more skeptical about recent critical theory and more cautious in using it, than have the 'French feminist', who have adopted and adapted a great deal of post-structuralist and psychoanalytic criticism as the basis of much of their work. The Anglo-Americans maintain a major interest in traditional critical concepts like theme, motif and characterization. They seem to accept the conventions of literary realism and treat literature as serious representations of women's lives and experience which can be measured and evaluated against reality. They see the close reading and explication of individual literary texts as the major business of feminist criticism.

Somehow both the movements tried to rebel the atrocity and colonization of human over human. By unifying mind and stubborn ideology the movements got victory and place in history.

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AFRICAN STRUGGLE IN AMERICAN SOCIETY WITH REFERENCE TO
ALICE WALKER'S MERIDIAN

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Introduction

African world is still a very male dominated world and female authors who dare to speak out about the condition of women in Africa have a tough, uphill road ahead of them. African women writers had the necessity to band together to promote themselves against their male counterparts. They strengthened their bond together to support, encourage and validate each other as they continue on their journey to liberate the African women. Alice Walker being an American is interested in Afro-American literature as she was concerned about black women and their struggle due to the intersection of race, class and gender oppression. The novel Meridian written by Alice Walker deals with the theme of friendship, active civil rights movement, racism, sexism and the inner struggle. All these themes reflect the struggle of African in the American society.

Author Introduction

Alice Walker is an American novelist, short story writer, poet and activist who joined the civil rights movement as inspired by Martin Luther King Jr. In early 1960's she took part in the March on Washington in which she fought for the civil and economic rights of Africans. In 1983, Walker coined the term "womanist" in her collection In Search of Our Mothers' Gardens, to mean "a black feminist or feminist of colour." The term was made to unite women of colour and the feminist movement at "the intersection of race, class, and gender oppression." Her famous novel The Colour Purple (1982) won her the National Book Award for hardcover fiction, and the Pulitzer Prize for Fiction. She received O. Henry Award for "Kindred Spirits" (1985), the short story written by her. All her novels, poems and short stories exhibit her experience and portray the struggle as a black woman in the American society. Meridian is often called as a semi auto biography of Alice Walker.

Meridian the Novel

Meridian is the novel written by Alice Walker in the year 1976. It is the story of the protagonist Meridian who carried the guilt in her life for spoiling the life of her mother and deserting her own child. Though the guilt made her sick she rose from her state into a civil rights activist. Later in her life she identified the originality of her character to love and spread awareness to her people. She opted to serve her people through educating them. In her childhood she missed the clear advice of her mother to keep away from men and sex. She also missed her school though luckily completed her college through sponsorship. So she dedicated her life to spread awareness to young women on the importance of being disciplined and educated in life. The life of Meridian describes the struggles undergone by black Americans among white Americans. There are four important characters in the novel they are Meridian, the protagonist, Truman Held, the Hero, Lynne Rabinowitz, white activist, and Mrs Hill, Meridian's mother. This paper discusses about the struggles undergone by these characters.

Civil Rights Movement

It was a movement that started during the 19th century in America with the motive to enforce the constitutional rights of citizenship and legal rights to vote on African Americans similar to that of the Native Americans. Meridian as a divorcee and a mother of a child involved herself in the volunteer
community to persuade Africans to vote and utilise the rights given to them through Civil rights movement. The incident that made her to enter into this service was the bombing of the white volunteers in her neighbourhood. After her involvement she was imprisoned and beaten up mercilessly several times by the government. Truman also joined her and both had to suffer pains both physically and mentally. This struggle made her very sick that led to the self-realisation and resulted in serving people both socially and politically. But the struggle made Truman sour and diverted him towards painting the plight of African women.

Lynne though from the white community actively drew herself into civil rights movement to support the Africans as she united herself with the blacks and even went to the extent of marrying Truman. But the society never accepted her commitment as her marriage failed and was raped by Tommy Odds, the best friend of Truman. Even then she accepted and forgave Odds as she felt guilty for the loss of his arm. As Tommy had said she was atoning for her sins, out of guilt for the racism blacks had suffered for centuries.

**Struggle in the society**

During the early period of Meridian her father Mr. Hill suffered as his land was encroached by the white government to build a historical park that barred the blacks. This incident made her father sick psychologically and in the flesh. During her teenage Meridian's mother did not alarm her to live a disciplined life as she always spoke in decent tone hiding all the truth. So she went astray by having physical pleasure with white men. The white men were Dexter and his assistant. Dexter tried to seduce black women as he thought that black women will easily fall for sex. He also demonstrated a sexual drama with the help of his assistant to use Meridian sexually. This alarmed her and so she threw away their relationship. Through this Walker proves that women like Meridian had to face sexism along with racism.

As an activist she had to tussle with the government when she supported the African children who were denied to look into the mummified body of a white woman. To punish the African children the government brought the military tank and pointed it towards Meridian in the opening scene of the novel. But Meridian faced it fearlessly to save the children. It was the beginning of her triumph against Americans. Here Alice Walker explained the plight of the black Africans who were about to be bombed for just not following an unnecessary rule created by an individual white man.

The wild child was another character that underwent destruction by the society. She was a pregnant teenage girl who had no home or family. Meridian tried to tend her but she escaped and killed herself in an accident. Through her character Walker described the experience of a deserted girl child in an oppressed society and was heartlessly raped by the animal called man. It was a sudden death and so the women in Saxon college, where Meridian was studying, initiated the funeral but they were again denied entrance into the chapel inside the college to conduct the ceremony. This led to a great commotion among the women and they staged a riot against the management but were not able to help themselves. So they buried the body of wild child inside the campus without any ritual. Even the death of a person never brought compassion in the white management as they were unkind towards black Americans.

Walker also brought awareness about the right to speak through the woman whose tongue was cut off as a punishment for threatening a Saxon boy to death through her thrilling stories. She had buried her tongue under a magnolia tree which remained as a symbol of all the black tongues and lives silenced by the government. Sojourner was the name of the tree which was considered a comfort and a hiding place for many blacks. But the women uprooted it during their riot in the funeral of wild child. Walker used this as a symbol to deracinate all the evils against blacks.

**Personal Conflicts**

When the land called the serpent mound was lost, Meridian and her father missed their feeling of ecstasy that her grandmother experienced. Her father felt dejected and disowned from his own land. This incident reflected in Meridian's life later by leading her paralysed often. This particular conflict helped her
to practice serving people and spreading awareness among young women.

Meridian carried a feeling of guilt in her mind. She felt that her birth was the reason for her mother to lose her freedom. She also felt guilty of having a child and planning to kill him. She also felt dismayed when she had to leave her child for her studies. The death of wild child made her to analyse the condition of her community. It took her very long time to recover from her state of remorse. When she had self realization she was able to accept herself and forgive all the men in her life.

**Conclusion**

Meridian meant Zenith, thus Walker listed the highest point of power, prosperity and splendour in the novel. She also spoke of the spiritual and physical growth of the protagonist Meridian. All the struggles in and around her life made her to understand her role in the society and also made her to emerge as a whole woman, who learned to forgive others enabling her to be healthy and free from her sickness. It also encouraged her to find her power in her valour. Thus the struggles of African in American society proved the inner strength in the soul, mind and body of the Africans.

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Ama Ata Aidoo is a Ghanaian author, poet, playwright and academician who has delved the soul of African tradition through her literary works. She was also a former Education Minister of Ghana whose work emphasizes the paradoxical position of the modern African woman. For her the freedom of Africa is directly linked with the freedom of women which is often reflected in her works. She has voiced concerns over various social and political issues in Ghanaian society and for the plight of womanhood in Ghanaian culture.

Ama Ata Aidoo has used the literature to express her view over feministic representation in African literature. Most of Aidoo's works are keenly working in analyzing the female characters' roles in family and community. Her works have strong willed and distinct female characters. Through her depictions of the traditional norms of society, she helped to expose the exploitation and disenfranchisement of women, not only from their careers but from the essence of their own identities. Her short story “The Girl Who Can” is yet another experiment in understanding African American identity crisis. The whole short story weaving around three characters: The protagonist (Adoja), her mother (Maami), her grandmother (Nana). It captures the complexities of the protagonist to assert her own identity. The girl's voice has been unheard inside the family and this paper elaborates my study to understand how the voiceless attempts to gain the voice by breaking the barriers both in her family and the society. The protagonist Adoja has constantly tormented inside her family by her own family members in accusing her language. They are finding that short and simple mistakes of language as a problem. She has been silenced by their family either by asking her to be quiet or by laughing at her language. When she is seven years old this sort of negation has created a kind of wound in her heart by feeling incompetency inside. She always wants to involve herself in her family communication but their constant attacking let the girl to keep her voice silent in most often. It makes the girl to feel like dumb inside her own family despite she is having a voice. Mostly the girl has to act as a mere listener rather than an active participant. While she listens most of the time the parents have been debating the topic about her legs.

“Nana, They are two thin….some people have no legs at all.”

These constant utterances created a feeling of “Special challenge” in her mind. She is in a great urge in expressing her will in achieving her goal. Their concentration really aimed at the future marital life than encouraging her success in the future career. They are extending this minor matter of her legs to the level of marriage and creating a ruckus that it seems to be a huge problem in her future. “A women must have solid hips to be able to have a children”. This leading quotation once again attracted my point in elaborating how the marriage has been the ultimate end for female aspiration. The focal point in traditional African community has been resting upon female reproduction. According to them getting married and bearing children is the ultimate success of a woman. They are failing to notice the inner urge and passion of women to create their own identity. Her identity and independence is curbed inside the four walls of the home.

This battling of conversation indirectly leads the girl to find her darkness in her future and also it enables the girl to go for the comparison with others in comparing with her short legs. “Nana gave birth to my mother and my mother gave birth to me. In my eyes all my friends have got legs that look like
legs….but whether the legs got meat on them to support the kind of hips that I don't know”. This vibrant quotation analyses the mood of the speaker to comprehend how the concept has been strived in her heart. She is like an inquisitive girl always wants to understand everything in her practical manner. The people always used to mention their area is about Five Kilometers from her school but for her the kilometer is not at all matter of consideration. It shows that how happily she has been moving away from her village to reach the school happily and casually not saying complaint about the distance. But the idea about the school is completely indifferent and opposite to hers for her grandmother and mother, “Nana thought it would be a waste of time”, and for her mother, the real idea behind sending her daughter is to make her write and read her own name and decide she could able to calculate something on paper. This opinion has aroused our interest in thinking how they are giving their value for the system of education. For them education is not for getting worldly wisdom but for homely productivity. They are also put forth the notion in her mind by saying “I could always marry later and may be”. So it suggested how the marriage has an impeccable solution for female life. Adooja is very much interested in extra curricular activities and wanted to shine in sports and other activities. She says, “I do has participated in the running competition at her school sports meet and won the first place in each time”.

Even after pursuing the victory the girl felt complete discomfort how to tell this matter to her family. When she informed her mother and Nana, they have not believed it at first. Initially they express their sense of suspicion and staring at her legs with strange look. Eventually there is a great transformation in their activity and started to wash their clothes. The girl hasn't counteract anything Nana by saying about her legs that are suitable for running but she proved them through action and made them proud. And it made the protagonist to feel the new radiance in her inside and outside. And their starting to change their opinion and accepting thin legs can also be useful….Thin legs can also be useful. The acceptance of her family and the way they started to believe in her competency has given her a new hope in life that women are not just a marriage material. Through this story the author has broken the illusion of traditional outlook of woman. and it shattered the idea that the real strength is not in the outer appearance but the inner passion.

Aidoo's short story has broaden the area how the female in African community are going through the phase of complexity and crisis till it take their own identity and it also portrays them as doubly suppressed human being in the earth. They are having double pressure in asserting their identity in the inside world (family) as well as the outside world (Society).

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Apartheid is a term of integration, after the National Party gained power in South Africa in 1948, its all-white government immediately began enforcing existing policies of racial segregation under a system of legislation that it called apartheid. Under apartheid, nonwhite South Africans would be forced to live in separate areas from whites and use separate public facilities, and contact between the two groups would be limited. Despite strong and consistent opposition to apartheid within and outside of South Africa, its laws remained in effect for the better part of 50 years. South Africa is a country blessed with an abundance of natural resources including fertile farmlands and unique mineral resources. With the enactment of apartheid laws in 1948, racial discrimination was institutionalized. Race laws touched every aspect of social life, including a prohibition of marriage between non-whites and whites, and the sanctioning of 'white-only' jobs. In 1950, the Population Registration Act required that all South Africans be racially classified into one of three categories: white, black (African), or colored (of mixed decent). The coloured category included major subgroups of Indians and Asians. Classification into these categories was based on appearance, social acceptance, and descent.

Phaswane Mpe was one of the major literary talents to emerge in South Africa after the fall of apartheid. His intellectual honesty in exploring thematic concerns to post apartheid South African society continues to inspire readers who seek to reflect on old and new sets of problems facing the new South Africa. Mpe's style continues to set the bar for many aspiring black South African writers. His novel Welcome to Our Hillbrow, includes of physical and the metaphysical sphere and communal mode of narrative continuity. The story that begins with “an opening narrator who dies halfway through” is carried on by another narrator (who) takes over without any obvious changes in style or view. First published in 2001, seven years after South Africa's liberation from the apartheid system, Welcome to Our Hillbrow provides its readers with substantial criticism and social commentary regarding the enduring and evolving problems of a new South Africa. The story focuses on themes of “taboos” or “sensitive issues.” Mpe also concerns the theme under the conceptual category of euphemism, linguism and xenophobia. That experiment view holds the author to illustrate the technique of south Africa story of the post apartheid era.

The plot of Welcome to Our Hillbrow is built around parallel and intersecting lives of two expressive young black people, one male and one female. It is set in Hillbrow, one of Johannesburg's parts in Africa. The protagonist of the story is Refentse, the story moving around his thought and activity. Another central character in the novel is Refilwe, Refentse's counterpart and one time lover. Both are budding authors who can write in European and African languages, and their proficiency holds great promise. However, their dreams of leading meaningful lives of intellectual and literary creativity are dissatisfied as they become victims of literary sidelining and, later destroyed like AIDS. The novel ends with the echoes and flashbacks, Refentse's voice speaking to the audience from the other world. At the same time, we see Refilwe returning home from Oxford, England. Before her encounter with other African students in Europe, Refilwe had been a bearer of xenophobia directed against black Africans, who are derogatorily referred to in the novel as the 'Makwerekwere' (a slang term of uncertain origin). She had a chance to met the Nigerian student in England, a young man whom she has planned to marry, Refilwe has
undergone a transformation and no longer harbors prejudice against other Africans by the time she returns to South Africa. She has embraced a pan-African identity and has hoped to build a family. Her homecoming, however, is marked by tragedy: she has contracted AIDS, and she is returning home to die. The motif of euphemism becomes central in the novel as the author examine how the apartheid state of South Africa managed is that black population under its control. The life of Reifile is an example for the apartheid states policy and practice of subjugation. Given that his South African audience needs no explanation of the material foundations of apartheid, in *Welcome to Our Hillbrow* Mpe does not dwell on apartheid's material exploitation and violence but Mpe quoted the memoir in Johannesburg. According to Refentse, the protagonist of the novel, the strength of apartheid lay rather in its ability to make many Africans continent believe its racial supremacist assumptions. The people are exploiting in everywhere in economic dependency, political apartheid systematically and manipulated by violence. Exploiting black Africans economic dependency, political apartheid systematically and manipulated by violence.

Mpe wants to show the unreal and brutal life of African in general and South Africa in particular. The protagonist says that racial boundaries become mental instability to the Africans. The novel *Welcome to Our Hillbrow*, remains of apartheid against which young South African men and women must fight for it and achieve it. The important characters in the story are acknowledging the ideological marginalization and practical neglect of indigenous African people and languages and literatures. The main characters abandon writing in the indigenous language called 'Sepedi' it shows the limitations and failings of the post apartheid society. Which is also a typical illustration of African vernaculars seems to be powerless. It is a vital acknowledgement by Phaswane Mpe.

In the novel, *Welcome to Our Hillbrow* mainly discussed about linguicism, xenophobia and euphemism are captured the linguicism memoir of the author. In South Africa, black populations have been cut off from their linguistic heritage, particularly in the public space in institutions such as schools, the workplace, and government. The author suggests historically this separation has produced conflicting responses from the affected communities. Mpe says that literary needs of such writers have been, to a large extent, in conflict with mainstream literary enterprise. Also in practice, this has meant that they could publish their work when they met the limitations set by censors and publishers but were rejected whenever the latter thought those limits had been transgressed.

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MENTAL SHIFT IN THE PERCEPTION OF WOMANISM IN CHIMAMANDA NGOZI ADICHIE'S PURPLE HIBISCUS

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Chimamanda Ngozi Adichie's *Purple Hibiscus* is a womanist novel which promulgates the womanism. The struggles of African women from a holistic way integrate racial, cultural, economic and political issues together with chauvinist issues with the target of ensure the survival and unity of all in African communities. Adichie holds this womanism to espouse the idea that the culture of the woman is to oppose the element of femininity and her blackness is a weapon to empathize the femininity. The novel *Purple Hibiscus* deals with not only the sexist treatment of women but by also viewing concern for racial issues, national politics, patriarchal culture and economic situation. Such different views move toward the women's struggles in this novel which emphasizes the need for unity and survival at the end of this novel. Female writers of Africa by and large focuses on resistance to all types of patriarchal activities and the belief that they can live the way they want to and be answerable for their own livelihoods and future.

The discriminations and exploitations imposed on women by the patriarchal society will not see whether they are Hindu, Islamic, Christian or Aboriginals. Moreover, this novel which is against patriarchy represents the life of struggling women throughout her life. To know more about the values of womanism it's easy to spot from the female writers of Africa like Bessie Head, Buchi Emicheta, Chimamanda Adichie etc. These writers led the way to the world about their thoughts, feelings and sufferings.

Through out the world, Feminism has always been seen as women's conscious struggle to oppose patriarchy. African Feminism combines everything like political, economic, racial, Sexual, class and cultural elements of subjugation. When one compares the struggles of white women and black women, the struggle of fighting for sexual equality is extremely high with Black women. That white women face the struggle only by white men but Black/African women undergone their struggle of suppression in all ways by both white and black patriarchy along with their men.

Chimamanda Adichie started writing her very first novel “*Purple Hibiscus*” in 2003 using the genre of coming-of-age story of the protagonist Kambili, a 15-year-old girl. Even if her family is very rich and prosperous she is terrified by her over-enthusiastic religious father. This novel represents the politics of the family life through which clearly telling about the nation. Also represents the issues of identity crisis, ethnic anxieties and political disturbances etc. The novel is a sign of freedom and independence, also gives the theme of silence in the Nigerian politics. This study will institute a stability of womanist concerns of the major female characters in Nigeria.

Adichie discusses womanist expressions in this novel. By focusing the idea of transformation the life of Kambili is depicted. The two characters Kambili and her mother longing for freedom from extreme male dominance and abuse. This paper talks about the mental shift of these two characters and also how they both deal the situations for many years and what leads them to poison the male dominated Eugene Achike who is so called 'Papa'.

Papa is a product of colonialism where he adopted his mind to missionary and says that everything Western is always superior and so he must follow it in his life. There he thinks a true Catholic lies. Moreover, he prefers to speak and hear English than Igbo as because he sees English as more refined
language. Papa does not fail to contribute to the church, charity and people discreetly. His diplomatic behavior helps him to influence the society, church, and his hometown. The very first line of the novel expresses the Womanist intent that things are fallen apart at home when Jaja did not go to communion. That occasion is a Palm Sunday where Christ's glorious arrival into Jerusalem. It is the day of freedom from the oppressive system of the Romans as Jews saw it. This is the moment of joy for the tattered and busted. Nevertheless, Jaja did not want to enjoy the part of the joy. Later on, he says that he would rather die. This incident makes the reader to understand the male dominance at the family of Kambili and how others are overcoming such circumstances. This novel is a route of makeover of Kambili's life from a girlish and silence to a bold and passionate woman.

Silence plays a major role in the novel that it becomes a patriarchal weapon of power which is not limited to challenging females. Papa uses silence to subjugate his wife Beatrice and Children. Though Papa fearlessly stands up for political freedom, in his own family he is the one in control. He acts like a tyrant. He permits no freedom or independence for Beatrice, Kambili and Jaja. He used to list out his children's every minute of working. Even he chooses the color of swathes. When anyone tries to assert their lack of restrictions, he ends up in violence.

To talk about Kambili, she shows her womanist strength even at the age of fifteen. She for the first time tastes her freedom at her Aunty Ifeoma's house. When she had a chance to see the life of her cousin where they are encouraged to speak their minds and question wherever they need, Kambili started feeling so secured, rebellious and independent. Kambili's freedom starts by having the painting of Papa-Nnukwu and Jaja by refusing to attend the Palm Sunday.

Kambili's mother Beatrice is a quiet and passive woman who takes care of her children and does not voice out against Papa's violent behavior. She is a lady who undergone many torments in life. As of Papa's violent beatings, she faced many miscarriages after Kambili's birth and suffers a lot. Though Beatrice is close with Aunty Ifeoma, she does not behave like her who opens herself universally about liberation and equality. As long as she tries to survive for her children, after getting miscarriages again and his abuse become worsen. Comparing to other characters in the novel, the intellectual development of Mama Beatrice is actually unexpected. Such rebellious step is taken against Papa Eugene's brutality where she poisoned him in tea for some days constantly, deteriorating him and in consequence causing his death. She symbolizes a bird that escaped from a brutal master who found pleasure in hurting his pets. She is the one who reached intellectual self-determination at a late instant in her life.

Nsukka is a place where these characters' transformation takes place. It becomes a symbol of Womanist Revolution which changed Kambili and her mother Beatrice. By seeing the behavior of Aunty Ifeoma and her courageous challenges towards her life, made Kambili to think actively and voice out what she needs. This made her to love Father Amadi. His figure transformed Kambili to a great extent. She feels herself woman and no more a girl. The psychological progression and intellectual maturity of Kambili is well knotted.

Though the people are subjected to different forms of oppression, they are in the shift of psyche through the novel. Each character is deeply in the feeling of dreadful dilemma. Their shift of mind is worsened through the pressure of the society and situations happened in their life. In discussing the psychological move, the holistic change happened between the minds of characters where the metamorphosis takes place at the end of the novel. The ultimate goal in this novel Purple Hibiscus is to stimulate the hope rid of any patriarchal oppression in every woman so that the mental stress and the suppression would descend. Upon the commotion and demolition that is created within the Nigerian society, this novel comes to a womanist ending and the psyche of women in common. Though every character gets transformed, only Kambili who becomes the basis of optimism and inspiration whose source of inspiration is Ifeoma and Father Amadi.
To conclude the analysis by critically looking at how Adichie brings the vital womanist aim of the survival of both men and women in the society. All the discussions will be emphasized by the holistic theme of sexism, racial, psychological, political, economic, cultural reflections of womanist theory.
After centuries of violence Africa had weathered at the hands of Europe, the challenge faced by Africans is to reconstruct a liberated ethical life as Desmond Tutu called 'the rainbow nation of God'. Decolonisation turned the former colonies into independent states. The nationalist elites who advocated independence became the new rulers. The end of colonial rule and the advent of independence ushered in a new era of hope and expectations of freedom, democracy and prosperity.

Upon accession to independence the new political regime, they being products of colonial education merely replicated the colonial rule. The concentration of power, resources, and opportunities in the hands of a small minority in the capital fuelled alienation among the neglected majority resulting in resistance. The repression started to backfire and bred armed rebellion. Armed resistance challenged the legitimacy of the State's monopoly and use of instruments of violence. This explains the many destabilising civil wars and conflicts that have plagued postcolonial Africa while the colonial legacy of arbitrary fragmentation largely accounted for the interstate wars, conflicts and corrupted organisations. The state economy also suffered with deconcentrated distribution of natural resources. The economic constraints prevailing in the country led to the rise of several criminal activities.

Adaobi Tricia Nwaubani in *I Do Not Come To You by Chance* takes us deeper into the intricate world of one such offensive activity the 419 email scam. Referenced by the Nigerian penal code number the 419 scam or the Nigerian letter scam operates on the idea that the scam artist has come across a large amount of money and they need help from a western bank account and citizenship to access the amount. In return the banks or deposed Nigerian royalty will reward for the assistance with much more than a fair share. Nwaubani follows the 419 scam in contemporary Nigeria through Kingsley an upright idealistic young man slipped into the world of email scams. Kingsley's parents believe fervently in education as the only true route to success and happiness in life. But when a tragedy befalls his family, Kingsley learns the hardest lesson of all that education may be the language of success in his country, but it is money that does the talking.

This paper explains the struggle for liberation and ethically valued life depicted in Nwaubani's novel. The protagonist of the novel Kingsley, the first born son struggles to provide for his beloved family, to support his family he falls in with his notorious uncle, Cash Daddy, the mastermind of a thousand email scams. As the scam increases in scale and audacity the novel begins to move beyond simply making fun at greedy westerners susceptible to such scams. It further examines a pulsating anger underneath all the tricks and the levity. When challenged regarding the immorality of ripping off unsuspecting westerners, Nwaubani's characters explicitly cite slavery and western exploitation of the Niger Delta's oil wealth as justification. The picture is further complicated by the charitable use to which a great deal of the money is spent in building schools, paving roads and funding orphanages. Nwaubani does not ignore the moral difficulties of this arrangement and the fight between being moral and vice is depicted in Kingsley's own growing disgust at what he is becoming. Kingsley's acceptance of Cash Daddy's charity leads to his parent's disapproval and results in Kingsley's segregation from his family. All these factors add to his
misery. Nwaubani without being preachy ends the novel with Kingsley questioning his difficult choices all over again.

The tone of the novel is fairly light, although the subject matter is not. Under the comedy there is another layer, Nwaubani satirises the daily difficulty faced by many Nigerians. For instance Kingsley's father is shunted from one hospital to another due to lack of money. It also portrays how education is badly affected in Nigerian society and how the glorification of wealth takes the front seat.

The plot explores the world of 419 email scams but its main theme is the equivocal nature of morality. *I Do Not Come to You by Chance* goes beyond cyber fraud; it is neither a condemnation of 419 email scam nor an apology for the scammers. Rather it is an interesting narration on Nigerian life at the beginning of the 21st century, a realistic portrayal of the difficult situation leading many law abiding individuals to stray from rigid principles. Pressured into choosing between the kind of person one would like to be and what one ought to do in order to survive. This oblique look at morality challenges the idea of universal good and evil. Unconditional family support, moral upbringing and education makes Kingsley question his path and retrace it. So to attain true liberation and live an ethically moral valued life education and family support is essential in an economically struggling country.

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Introduction

The colonial period of any country is marked by brutal acts of violence which thereby breeds misery. The bloodthirsty wars have claimed a million lives and more. During this period of colonization, civilians dream about the day of redemption where their country will be set free from slavery and bondage.

However, the truth of post-colonization is complex and goes beyond one's basic assumption. The people of Africa, after witnessing cruelty, were shocked to find incessant blows even after independence. This particular history of the Africans is brilliantly captured in various genres of literature and even more artistically in poetry.

Literature Review

Langston Hughes in his essay “200 Years of Afro-American Poetry” traces how the people suffered primarily because of their race and colour. This essay also notes the emotional struggle that was experienced by the people after independence.

Amiri Baraka's poem titled “Short Speech to My Friends” is a powerful writing on the need to examine the causes of the intensity of the rampage that occurred during post-colonization. Baraka, in this poem, correctly questioned if power was the reason for the violence that erupted within the people of the nation.

“African in this different land” by Sam Bradley elaborates on the farce in the statement “Africa for Africans”. His inability to digest the terrors that surfaced the ground where he had thought unity would reign supreme is seen throughout this poem.

Objectives of the Study

The Objectives of the study are as follows:

i. To study the nature of the series of calamities that followed the African independence
ii. To find the pangs of agony and grief expressed in the poetry of this period in history
iii. To break the notions of peace and harmony that are naturally said to replace division and disparity after the end of colonization

Interpretation and Discussion

The poetry of the 1960s was termed as the poetry of disillusionment. Independence did not bring out harmony but dictatorship. Corruption of the political leaders broke the illusions that the people dreamt about life after independence.

African leaders became grossly corrupt and dictatorial… There was disappointment which later metamorphosed into disillusionment. The poetry of this period was socio-political and poets decried the corruption of African leaders. Nwachukwu Agbada describes this period as that of “Afro-Pessimism” (Orhero 156).

Derek Walcott:

Some poems, like daggers, aim to reach to the innermost being and when they leave, the victim is never the same again. Walcott's poetry has touched both young and old because of the talent that he has in creating a big impact.
After the severance that happened within the nation after independence, the land which was once a paradise had become a land of corpses. The former paradise had become almost unrecognizable. This is best explained in Walcott's famous poem “A Far Cry From Africa” which was written in 1962.

A wind is ruffling the tawny pelt
OfAfrica, Kikuyu, quick as flies,
Batten upon the bloodstreams of the veldt.
Corpses are scattered through a paradise (Walcott 7)

It is natural for beasts to devour each other but the civil war had turned the people against themselves. The brutality that existed in the nation was too cruel for words. Bloodthirsty men were not quenched of their thirst and hence were always on the run for more blood.

Walcott found it impossible to choose between his mother tongue and the English language. There was no freedom to choose what one wanted but people strived to fulfill their selfish desires by slaughtering one another. Walcott's cry for independence, after post-colonization, brims with throes of ache and turmoil.

Christopher Okigbo:

“Hurrah for Thunder” is a realistic portrayal of the dampened dreams of the Africans after the period of independence. Okigbo started off his poem with a reference to an “elephant” that represents Nigeria's government. It was once the “tetrarch of the jungle” but by the 1960s, it fell. Okigbo's anger is the “thunder” in the poem and his mentions of the “hunters” represent the corrupt politicians.

The hunters, immediately after the fall of the elephants, began to discuss the ways in which they could share the “meat”. The “meat” in the poem stands for the wealth of the people which was desired greatly by the “hunters”.

Today-for tomorrow, today becomes yesterday:
How many million promises can ever fill a basket...
If I don't learn to shut my mouth I'll soon go to hell,
I, Okigbo, town-crier/ together with my iron bell (Okigbo 1)

During a time like this, the “thunder” resounded with frustration and despair over the loss of humanity within the people of power. This “thunder”, observed the poet, might send him to ceaseless troubles but he could not tame his fury that kept bursting forth incessantly.

Many a number of poets like Okigbo were vehemently raging over the massive fall of the governments after years of struggle for freedom. Wars from within are much worse than the wars that nations are subjected to from the outside. When a civil war occurs, nation fights against itself and the consequence causes greater grief and misery.

J.P. Clark:

J.P. Clark gained immense popularity as one of the established African poets predominantly due to his poem “Causalities”. This poem captures effectively the truths of his fellow men who were the cause of the civil war that broke out. Clark poetically mentioned a fire that was started but was unable to be put out. His dumbfounded state at the misery coupled with anger that was directed against those who did nothing but add fuel to the fire, is seen evidently in his masterpiece.

Clark's poems were mostly about the Nigerian Civil War that was fought from 1967-1970. On detailing the causes for the war, Orhero said:

Corruption, tribalism, nepotism, military incursion and dictatorship usually serve as background to the outburst of a civil war. The Nigerian civil war was fought between the Biafran secessionists which were mainly Igbo and the Federal Republic of Nigeria. The war was fought to keep Nigeria as a united federation against the secession and formation of the Biafran Republic. This secession was informed by ethnic tensions, military incursion and human rights abuses. (157).
Loss of lives and the pain thereby produced is the main theme in Clark's “The Dirge”. He stated how there was not a house in which no one had died. Every household carried the smell of death. The poem is simple in style and it brings out the realistic aspects of war without any pretense.

**Odia Ofeimun:**

Odia Ofeimun's poems belonged to the group of poetry known as the “alter/native” poetry.

The term “alter/native” was employed by Funso Aiyejina to refer to the generation of poets that wrote in the 1970s and 1980s... The poets wrote against the background of military dictatorship, corruption, gloom, ethnic unrest and mass hysteria... Their themes were centered largely on corruption, disillusionment, military dictatorship, revolution, nepotism, etc (Orhero 158).

Ofeimun's poem “How Can I Sing?” is filled with symbolisms that deal with the commitment that a poet has in addressing issues of frustration and disappointment that had filled the people after independence. He opens his poem thus: “I cannot blind myself/ to putrefying carcasses in the marketplace/ pulling giant vultures / from the sky” (Orhero 159). His reference to “putrefying carcasses” refers to the disasters in the society caused by the “giant vultures” refer to the politicians who were engulfed by their own selfish desires. The dreams cultivated in the society were ruthlessly pulled out by leaders of power. They worked not for the nation but for themselves. Ofeimun's tone throughout the poem is stunned and dismal but he knew that he could never be silent about it. He was not complacent and had the courage to speak out about the then prevailing injustice in a compelling way.

**Conclusion**

Disillusionment is the consequent result of any squashed dream that has been nurtured for years together. The dream of the Africans had been cultivated, nourished and made to grow only to be later trampled upon by a few pretentious fellow men. This period of African history records the mass destruction that erupted due to the greed that overran empathy and love. Literature produced in this period delivers the pain of shattered dreams in a heart wrenching way.

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African literature is the body of traditional oral and written literatures in Afro-Asiatic and African languages together with works written by Africans in European languages. Traditional written literature, which is limited to a smaller geographic area than is oral literature, is most characteristic of those sub-Saharan cultures that have participated in the cultures of the Mediterranean. In particular, there are written literatures in both Hausa and Arabic, created by the scholars of what is now northern Nigeria and the Somali people have produced a traditional written literature. There are also works written in Ge’ez (Ethiopic) and Amharic, two of the languages of Ethiopia, which is the one part of Africa where Christianity has been practiced long enough to be considered traditional. Works are written in European languages date primarily from the 20th century onward. The literature of South Africa in English and Afrikaans is also covered in a South African literature.

African poetry encompasses the wide variety of traditions arising from Africa's 55 countries and from evolving trends within different literary genres. It is a large and complex subject, partly because of Africa's original linguistics diversity but primarily because of the devasting effect of slavery and colonization, which resulted in English, Portuguese and French being spoken and written by Africans across the continent.

Poetry as an art form has undergone several phases of evolution from pre-colonial and then to post-colonial eras in most African countries. Margartet Busby's 1992 anthology Daughters of Africa begins with a selection of traditional African poems in African literature. African authors writing colonial era period along with the abolitions and apologists authors deals with liberation, independence and negritude among Africans in French controlled territories, began to per mate African Literature in the late colonial period between the end of world war1 and independence Leopold Senghor was first anthology written by Africans in 1948. African poets suffered greatly and were compelled to cast aside their artistic vocations in order to be involved in the liberation struggles of their peoples. In 1986 Nigerian writer, poet Wole Soyinka became the first post-independence African writer to win the Noble prize in literature. Since 1960s, political, economic, and cultural events have begun to shape African poetry. in modern African poetry. Works that focus on the healing and purging of the country and families have dominated African poetry. “Against All odds: African languages and Literatures into the 21st century” the first conferences on African languages and literatures ever to be hold on African soil, took place with participant s from east, west, north, southern Africa and from Diaspora and by the writers and scholars from around the world.

Poets are in search of a language all their own which can acclimate their aspiration, reflection and experience as Africans. For many writers, the process of writing and have own involved their African heritage and incorporating into their writing, literary forms, and poetics. Noemia de souse, Jose Craveirinha Rui.Nogar. Gowenha Valente are important contemporary African Women Writers involved in the Mocambianidade movement..This literary movement was an platform of Mozambique on issues concerning race, class, and politics.

Noemia de souse was born on 20th September 1926, in lourrenco marques. She lived in Lisbon working as a translator from 1951-1964 and then she left for Paris where she worked the local consulate of...
Morocco. She went back to Lisbon and become member of the ANOP in the early years of the liberation struggle she was very active. Nomia’s background was Portuguese and Bantu and in much of her poetry she explores the idea of Africa and heritage. *Magaica, Poema de Joao, if you want to know me* is the best example of her colonial protest writings.

The poem *If You Want to Know Me* is short and titled as though she is apologizing for what the reader might discover when he gets to know her. Therein lays the power of the poem. The 'her' is not even her. She has been written in this poem defense of the colonization of Africa oppression. It portrays the physiological and psychological impact of colonization it also shows the struggle for culture and identity. The poem starts by giving respite from our wondering too long on the title. She starts saying,

'This is what I am
Empty sockets despairing of possessing of life
A moth torn open in an anguished wound.....'

The images that follow give a picture of a bewildered listener, mouth a gape, disbelieving. It looks like the poet is talking to someone who had different ideas about the speaker. Nomia tells us of 'empty sockets' which have lost hope for life. The one prominent socket on the human body that can best contain this expression is the eye socket. The body is described as blind. It is metaphorical. She speaks about the inability to see her past issues, problems, and her present life for which she now despairs. 'A mouth torn open in an anguished wound” that is to say, a battered mouth with wound and extensions where lips will not reach.

'A body tattooed with wounds seen and unseen
From the harsh whip-strokes of slavery
Tortured and magnificent'

The marks all over his body seem like tattoos that last forever leaving marks of slavery, which will always be part of her and life. She uses language as a device to protest against slavery and liberation. Her usage of words like ‘magnificent and torture together; beautiful and married shows her resistance and only form of voicing her opinions.

Mother was once filled with pride when her womb was swelling with the child. But in contrary she is filled with sorrow, when her daughter goes astray.

The phrases like, 'importunate Knocks', 'silvery dreams' and 'thoughtless hand' add richness to the poem. The figurative language adds beauty to the poem.

**The Identity of Africa:**

Noemia describes a tortured soul. She enlightens the reader saying that the body got all the scars from 'harsh whip-strokes of slavery. Actually, the scars have given rise to magnificence in her. It adorns itself in blisters and brokenness like a painting. It is broken but it is 'proud'. .Noemia tells us, this is Africa in completeness. She says,

“Slavery
Tortured and magnificent
Proud and mysterious
Africa from head to foot
This is what I am.”

In this last stanza of this poem represents of colonization, slavery, all forms of violence, abuse but still proudly she says “Africa from and to foot ,This is what I am” it's angry and inspired that where she proffers her body ad medium for Africa's struggle for freedom. This powerful poem has well described and contributed to the identities of all Africans, created a bond against the hegemonic colonizer.
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'Open Letter to the South' is the unique poem known for its positive note. Not like other poem, this poem has the positive note. It records the sufferings and at the same time it never failed to create the awareness among the black who are in the south. Because the poet Langston Hughs writes this poem from the north side, which is safe in the means of survival while considering with north. So the poet wants his native people to come rid of slavery and come to safe side. In the first stanza the poet compares the White and Black who are in south by their job.

White workers of the South
Miners,
Farmers,
Mechanics,
Mill Hands,
Shop girls,
Railway Men,
Servants,
Tobacco workers,
Sharecropers,

From this we clearly understand the fact that these mere jobs are also meant for white people too. These jobs are seems to very poor one but it is done by the white in the south, it indirectly shows the need of the workers and the oppression of the wealthy white among the poor one. As the white, who are poor undergone these jobs, the question is what about the black in that place. They are meant for slavery so that the poet says in a line like “I am the black worker”. Here the poet mention about the black in generally that they are worker. Here the greatness of poet is reflected in this line. Because the poet who belongs to black and doesn't mention his race as the “Slave” instead he use “Worker”, the black in that place are undergone slavery. He doesn't want to under weigh his race by saying that they are slave. From these lines he says about the lack of opportunity to the black except slavery.

Hughes in this poem gives much importance to the modern ideas rather than old rituals and dogmas. This idea of him made him as a man who thinks out of the box. He doesn't blame his customs and dogmas, he just want his people to set free to take decesions and lead a life, rather than in the name of rituals and tradition they are going to slavery. He get much anger when someone is get into slavery in the name of race black, he totally oppose it. And want to get out from the dogmas, which leads to slavery.

To smash the old dead dogmas of the past
To kill the lies of color
That keep the rich enthroned…..
… Race against race,
Because one is black,
Another white of face.

Here in these lines Hughes says that the dogmas are already old and dead one even in the past itself. So he
want to smash all those dogmas, he indirectly says the fact that they are following the rituals which are already dead one. He wants to kill the lies which are still followed in the colour. The poet uses the word “kill” from this we understand the fact that he is such anger towards the racism. He also mention about Black and White. He clearly shows that the racism is only between the two race one is black and other one is white. He say that “white of face” he says that the white who are in the face, yet he place the white next to Black in the line series. From this we clearly understand the fact that he really prize his won race black.

Instead: migration into force and power
Tuskegee with a new flag on the tower!
On every lynching tree, a poster crying FREE
Because, O poor white workers,
You have linked your hands with me.

Here from these lines the poet says that about the education of the Back. And at the same time Hughes says about the “Lynching tree”. Instead of the influx of African Americans moving to the north as a result of the great migration, Hughes is suggesting that we make a migration to have power and holding positions that will shake foundations. Tuskegee University was one of the first historically black college and Universities for African Americans. To suggest putting a new flag on the tower is saying that you want to change what the university stood for, especially for Africans. Make it for Caucasians and Africans.

Hughes also want to join the hands with poor white and black from the south in order to abolish slavery.so he use the words like “brotherhood” he says that

In union lies our strength
Let unions be…
…The force that breaks the time-clock
Smashes misery,

From this he want to abolish the slavery by joining the hands of the white who are undergoing the poor job. On the whole Hughes wants to made his people out of slavery. He offers his hand to the people belong to south. So only he says the line “Here is my hand”. It shows that he is in comfort zone by settle in the northern part. All he wants Equality so only he ends the poem with the line “we’re Man to Man” so he want his people must be fought for equality by using the unity as weapon.

By this poem Hughes indirectly kindle the mind of the black who undergone the slavery. He as a caring person lend his hands through this poem in the people who are in need of him. As the pioneer who escapes from the slavery and lead a peaceful life among the north he doesn't stop by living there. With care and as a man who cares for his native he write for his people. He just ignite the fire who is going to destroy the huge useless forest named Slavery. The black from South use this ticket in a worthy way and consider it as the hope and may come out of slavery.

Work Sited:
AFRICAN ENCOUNTER WITH THE WEST, ON EUROPEAN SOIL IN AMA ATA AIDOO’S OUR SISTER KILLJOY

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The novel *Our Sister Killjoy* revolves around the Ghanaian student, Sissie who was awarded scholarship to travel to Europe which seemed to be an achievement in 1960's. She recognizes the opportunity but doesn't overestimate it. It is written in a prose-verse form depicting the thoughts and encounters of Sissie comparing her homeland with the Western world. She also comes across the hypocrisy and corruption of the African elite. This novel illustrates Aidoo's commitment to rebuild her former colonized home and confront those who have forgotten their duty to their native land. The paper examines not only the role of modern African society but also comes up with the conscious of in-between and the problems of women.

*Our Sister Killjoy* is presented in four sections. In the first section “*Into a Bad Dream*” Sissie travels to the land of colonizers. The novel begins with the statement of colonizers, an attack into which Sissie will descend:

“Yes, my brother
The worst of them
These days supply local statistics for those population studies and
toy with
geneotcidal formulations”
That's where the latest crumbs are being thrown” (OSK 7)

Unlike the other Africans who have lost their identity, “Our Sister”, becomes the eyes of her community. To her, she is the only person who doesn't feel inferior about her race. This section ends with “power to decide/who is to live/who is to die”. It throws light on the colonial and post colonial aspect considering it was the power which decided who must survive and who must die.

Sissie is very comfortable with her own skin during her travel to Germany but over the course of her travel she understands the ambivalence as operating within the apparently binary or dichotomous manifestation of the 'in-between'. She examines the psychic and cultural fault-lines which are generated around. As Homi Bhabha gnomically writes

“the migrant culture of the 'in-between', the minority position dramatizes the activity of cultures untranslatability; and in doing so it moves the question of culture's appropriation beyond the assimilationist's dream…..towards an encounter with the ambivalent process of splitting and difference”.

In the second section of the novel “*The Plums*”, Sissie befriends Marija Sommer, a German lady. In this section, Aidoo touches the effect of postcolonialism and how the traditions and thoughts of the colonizer are instilled into the minds of the colonized. When Marija encounters her first meeting she immediately associates her to some Indian friends she had:

“I really like zose Indians. I sink of zem weri much as you speak English” (OSK 26).

Marija stands for other natives where Germans are depicted as the exotic, brutal and ignorant. When Marija tries to seduce Sissie, Sissie finds herself in Bavaria's “Brooding Pine forest, on the bank of soft floating river” (OSK 31). As a subalterned subject, Sissie makes a loud and clear voice against the
degraded and degenerated moral structures of the west. Sissie then leaves Germany and moves to London.

The third section “Our Sister Killjoy” familiarizes the readers with Sissie’s meeting with African self-exiles. She considers the place as an old colonial home. It is her trip to England that conjures up a personal response to colonialism and compels her to issue a direct attack on her countrymen. She comments thus in this opening section from “Our Sister Killjoy” : “If anyone had told her that she would want to pass through England because it was her colonial home, she would have laughed…but to London she had gone anyway”. (OSK 85)

“Our Sister confronts the life she sees there. For many exiles “the desire to lose oneself in the [European] world was understandable: a naive faith that this is the way to escape the feeling of exile”. But was not caught up in the exiles dream. Aidoo underscores this point in her discussion of a Ghanaian self-exile, Kunle, who believes that the problems of Apartheid will be solved by Western technology. For Sissie, Kunle not only represents the self-exile who values the colonizers' world more than his own, but also represents the “been-to” who comes home with an exile's consciousness to complain and exploit rather than help build the nation. Kunle's death illustrates the wastefulness of the African elite, both materially and spiritually.

“A Love Story” is less angry than the earlier sections of this novel. It introduces the readers to Sissie's lover whom she questions the reason of exile and asks him to come back. It's a mock dialogue conveying her experiences and learning to her lover. The irony of this section is that Sissie's epistle ends up more a political statement than a traditional love letter. To her lover and to the others Sissie is the Killjoy who refuses to allow them live in their delusions and forces them to acknowledge the duties they have ignored towards their native land and families. She compels his lover to address the problems that colonial rule has left these countries with and the loss of perspective and lack of leadership at home. For Sissie, her desire for this man comes in direct opposition to her strength as an African woman as she states:

“They say that the female in my position would…” (OSK 117)

Sissie's tale, as a sister, is for the community, as a whole but especially for the African mother who, as both the self-exiles and Sissie agree, has suffered. Sissie ends her letter as her plane starts to decend to the West African coast. She decides to send it. This collective novel of personal perception ends on a positive note. Sissie's dominance of her intellect over her emotions enables her to transcend the gaze of discrimination and assimilation.

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THE UNHEALED WOUNDS OF FEMALE GENITAL MUTILATION/CUTTING

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Introduction

Female Genital Mutilation/Cutting (FGM/C) is described by United Nations Children's Fund as "a range of practices involving the complete or partial removal or alteration of the external genitalia for nonmedical reasons" (Female Genital Mutilation/Cutting 6). There is a huge debate regarding use of the terms "circumcision", "mutilation" and "cutting". UNICEF and the United Nations Population Fund use the term "female genital mutilation/cutting" or FGM/C and classify four types of FGM/C. The "hybrid term" illuminates that the practice is a violation of the girls' and the women's rights and it also recognizes the significance of using respectful terminology "respectful terminology when working with practicing communities" (7). FGM/C is estimated to be a 2000 years old ritual. It is found out that there are traces of infibulation on the Egyptian mummies and the historians assume genital mutilation to be a "sign of distinction among the aristocracy" in those days. The purpose of the ritual was to reduce the sexual desire of women (Momoh 5).

FGM/C is considered as a rite of passage to womanhood and is done mostly to girls of four to fourteen years old (the age limit varies from place to place) (Female Genital Mutilation 2). It is usually performed by "traditional birth attendants, local women or men, or female family members". In most of the cases, the procedures are done without anaesthesia or sterilization (“Female genital mutilation” 12). It is estimated that more than 200 million girls and women have undergone FGM/ C in 30 countries and around 44 million of them are below age 15. FGM/C is followed largely in Africa, Middle Eastern countries and in some places in Asian countries including India (Female Genital Mutilation/Cutting: A Global Concern).

Poetry and the Trauma of the Victims

Many victims are exhibiting their pain and traumas of FGM/C unhesitantly through their writings. In all those literary creations, their outrage against the patriarchal social system which encourages the practice of removing the healthy body parts of little girls is accompanied by a bitter sense of disappointment for their mothers who have ensured the transmission of the practice and who have failed to raise their voice against the patriarchy. Such forms of frustration and trauma can be found in the selected poems - Tezira Jamwa's “The Ungodly Scalpel”, Dahabo Elmi Muse's “Poem on Female Genital Mutilation” and Maryam Sheikh Abdi's “The Cut”.

“The Cut”

Marayam Sheikh Abdi is now working with the United States Agency for International Development funded “FRONTERS” programme in Kenya to educate others (“16 Days of Activism”). She grew up in a strict Muslim Somalian family. She underwent FGM/C when she was six years old along with five other girls. In “The Cut”, she recounts her experience on the day she got mutilated. She had the desire to be cut when she was young because she was advised that all the pain was a part of her being as a woman. On the day of the ritual, she was led to the bush, a place she calls as "my slaughterhouse" (2). There were some other women except the circumciser. There was a “torso holder” to control the movements of girls who are writhing and twitching in pain and others did the job of grabbing hands and legs. As Marayam,
who was choking with fear, was so weak, she was the last to be circumcised among the six. When she was called inside, a woman who was sniggering at her told her that she would not be the first and the last girl to get mutilated and that it was the only chance for her to show her bravery (33-34). The woman stripped off Marayam's dress and the girl's head went in circles in fear. “Obediently”, Marayam sat between the legs of the woman who would hold her upper abdomen and other four women grabbed her hands and legs. The cutting work started under the shade of a tree. Marayam felt an awful indescribable pain from below.

I cried and wailed until I could cry no more.
My voice grew hoarse, and the cries could not come out,
I wriggled as the excruciating pain ate into my tender flesh.
Hold her down! cried the cursed cutter,
and the biggest female jumbo sat on my chest . . .
Then my cries died down, and everything was dark.
As I drifted, I could hear the women laughing,
joking at my cowardice. (49-57)

Blacked out from pain and fatigue, Maryam woke up a few hours later. She felt like the pain rising from her below was eating her alive.
The agonizing pain was unbearable!
It was eating into me, every inch of my girlish body was aching.
The women kept exchanging glances
and talked loudly of how I would go down in history,
to be such a coward, until I fainted in the process. (60-64)

Exclaiming “Allahu Akbar!”, the women around her teased her for she was so fragile. When Marayam tried to look at her vagina, the circumciser slapped her and ordered the others to pour hot sand at the mutilated vagina to stop the profuse bleeding but nothing worked. Marayam was called a shame as she was continuously shaking in pain. Marayam's sister who was with her under the bush pulled her inside a nearby shed. Carrion-eaters flew around the place. “All this time the pain kept coming in waves, each wave more pronounced than the one before it” (83-84). The women ordered the girls to stand up and not to move their legs as it was expected to heal the wound. But the truth is that keeping the legs together will seal up the wounds, an easy way to infibulate. The girls were made to sit on a hole, dug on land filled with charcoal, malmal (a kind of herbal paste), dried donkey waste, and many other herbs (“the cutter's paraphernalia” 92). As Marayam sat on it, she could hear the blood dropping on the charcoal.

After pasting malmal on the severed vagina, the girls' legs were tied from thighs to toes with thick ropes taken from camel hide. The next more painful moment came when the girls tried to urinate. They should urinate while lying on their side, without any kind of “washing” or “drying” (115). In the following month, Marayam was fed only with milk, a type of corn porridge and a minimum amount of water to avoid getting wet around the wounded area. Their journey to their home from the bushes started around four and ended at five and they had to walk bare-footedly in the heat. They should not bend or shout for help at any cost as it might open the wound. The girls walked for the next four weeks without bathing and this led to lice development on skin. There was no way to get rid of them until they got healed. The cool breeze from a river on their way home increased their thirst for water. Five of the girls were confirmed to be healing, except one unlucky girl who had to undergo the ritual once again. Eventually the girls' heads were shaved and ropes were removed. They were oiled and bathed and Marayam drank water till her belly got filled but still she yearned for more. All the painful parts of the ritual came to an end but the next step starts with the “protection of their femininity”.

Now I was to look after myself,
to ensure that everything remained intact

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until the day I married. (160-62)

**Poem on Female Genital Mutilation**

Dahabo Elmi Muse's “Three Feminine Sorrow” is one of the simple yet powerful poems which capture the noxious effects of FGM/C. The poem won the first prize in the Poetry Competition for Female Poets of Benadir and, in 1988, it was recited during the closing ceremony of the International Seminar on the Eradication of FGM, held in Mogadishu, Somalia. The poem starts with a cold note on the reign of pharaohs in whose period the ritual of “butchering, bleeding, veins dripping with blood” (7) started. After decline of the Pharaonic dynasty, most of the African countries came under the control of Islamic kings and the ritual continued to prevail in their reign. The "Pharaonic mutilation" was adopted into the emerging Islamic communities in Africa but the ritual never existed in the places where Islam originated. Neither the Islamic religious scriptures like Hadith nor the prophets insisted the ritual. Following the historic origin, the focus of the poem then shifts to the so-called "three feminine sorrows".

On her wedding night, the poet expects kisses and hugs but what she experiences is “pain”, “suffering” and “sadness” (18). The infibulated vagina turns her wedding night into dreadful occasion and the sexual relationship reduces her to the state of “a victim of feminine pain”, as she groans and writhes in pain like “a wounded animal” (20). Her mother takes pride in her agony as it is a proof that she is a virgin. Hate, anger and fear become her companion and to bear her pain she is given “feminine advice”.

When fear gets hold of me
When anger seizes my body
When hate becomes my company or companion
I get feminine advice, it is only feminine pain, they say
and feminine pain perishes like all feminine things!
The journey continues, or the struggle continues . . . (23-28)

As she surrenders her body to struggle, she becomes pregnant. To many others, procreation is “a hope” and “A new life” (34). But the pregnancy is hazardous to the life of both the victim and the baby. “A baby's birth is death and destruction for me!” (36). The baby may die or the mother may die or she may create a fistula while delivering the baby. It will lead the girl or the woman to lose the power to hold urine or faeces and it will leak continuously (Female Genital Mutilation: An overview 25-27). If the delivery is successful, the damaged vagina will be restitched to confirm her chastity. “A new life endangers my life” (35). It was during this time Musa's grandmother told her of “the triple feminine sorrows” - the day of circumcision, the wedding night and the child birth. (39).

While delivering the baby, she cries for help as “the battered flesh tears” but no one seems to understand her misery. She is shattered by the torment inflicted on her by her own family. Without any kind of love or care, the husband can break the tie and the woman, who is now in the need for continuous care, is deserted with her unending pain. Musa as a victim of FGM/C makes an appeal in the end, an appeal to restore the broken dreams, an appeal to let the women to live as a complete human being. She requests the people of the world to save the innocent girls, who follow their elders blindly, from this pernicious act. On behalf of all the damaged women, she pleads to “Initiate them the world of love, not the world of feminine sorrows” (57).

**The Ungodly Scalpel**

In “The Ungodly Scalpel”, Tezira Jamwa personifies the scalpel as the patriarchy that violated her right to be a complete woman by mutilating her sexual organ. Throughout the poem, Jamwa attacks the scalpel (the patriarchy) which has robbed her “treasure and innocence” (45). It handicapped her for the rest of her life. Without her permission, the “merciless” scalpel has invaded her body and has taken away her “innocence” and “privacy” (1-4). It has made the poet's body a “theater” to those who got satisfied with her “transformation into adulthood” (5-7). She has no right to speak against the “crude and unhealthy action”
because her ancestors celebrated it as a sacred ritual which certifies women with “purification”. The scalpel turns her into a weak and insecure person. Her “unhygienic body” gets wounded in the hands of an “old witch with scarlet eyes” (13), a circumciser who is also a woman. The patriarchy, which has been enjoying the privileges of the “oppressive culture” (21), uses different scales to evaluate the chastity in men and women. It pulls out her clitoris, “the center of pleasure” (30), as a way to tame her mind and to control her sexuality. This kind of “treachery” leaves the voiceless women to suffer alone.

The mutilation has turned her menstruation into a distressing experience with excruciating pain. “The bleeding, the shock and the trauma I live for life make me crazy” (34). The practice which is a violation of her rights leaves her young body as “ugly” and “riddled with grizzly spots” (36). Lovemaking is no longer a blissful experience. “You make Romeo and Juliet unromantic” (43). Giving birth to a child is a dangerous act to a mutilated woman. The agonizing pain torments her pregnant body.

You make procreation a nightmare
The agony, the gnashing of teeth torment me
The torturous ripples make me unconscious
I have no feelings for the great moment” (37-41)

Many Africans who have emigrated to other countries are practicing the ritual secretly (even if the country has forbidden the inhuman act). But what is more distressing is that the women themselves act as “the custodians of culture” (52), ensuring their daughters’ genital mutilation. The scalpel (the patriarch) like “a cold blooded barbarian” (55) robs the women’s completeness.

The poems contain moving details of their personal pain and have a theme of their own- “The Cut” deals with the pain underwent by a six year old child, “Poem on Female Genital Mutilation” conveys the broken dreams of a young woman and “The Ungodly Scalpel” talks of a woman's hatred for the oppressive patriarchal culture. But the three poems expect their community to end the practice and respect the girls' right for bodily integrity.

Conclusion

The unrhythmic poems delineate the unrhythmic life of pain and sacrifice led by the girls and women of Africa. The prevalence of FGM/C, in spite of the efforts taken by the government and non-government organizations, shows how much people are interested in preserving their roots. But this kind of blind attachment with culture and custom can also be changed as every cultural chance blooms from within the community. Healthcare providers should not perform the act on legal and ethical ground. The overall decline in the prevalence of the practice over years is a positive sign. Many women have started to speak for their rights. Some try to reach a global audience through their writings and documentaries. Parents and the communities should understand that any kind of body alternations without the individual's consent is considered as a violation of human rights and in the case of FGM/C, it is considered as a child abuse also. FGM/C is a manifestation of power and authority of the patriarchy and a means of controlling the sexuality of women but it is possible to eradicate it with the contribution of parents by not letting their children to get mutilated/cut/circumcised.

Works Cited


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Apartheid was a racist political policy in South Africa demanding segregation of the nation's white and no-white population. In the novel *The Women Next Door*, Yewande talks about the racial relations in South Africa since 1950s, and as well as the immigrant experience through the two main characters, one is Hortensia James, a Black woman, and another one is Marion Agostino, a White woman, who were neighbors in a wealthy estate in Constantia, Cape Town. Hortensia James and Marion Agostino have a lot in common. Both are in their eighties widowed, with highly successful careers behind them. Both are successful women with impressive careers. Hortensia James is a retired and once renowned textile designer. Hortensia's husband, Peter, leaves a twist in his will, one she was completely unaware of. She must fulfill this wish in order for the will to be valid. Yewande Omotoso depicts Hortensia's struggle beautifully.

Marion Agostino is a retired and also once renowned architect. Her husband, Max, has passed away, leaving Marion with quite a large and unexpected debt that she is struggling to deal with. Marion is the chairperson of the local residents committee in their exclusive estate of Katterijin on the outskirts of Cape Town in South Africa. Yet their lives have left them bitter and lonely interestingly, what separates them most clearly, skin colour and money. They have had storied careers in design and architecture respectively but are unable to stand each other. When circumstances beyond their control force them to depend on each other, it creates an opportunity to confront the reason for their enmity and reveals dark secrets from their pasts.

Marion and Hortensia confess that they have a great guilt over the racist past of South Africa, and their own inaction against apartheid. Yewande Omotoso was born in South Africa, so that in the novel *The Women Next Door* she explains the sufferings of the people who belongs to South Africa through the two women characters. This book is both fundamentally about race and barely touches on the other issues. In South Africa the people who were faces the biggest problem in their country is that, a Government act which awards money and land to them. But who were unfairly cheated by the whites from their land and homes in the past, turns its sights on Katterijin Vineyard, owned by the Von Struiker family. In the novel Von Struiker family has a legacy of racism and slavery, though it acquired the land they own. The family of Von Struiker is an Old Dutch family that owned and tortured its slaves. Evidence of this is found in the archives by Marion, who discovers schematics for torture devices designed to strain and break human bones specifically those of slaves. Only vile racism could explain such a brutal method of torture. When Marion discovers the documents, she is forced to face just how cruel the systems of slavery and race relations were. Throughout this incident we could understand The History of Racism is exemplified through the horrors of slavery.

The novel works on an intense symbolic level as these two women of diverse histories attempt to find a way to relate to each other while dealing with seminal topics of Racism, Colonialism, and Land Ownership. The great achievement of the novel is that the treatment of these issues is never laboured. In South Africa, there's all the horror of being racist and nobody wanting to own up to it. But the author wanted to show her writing about prejudice. In the novel Marion is a racist in a particular way instead of the author. Even Marion is a white lady; she struggles with her own racist thoughts, while Hortensia calls out
those around her for being racist as a means to make them uncomfortable. The novel set in modern day South Africa and charts the relationship of two neighbours who are different in every possible way, including skin colour.

While a few moments in the novel directly deals with Marion’s racism, and many relationships are used to highlights the race relationships. For example, the treatment of Agnes, Marion’s house keeper, and the interracial marriage between Hortensia and her white husband allow the reader to understand the social climate of South Africa. Particular purpose of the novel *The Women Next Door* is to draw attention to the terrible history of race relations in South Africa, showing readers that not only did these terrible actions occur in the past, but they continue to have repercussions today. Even black people are getting liberty from the British people even they were treated as slaves by the white people according the evils of racism. Many black people struggled for the liberation of the black community such as Martin Luther King, Nelson Mandela. But still they were treated as slaves.

Entangled with the theme of age is that of race, and the prejudices that survives in South Africa today. Instead of producing a survey of the current racial climate in South Africa, this novel offers a close examination of one specific scenario that is highly nuanced in terms of class, age and gender. Some subtle nods are made to the persistence of racism across the country but on the whole this theme is portrayed only through the personal experiences of the two main characters. Hortensia makes flippant, matter-of-fact comments, whilst Marion provides a more emotional and hard-hitting account of the horrors of racial prejudice.

This book directly mentioned the racial injustice and apartheid and presents the effects of racism in South Africa. Through the tales of the two old women, Omotoso manages to deliver a thought provoking novel about *Apartheid and Racism in South Africa*.

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African Literature is an inclusive expression of African culture, oral literary tradition, psyche and contradictions in African society caused by the colonial rule. It reflects the aspirations, dreams, psyche, conflicts and changes of the African people living in the African continent consisting of West Africa (Gambia, Ghana and Nigeria), South Africa and East Africa (Kenya, Malawi, Tanzania and Uganda). The colonization of Africa and the consequent British influences shaped African society which was primitive and traditional. The supremacy of the colonial rule was not only resented but fought with courage and determination, which ultimately led in an era of independence in African countries. The dominant foreign influence could not diminish the native sensibility which found expression in conflict against the foreign rule. The colonial powers subjugated the African people, tried to wipe out their cultural tradition, in short, shook the foundation of the society.

However, the introduction of European educational system helped the African people. It opened new scopes for development and provided prospects of contact with other countries. An era of enlightenment and intellectual and rational approach began. A synthesis was formed between the old and the new, the old traditional values of African society and the Western frankness and enlightenment. English was moulded to communicate to the native Africans and also the readers all over the world the African sensibility and ethos. English in Africa has assimilated African myths, symbols, folk traditions, landscape, sounds, rhythms, and effects. Thus the nativised or Africanized English is used for expressing African sensibility and ethos, which is called Negritude in African literature. African literature is an expression of the cultural heritage, traditional values, social conflicts and crisis, and powerful Western influences on the people of their country. The African writers have presented the essence of the myths and legends of their country.

African Literature is rich in poetry and novel. African poetry has the permanent mark of the rich and variegated oral tradition. It is very old. It is conspicuous for its musical quality. African folk culture and traditions have been authentically revealed through poetry. The myths and legends of Africa, especially of the Yoruba people, occupy a prominent place in African poetry. David Diop and Lenon Damas poignantly express in their poetry the feeling of intense hurt, pain, humiliation and fear caused by the invasion of European culture over African. Diop, a famous poet voiced the Africans' sense of intense hurt and pain caused by white rule and culture. David Diop (1927-1960) was a revolutionary African poet born in France but with parents of West African descent. His father was from Senegal and his mother from Cameroon. He was grown up in France and West Africa aware of both cultures and traditions. He started writing poems while he was still in school. His small collection of poetry, Coups de pilon, came out from 'Presence Africaine' in 1956. It was posthumously published in English as Hammer Blows, translated and edited by Simon Mondo and Frank Jones. He lived in France throughout his childhood and then only visited Africa in the 1950s. As a child, he often travelled between Europe and Africa, his interest is in the continent and its people began. One of his early influences was Aime Cesaire, one of the founders of the Negritude movement. He involved in the negritude movement in France. This movement was started by Black writers and artists protesting against French colonialism and its effects of African culture and values. Some
writers in this movement were bitter and pessimistic, but Diop took a different path. Many of his poems expressed hopefulness and comfort in Africa. He became active in this movement, and his feelings and beliefs against colonialism and assimilation were expressed in his poetry, such as Africa. He wrote about this in both a literal and figurative manner. For instance, in Africa, he personifies the Africa continent as an elder. The elder is aware of the impending revolution, and reprimands the narrator for thinking rash thoughts. He died at the age of 33 in a plane crash in 1960. This paper presents that David Diop's feeling about the struggle for liberation of Africa in his poem Africa.

Africa is a familiar poem in Diop's poetry collection. It was originally written in French but later translated to English. The French version of the poem has 24 lines but the English version has 23 lines. The meaning of the poem is a rediscovery of the persona identity as an African, in the sense that he was once lost but now found. A poet's wish to celebrate his motherland is clearly shown in David Diop's Africa. His Africa reflects his hope for an independent African nation, and the problems brought to the continent by colonialism. Through this poem, Mr. Diop endeavors to give a hopeful message and resistance to the people of Africa. His poem Africa is in a dramatic monologue. The poet himself is speaking with Africa in the poem. The poem is thematically divided in to three parts and they are pre-colonial Africa, colonial Africa, and post-colonial Africa. It begins with Diop's recollection about the land of Africa which he has not seen but only heard about from his grandmother's songs. The poet addresses the land as if it is a real person and this denotes the usage of apostrophe. Apostrophe permits for an interesting dramatization which holds the readers' attention and allows them to identify with Mother Africa's human experiences. It almost gives us the sense that the earth itself is not a lifeless thing but is somehow alive. The representation of Africa as an animate female is a long standing colonial tradition; however the damaging image is disturbed in the poem. Africa is symbolized as a strong and beautiful nurturer who endures and reproves her 'impetuous' children with warm proverbial advice.

The poem Africa is about his passion of the country of Africa, its people and African culture. It is also the struggle of the African people from the hands of slavery. It describes Africans as hard workers who sweat with backs bent in the fields and suffer humiliation. Africans are identified as the first and foremost with the tribe or their nation has been colonized by the colonialist and then exploited them and used them as slaves. In the opening lines, the poet persona identifies himself with Africa and confirms the peaceful coexistence of the black people before the colonial invasion. The poet's usage of possessive pronoun in the appositive phrase to the word/noun 'Africa' affirms this identification. His usage of the descriptive word (adjective) 'proud' means 'feeling greatly honoured, having or showing dignity, independence or respect for oneself' which indicates peaceful coexistence and satisfaction in Africa. The noun 'warrior' suggests virility and valour of the black man prior to the slave trade and colonization periods. Nevertheless the poet is optimistic about the African future. He believes that even though the African people suffer a lot, Africa still has a bright future. The poet's usage of the expression'... springing up anew' significant here. The phrasal verb 'spring up' means to appear, develop, and grow while the adjective 'anew' means again; in a new or different and typically more positive way. This shows that Africa, despite the level of dehumanization suffered, will sprout again. His choice of words like 'distant' symbolize how far away he is from his country, a feeling based on his real life as he lived in France throughout his childhood and only visited Africa in 1950s. In spite of this, he portrays a vivid scene of Africa and the proud warriors who walk on its 'ancestral savannahs'. We can sense how much he misses his homeland by his stress on the word Africa, and he continues to call it 'my Africa' to emphasize it is his land and also his feelings of patriotism towards it.

There are evidences of torture and exploitation in the poem due to the fact that the poet reveals how the sweat of Africans was lost in vain. All this was done at a time when Africans were turned into slaves and worked for their master without any benefit. He continues to say that he has never known Africa, but
despite the distance he cannot refuse how much it is a part of him.

“I have never known you
But your blood flows in my veins.” (C.D. Narsimhaiah 153)

The 'beautiful black blood' that flows in his veins and it refers to his African descent. It shows how much his love for Africa and its people. He insists that it is the blood and sweat of his people which is irrigating the fields for the benefit of other people. The poet however seems to be aware of his identity as a black African. Though he grew up in France, he shows that black blood flows in his veins. They are to say that he is still an African regardless of where he grew up. The poet addresses Africa as thought is a human being and has blood that flows and can sweat etc., Black blood in this poem symbolizes African nature and African identity as there is no blood that is black in colour. Although he grew up in France, he is still aware of his African identity. By this, he points out a finger at the colonialists who exploited Black people and used them as slaves to profit from their hard labour. Oppression and humiliation were common practices in colonial time. They were used to force Africans work for colonizers without objection. This has left scars to Africa.

“The work of your slavery
The slavery of your children …
This back that never breaks under the weight of humiliation
This back trembling with red scars.” (C.D. Narasimhaiah 153)

We still depend on them even when they mistreat us. In these verses, he induces the Black people to rebel to their pain and their humiliation. They are suffering in their own land. He reminds them about their strength and pride. They have to say no to the whip of the colonialist which makes them under the hot midday sun and leaves scars on their backs. In spite of this suffering, he suggests them to be strong and remain unbent and not let this break them despite the weight of their suffering. The tone changes from the beginning to it is happy in the middle it becomes sad. This makes the tone of nostalgic and the mood becomes optimistic.

The poet concludes his poem by showing the effects that colonialism had on African continent. Nevertheless, he seems to be optimistic that at least Africa is growing up again just like a young tree.

“Impetuous son that tree young and strong
That tree there…
The bitter taste of liberty.”(C.D. Narasimhaiah 153)

The tree young and strong symbol refers to Africa. It proposes that after colonialism Africa began to grow up again just as a young tree. The socio political and economic state of Africa today was seriously affected during colonial time. So Africa was paralyzed and is just initiating afresh as a young tree while the colonizers are well off. Here is Anadiplosis seen, and it means the repetition in which the last expression of one statement becomes the first expression in the following statement:

“The blood of your sweat
The sweat of your work
The work of your slavery
The slavery of your children.”(C. D. Narasimhaiah 153)

Rhetorical questions are identified in the poem Africa “Is this you this back that is unbent? … Is splendid loneliness amidst white and faded flowers?” (153) There are three images of Africa. The first image is of a proud homeland remembered by his grandmother. The second image is the sadness and devastation reflected by the harsh and violent image of slaver, far removed from his grandmother's tales of her beautiful home. The final image of Africa is that of a young, strong tree that bears the fruit of liberty. “Africa your Africa” (C.D. Narsimhaiah 153) The fruits acquire a bitter taste because the liberation of the
oppressed is not a simple thing. According to Mohit K. Ray, “There is a sense of liberty and freedom in the African poetry. The image of Africa dominates the thought process of the African poets and they seek an enduring and lovable identity.” (193). Some people lose their lives in this process. So in such a case liberty is never sweet but the bitter memories. Not only the poem celebrates Africa but it also reprimands the whites for the injustice meted out to Africa during the colonial /slavery period. We have to work hard to bring about development in Africa. We must fight against the oppression of the proletariat class. Finally, an image of Africa was created in 1970 s only.

Reference:
African Poetry as an art form has undergone several phases of evolution from pre-colonial to colonial and then to post-colonial eras in most African countries. As an example, in the pre-colonial era in Nigeria the most populated country in Africa and a multi-ethnic, multi-lingual nation poetry was unwritten. There existed a thin line between poets and musicians, who composed and rendered poetry in musical form. Poets then published their works in form of renditions at funerals and marriage ceremonies, with themes focused on praising virtues and condemning vices in society.

_The Negro Speaks of Rivers_ was one of Hughes's most famous poems. This poem considered to be the lyric expression to the black voice in the context of the Harlem Renaissance. In one hand, the speaker remembers the rivers like Euphrates, Nile, Congo and Mississippi while on the other hand, life in one way or other. By singing of them, Langston Hughes celebrates Afro-American culture and heritage. This poem is also taken as the adoring acceptance of the poet's own race and its root. The poem is written in first person speaker 'I' where stands for all the African-American people and their collective voices for the freedom.

The soul of Langston Hughes was compared to a deep river in this poem. Nearly thousand years have been mentioned to know the poet as an ancient man. This poem is dedicated to W.E.B. DuBois. The image of water symbolizes the history of humanity in Afro-American Heritage. Poet considers the rivers as the most ancient structure in the history of the earth. This poem was about to insist the themes of Negritude in the central.

When the speaker says 'I bathed in the Euphrates when dawns were young,' he focuses on the early civilization of his roots before any other civilizations of white people. By mentioning the Congo river and stating his hut is there, he again draws attention and state that African kingdom have already flourished in the ancient time. He proves that the great Egyptians Pyramids near the Nile River witnessed by him and his African roots. He brings historical reference of Abraham Lincoln and his praise by the Mississippi river. His prime focus is on the freedom which Lincoln supports. The arrival of the Lincoln in the Mississippi and its changing colour from muddy into golden in the sunset symbolically refers to the hope of freedom from the slavery of whites. Lincoln has been the symbol of freedom and liberation in the poem. The phrases like 'singing of the Mississippi' and 'turn golden' metaphorically stand for the call of freedom.

The repetition of the phrase 'My soul has grown deep like the rivers' has some symbolic significance. It stands for speaker's personal commitment to end the slavery. He too demands for freedom from the whites' domination. In this respect, this poem is the advocacy of freedom. In addition he depicts the importance of these great rivers in his life.

By bringing examples of these great rivers of the world, the poet tries to justify that as freedom is natural to the rivers it should be natural to all the human species irrespective to their race, colour and culture. The title _The Negro Speaks of Rivers_ means the Negro speaks of freedom. Hughes was heavily influenced by the Blues, Jazz, and African spirituals that filled his life while he was growing up. As a young boy in Kansas, he was exposed to the rich tradition of black folk songs that had evolved from the song culture of slaves. Most of his poems serve as rallying calls for the black community, pin pointing racism while taking great pride in the black community. This poem is about rivers, but it holds a much deeper
meaning to a trained eye and an empathetic soul.

Hughes wrote in a more profound meaning in this poem. Telling of how Black people have played a key role throughout history. Such as in Egypt shown “I looked upon the Nile and raised the pyramids above it.” It also states that they were there from the very beginning, in the Cradle of Humanity with “I bathed in the Euphrates when dawns were young.” Hughes also shows that the Negro people have seen the biggest changes throughout all history. A major situation they watched was the main subjects of slavery; with the Mississippi River being a symbol of slavery. The changed they (Negros) witnessed was the “freeing” of the slaves; this can be interpreted from the Mississippi River which shows the muddy bosom turn all golden in the sunset. The sunset could be the ending of slavery and the “golden bosom” is the new age that may in sue from their new gained “freedom.”

“I looked upon the Nile and raised the pyramids above it.” From this line we can see the strength of our speaker in this moment, imagining him single-handedly building these great monuments. It also remembers that it was once widely believed the Egyptian historian, Herodotus that 100,000 slaves were forced to build pyramids. In this light, we watch our speaker move from living freely by the Congo River to a life of slavery by the Nile.

I conclude by notifying that this poem “The Negro Speaks of Rivers” is a very good example of the writings that came out of the Harlem Renaissance. So then, if poetry speaks to the soul, then no work from the time could ever fall upon deaf ears. As Jazz music also exacerbated the racial tensions in the post war vibrant; this poem also emphasizes the differences of the culture compared to the other cultures and independence from European society. Thus Hughes journey doubles Lincoln's, and the concern with slavery, in the context of Hughes relationship with his father discloses a crisis of autonomy on a personal level, and a political rejection of a black man identifying with whites, for a white man (Lincoln) identifying with blacks. In contrast to the voyeuristic fantasies of "The Congo," this poem is a statement about vocation, an emancipation into blackness: "My soul has grown deep like the rivers”

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Introduction

Lorraine Vivian Hansberry is an African-American playwright and writer. The word “black” was written on her birth certificate. The hospital had printed “negro” but her parents crossed out the hospital's label and asserted the right to designate their child's racial identity on their own terms. Challenging the system was part of the Hansberry's way of life. When she was fifteen years old, her father died and she later said “American racism helped kill him”. According historian Fanon Che Wilkins, “Hansberry believed that gaining independence in colonial Africa were two sides of the same coin that presented similar challenges for Africans on both sides of the Atlantic”.

Discussion

The play “a raisin in the sun” is based on her childhood experiences of desecrating a white neighbourhood. This play win the New York drama critics circle award as the best play of the year. Racism is the major issue in united states Mama is the head of the family and her son name is Walter. His wife name is Ruth. Their son name is Travis. Walter's sister name is Beneatha. The family of younger's lived in a small apartment. Where there is only one bedroom that occupies by Mama and Beneatha. Only one bathroom is there and that also shared by another families on the same floor. Here, the life of Africans and how they suffered. They don't have proper bathroom facility also. Travis is ready to go to school. That time, he asks a few pennies to his mother. But she denies. Walter gives fifty cents. So Travis is very happy for these cents. WALTER : (without even looking at his son, still staring hard at his wife) in fact, here's another fifty cents buy yourself some fruit today _ or take a taxicab to school or something!

Here to understand the capacity of African father's love towards his son. Walter is very happy because of his deceased Mr. younger's insurance amount. Through that money he wants to start a business with his friend in liquor business. Walter conveys his ideas to his wife Ruth. She says that “RUTH (softly): Walter, that isn't any of our money” Beneath shares her ideas with his brother, Walter. She wants to become a doctor so she wants to study about Medicine. But, Walter says that “WALTER: who the hell told you had to be a doctor? if you so crazy 'bout messing 'round with sick people-then go be a nurse like other women—or just get married and be quiet...”

Here to understand the character of Walter and his sister. He doesn't ready to accept that money will give by Mama. Walter thinks himself only and proves himself as 'selfish'. Beneatha says that this money belongs to Mama and she knows how to spend that money. Mama wants Ruth that to stay in home. But Ruth says that, “RUTH: I can't stay home. She'd be calling up the agency and screaming at them,” my girl didn't come in today-send me somebody! My girl didn't come in!”Oh, she just has a fit…”

Actually this dialogue told by the white woman and that conveyed by Ruth to Mama. This shows the affinity towards work by Ruth. They are ready to receive an insurance amount 10,000 dollars. So, Ruth says that, RUTH: you know what you should do, Miss Lena? You should take yourself a trip somewhere, to Europe
Mama says that

“MAMA: something always told me I wasn't no rich white woman”

Here, this indicates that black people should not be rich like white people. The white people are rich and whatever they want and do as their wish. But Mama should not like that white people and she had many duties to lift her family in a better position. And, through that insurance amount she wants to buy a house in Morgan Park in order to fulfill the wish of deceased Mr. Younger. Now, Ruth is twenty years old. Her friend name is George Murchison. Ruth and Mama insist Beneatha to marry Murchison. Beneatha says that

“BENEATHA: oh-I like George all right, Mama. I mean I like him enough to go out with him and stuff, but-

“Beneatha like George but she doesn't have the idea to marry him. Because, he is black and believes in religious faith. Mama's family ready to move to Clybourne Park.

“NEGROES INVADE CLYBOURNE PARK-BOMBED”

This news was shared by Mr. Johnson in order to frighten the family of Mama. When mama heard this news, she suffers a lot and agony towards white people at the same time, she wants to lead a better life in Clybourne Park. Mrs. Johnson has jealousy towards mama's family because they move to live in Clybourne Park and to lead a better life. Mrs. Johnson says that

“JOHNSON:...I finds I can't close my eyes right lessen I done had that laaaast cup of coffee…my goodnight coffee, I calls it!”

In black people also, have jealousy and they don't want a black family to lead a better life. In black also have 'racism'.

“JOHNSON:...well-I always thinks like Booker T.Washington said that time “education has spoiled many a good plow hand”-“.

Johnson quotes that Booker advises white people that they shouldn't mingle with black people. White people should prove that they are unique, talented and educated in front of black people. But Mama neglects the idea of Booker T and she addresses him as “the fool”. The word fool refers to all white people (those who don't accept the black). No one ready to accept or agree the people of black. Through his idea black people suffers a lot and no one understand the feelings of black people and every one to avoid and neglects black people. Walter also invests the money of him and Beneatha in his business but that money was robbed by his friend, Willy Harris. So Walter really disappointed by his friend's action. Karl Linder arrives at the younger's apartment from Clybourne Park improvement association. He says that

“LINDER: Well, I want to give you the exact terms of the financial arrangement-”

Linder says Mama that won't come to Clybourne Park that time mama feels disappointed. Because in Clybourne Park is only occupied by White people and they are not ready to accept that black people to come and live here. They are ready to give an amount to black people for who shouldn't come and live here. Here the racism is the main thing faced by white people. Now dreams were disappointed. Black people suffer a lot by white people.

Summation

Hansberry said black” must concern themselves with every single means of struggle: legal, illegal, passive, active, violent and non-violent…they must harass, debate, petition, give money to cour struggles, sit in, lie down, strike, boycott, sing hymns, prey on steps-and shoot from their windows when the racists come cruising through their communities”. The white people always dominate and harass. So black people don't worry about anything especially by the white people's activity. Walter also disappointed and he realize his mistake and confidentially say that 'he will be a rich man and to fulfill his son's dreams'. Here black people have so many problems but they don't forget and they want to maintain their family as happy. Mainly black people suffer a lot by the white people but those white people don't worry about black people and they always dominate through their status and color. It is main problem to change the life of black
people into melancholic.

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TRADITIONAL FOLKLORE AND MUSIC ON
GABRIEL OKARA'S “MYSTIC DRUM”

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The term folklore was coined first by William J. Thomas. Folklore is commonly considered as the lore for rural folk. There are many definitions for the folklore and it varied. There are twenty one definitions for folklore. Most of them thinks that folklore is set in past. The folklorists have made the attempt to define the term folklore. So we can understand that the folklore is a new creation. African literature was classified into three distinct and the literature written in indigenous African language and literature. Traditional oral literature of Africa may be in the form of prose, verse or proverb. Gabriel Imomotimi Okara is a Nigerian poet, novelist. He is called as the first modernist poet of Anglophone Africa. He used African thoughts, religion, folklore and imagery as their theme in most of his poems and prose. He is also called as the Nigerian Negritudist. Okara's famous poems are “Piano and Drums” and “You Laughed and Laughed and Laughed”. In most of his poems he concentrates on what happens to ancient culture of the African after the arrival of Europeans. One of the most famous poems of Okara's “Mystic Drum” presents the ideas, and opinions which he imitates and it from the experienced master Chin Yuan-wei-Asian. Every culture has different type of instruments. Culture plays major role in each and every part of a country. As like other country, Africa has its own culture, tradition, folklore and music. The poem “Mystic Drum” deals with the content and form of the Africa. Mystic Drum is a musical instrument plays a major thing in Africa. The poet uses the images and symbols to gives a mysterious power to the poem. Through this poem the reader can understand the African culture is mixed with nature. Wordsworth's poem “Tintern Abbey” says that,

Almost suspended, we are laid asleep
In body, and become a living soul;
while with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things. (47-51)

The mystic Drum represents for the spiritual pulse of the traditional life. The drum sound intoxicates the fish, trees, and the river. The poet imagines the lady stands behind the trees. The beating of the drum unites the mind and the heart. By using his full energy drumbeater beats the drum. It connects the title Mystic by express the extra ordinary power.

Still my drum continued to beat,
rippling the air with quickened
tempo compelling the quick
and the dead to dance and sing
with their shadows- (8-12)

Okara says that drum not only stands for musical instrument but also to recalls the traditional ancestral methods. I think that drum is filled with the spiritual power of African goddess. The sound of the drum makes the dead souls alive and also it makes them to dance according to the rhythm. The music of Africa continues to pay the way to nature. Because of the colonization, African culture begins to destroy slowly. So the poet uses the drum as his element and tries to recreates his traditional culture. In
instruments drum roles main part in African folklore. Drum, slit gongs, rattles and types of harps are the
instruments that are enjoyed by the African people. The different kinds of drums played in central Africa
and western Africa. The drum is made up of frame or shell. The well-known African drum named as talking
drum. African culture is different when compares to other culture.

And then the mystic drum
in my inside stopped to beat-
and men became men,
fishes became fishes
and trees, the sun and the moon
found their places, and the dead
went to the ground and things began to grow. (27-33)

The poet says that the rhythm of the drum is aches the Nigerian state of harmony. Rhythm of the drum
represent the African culture is bond strongly with nature. The African culture and tradition was enjoyed by
the people for more than centuries. These transformation reflects in the poem of Okara's “Mystic Drum”.
Because of the arrival of Europeans, they stop to beat the drum. The circumstances and nature came back to
the reality. The poet uses the word smoke, to tell us that the African country is polluted. African society
fight against the colonization to get back their identity, culture and country. But it came to an tragic end,
after the arrival of Europeans through the way of colonization. Michael Olantunji's album The Drums of
Passion (1959) which was welcomed by the African people and they started to adopt the western culture.

The poet says the word piano stands for foreign customs and drums stands for the tradition of the
Africa The poet uses the imagery, symbolism, personification, and diction to attract the reader attention
and the difficulties of cultural conflict. The imposition of the colonization on the Africa occurs for many
reasons. After the colonisation Africa gets advancing and progressing in economicas well as political.
These development leadsto different kinds of problemsas like the diseases. Okara's poem “Piano and
Drums” says,

I hear the jungle drums telegraphing
the mystic rhythm, urgent, raw
like bleeding flesh, speaking of
primal youth and the beginning
I see the panther ready to pounce. (2-6)

Okara says the gap between the African people can be reunite only by beginning of the African
tradition. This will make people to bond with the humanity and nature, the animal world and human world,
the hydrosphere and lithosphere. But the country goes to an extend by adopting culture. So there is no other
change to bring back the culture. The poet repeats these lines,

But standing behind a tree
with leaves around her waist
she only smiled with a shake of her. (13-15)

The lady represent the western culture. She begins to root her culture in Africa and later she
strongly rooted in the earth and she destroys the African culture. The same thing can happen in Achebe's
Things Fall Apart. The protagonist Okanko comits suicide at the end because of the arrival of western
culture. The leaves starts sprout on the woman. She started to flourish on the land. Her roots are gradually
stuck the ground. The 'leaves around the waist' are compares to the eve after losing her innocence. The
leaves are stops growing on the trees and it sprout the head and makes the deforestation. However the lady
comes near to the African culture and destroys the whole culture. With the shake of the tree represents that
she is no longer wants to be in silence and she started her work as modernisation. So we can see a cruelty in

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her face. Because of her arrival the mystic drum seems as dysfunctional. Okara is much worried about the situation of Africa. The situation leads him to write the poem “Mystic Drum”. The colonization changes the people attitudes and also the traditional culture. So many leaders struggles against the colonisation to get back their identity, culture, freedom. But they can only get back their country not their culture. The reason behind this is the African people ready to adopt the western culture and their habits. No one thinks about their own tradition as folklore. So their is no footmark is left out from Africa. The change was welcome by the people. But they never bothered about the defects. In 2016 sony music launches their office in Nigeria. So we can easily judge that traditional folklore dismantle from the mind of African people. The poet says he decides to pack his things and also the Mystic drum. He return with half minded and he feel for African folk lore and for unfulfilled expectation. He is worry for future generation. The poet concludes the poem to says,

Then, then I packed my mystic drum  
and turned away; never to beat so  
loud any more. (40-41)

These lines shows that it is an tragic end for the African traditional folklore and music.

References
CLASH BETWEEN CULTURE AND MODERN IN WOLE SOYINKA'S THE LION AND THE JEWEL

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Introduction

Culture is an identity of a society. It reflects in each and every part of human life, such as arts, clothing, religion, cuisine, music, myth and language. Culture is an expression, which is expressed according to the geographical element. Nowadays modernity arrives to change our culture. Modern is just not a word but it stands for individual development. Culture is drawn for the development of a society. In “The Lion and The Jewel” Wole Soyinka proves that “even culture can spoil the society and the birth of modernity is the new awakening to develop the society all by means.”

About The Author

Akinwande Oluwole Babatunde Soyinka was known as Wole Soyinka. He is a playwright, poet, and essayist from Nigerian. He is the first African, who was awarded the Nobel Prize in Literature in 1986. He was born into a Yoruba family in Abeokuta. He completed his studies in Nigeria and UK. Later he had a chance to work in London, Royal Court Theatre. He was interested to produce new works combining European theatrical traditions with his Yoruba culture heritage. His second major play is “The Lion and The Jewel”. It attracted many people to London's Royal Court Theatre. This play dealt with the uneasiness of Nigerian Tradition.

Soyinka has used different post modernistic dramatic techniques mixed in his play. One of the examples is “The Lion and The Jewel”. Arnold has created rules for tragedies, which are called dramas. Soyinka changed and inserted some different techniques in his dramas.

Cultural Parts In The Play

i) Fire And Music

Fire and Music are inseparable in African culture and tradition, fire gives warmth and erases fear. The village people use fire to save them from animals and to drive them. Later it became one of their gods. Music is the medium to express their feelings. It may be happy or sad. In the beginning, men used the drums to threaten animals. It is also the part of their life. In the play “The Lion and the Jewel”, Sidi and Lakunle play a musical drama in the evening before the village people. Lakunle gives awareness to the village people through his modern thoughts. They never dreamed about education, car, railway, buildings. He used music and dance as a vehicle to carry modernity which is unknown to the village people.

ii) Marriage

Marriage is an important event in everybody's life. It happens day by day in the world in a different manner. In the village Ilujinle, a man who wants to marry a woman should pay bride-price whatever she wants. A man can marry many women as wives. Baroka is the head of the village, who is called in the name “The Bale,” is his position. He is sixty-two years old. He has many wives and sixty-three children. At the same age, he wants to marry side, a young beautiful woman in the village.

At the end of the play, Sidi was cunningly seduced by Baroka. Sidi was so young and beautiful, once she was proposed by Lakunle, who was seen as half literate man. He is the bud of modernity in Ilujinle. Sidi accepted him to marry him if he paid the bride-price. Lakunle's reply would be:

“To pay price would be to buy a heifer off the market stall. You would be my chattel, my mere
property.” (p.n:7)

But Lakunle wanted to marry her without bride-price; Sidi has interest on him, he amused her. Bride-price is the only way to prove her virginity among their village people. Lakunle advised her to come out from the bond of the tradition. He thought giving bride-price, would be encouraging her in tradition and it is a social evil. Sidi avoided both Baroka and Lakunle. Finally, she prepared herself to marry Baroka due to his misbehavior.

**The Lion And The Jewel: Baroka And Sidi**

In this play, Baroka is the lion, who is the Bale of the village. He has all the powers to control his people. He is the vice royal chieftain of Ilujinle, a Yoruba village in the realm of the Ibadan clan's Kingdom. He is compared with a lion; He proves it in all by means. Good and bad appears alike to him. He is “the bell” in his village. He is a brave wrestler. If the wrestler is won by Baroka, he should find a new more powerful wrestler to fight with him. Baroka has power and potency to produce many children. At the age of 62, he has sired 63 wards. Baroka is the first category character who strongly believes culture and tradition; with him, we can add Sidi and Sadikku in the same category.

Baroka is very cunning and jealousy. When he comes to know his photograph was published in a magazine in a corner, it is very small. But, Sidi was in front of the page. This made him decide Sidi. Baroka has proved himself, again and again, he is the lion of Ilujinle.

Sidi is the jewel of the village. She is so pretty. Sidi is ready is also called “the belle”. Young teacher Lakunle woos her to marry. Though she has egoistic thoughts, she is interested to marry him. She was always teasing him, but he tells her funniest stories to her he looks like a reformer. Sadikku is the first wife of Baroka, who approaches Sidi to marry Baroka instead of him. She refused Baroka and Lakunle, both. This play is divided into three parts morning, noon and night. In each part, there is equivalence between Baroka and Sidi.

**Victory Of Culture**

Both Baroka and Lakunle try to marry Sidi. It is not the only clash between human beings but also modern and tradition.

The aim of Baroka and Lakunle is to marry Sidi without giving bride-price. Lakunle fails to marry her. His approach was in the way of virtue. But Baroka fails in his first attempt. Later his wife Sadiku made him win. Sidi was informed by Sadiku that Baroka would produce no more children because he was impotent. Sidi believed that and she went to meet him to have dinner. Baroka, the bale utilized the opportunity and seduced her. There was no truth in his proposal but it became accepted by Sidi. Lakunle was waiting with fear for her, he thought Baroka had beaten her or killed her for denying his marriage proposal. Later he assumed that her virginity was seized by Baroka. She married a man who is like his father and shared his bed. Culturally she accepted him without any bride-price.

**Conclusion**

“The Lion and The Jewel” is the play which dealt with the main theme of cultural clash. Throughout the play, Wole Soyinka has gently moved different cultures and values. Giving up the value of one culture is a sin in African Literature; following superstitious beliefs is an unwanted thing in European Literature. Two cultures never match, but they can be interchanged and developed if it provides goodness to society. Civilization is following our culture and tradition without lacking its virtue, not well dressed and being modern.

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Maaza Mengiste's 2010 historical fiction novel *Beneath the Lion's Gaze* follows the political upheaval that overwhelmed Ethiopia in the 1970s. Addis Ababa is rocked and besieged with increasingly violent remonstration regarding the Emperor's tired views, which ultimately descends into absolute turmoil with the addition of a neo-Stalinist regime. Mengiste, who grew up in the midst of this chaotic time, offers us a graphic picture into this torn capital through the eyes of a tired family.

This study explores the themes of memory and violence in Maaza Mengiste's *Beneath the Lion's Gaze* and explains how liberty is pursuing through resistance. Faced with these difficult experiences characters employ memory to enhance or blur their vision and mission in the novels. On one hand, some characters are made better by what they remember, while on the other some are destroyed by what they remember.

Ethiopia was a monarchy until 1974, ruled by a dynasty that can be documented back to the 13th century, and claimed by oral tradition to trace its lineage to King Solomon and the Queen of Sheba. Emperor Haile Selassie was the country's last emperor, beginning his rule as regent in 1916 and officially becoming emperor in 1930. He was considered both a modernizer and a unifier, and was generally held in high respect by his people and the international community.

Following an attempted coup in 1960, dissatisfaction with Selassie's reign grew, as his government struggled with economic and political reforms. A severe famine and drought in 1972-74 brought food shortages and high inflation to Ethiopia which, coupled with perceived government corruption, led to general discontent among the populace. The shortages also impacted those in the military, as low pay and insufficient food and supplies led to a widespread mutiny among the lower ranks. In response, low-ranking military officers formed the Derg in June 1974, ostensibly to study grievances and root out corruption in the military.

They rapidly gained power and popular support, and consequently obtained important concessions from Haile Selassie, including the power to arrest military officers and government officials at all levels. The Derg immediately imprisoned many senior imperial and regional government and military officials; the emperor was deposed and imprisoned on September 12, 1974.

Power struggles ensued among various groups seeking to govern Ethiopia, both within the Derg and outside of the organization. All parties became increasingly brutal in their attempts to gain control, with the Ethiopian people stuck in the middle of the conflict. General Mengistu Haile Mariam eventually won undisputed leadership of the Derg on February 3, 1977 and he subsequently formed a one-party communist state, backed by the Soviet Union. Mengistu instituted a campaign of terror targeting counterrevolutionaries. Young men and women were systematically murdered by Derg-sanctioned neighborhood watch committees. Their bodies were piled in the streets, and relatives were forbidden to claim them.

A corpse hanging from a light pole or bridge was a common sight. Official pardon International estimates that half a million people died during the period and many more thousands were imprisoned and tortured without trial. In addition, constant warfare with separatist guerrillas in Eritrea and Tigray, as well
as mismanagement, corruption and general hostility to the Derg’s violent rule, led to the country being unprepared for a severe drought which led to famine in the mid-1980s. The situation was exacerbated by the collapse of the Soviet Union, which had previously provided a great deal of monetary support to the regime. More than a million are thought to have died from starvation.

The Derg dissolved in 1987 and Ethiopia became the People’s Democratic Republic of Ethiopia under a new constitution, with Mengistu as president. Hostilities continued however, eventually forcing Mengistu to flee to Zimbabwe, where he remains. An Ethiopian court convicted him in absentia of genocide in 2006.

Mengiste joins a group of other young Africans writing in English including the Nigerians Chris Abani, Chimamanda Ngozi Adichie, Helon Habila, Uwem Akpan and Uzodinma Iweala, as well as Aminatta Forna from Sierra Leone whose subject is the continent’s postcolonial civil wars. They are unafraid of depicting the vicious violence Frantz Fanon’s “wretched of the earth” are capable of and showing how Fanon’s colonially oppressed grew into master oppressors themselves. These writers have yet to achieve the magisterial command of this dark terrain that Nuruddin Farah, who is from an older generation, has superbly accomplished in his two trilogies about Somalia. But Mengiste understands well the unique position her country occupies in Africa's postcolonial landscape. And her uncanny rendition of Selassie's last moments reveals her sensitivity to the twisted singularity of his magnetism.

It is brave of a young novelist to attempt to tell not only Selassie's story but also that of the Derg. Dinaw Mengestu, who left during his country's “red terror” at the age of 2, glancingly addresses it from the perspective of an Ethiopian immigrant in his accomplished first novel, The Beautiful Things That Heaven Bears. And Nega Mezlekia's memoir, Notes from the Hyena's Belly, vividly describes his days as a guerrilla soldier in the Derg era. But neither has Mengiste's tenacity. For all its beginner's flaws, Beneath the Lion’s Gaze is an important novel, rich in compassion for its anguished characters.

The novel opens with the father of the family, Hailu, operating on a young boy. He is removing a bullet from the back of this student who was discharge by police for his protesting. Protests have blasted across the country for several reasons, “a fast-growing famine in the Northern Province, rising unemployment, and increasing fuel prices” (Beneath the Lion's Gaze 2).

During the surgery, he refuses to accept with his own personal questions and morals. He envisages his son, Dawit, in the same spot and tries to understand why any young boy should be on his operating table at all. Meanwhile, his wife Selam is in the same hospital's ICU battling congestive heart failure and refusing treatment. It is instantaneously clear that there is a heavy weight on Hailu's shoulders, but it will only grow larger.

Hailu is the father to two polar opposite sons. His oldest, Yonas, is 32 years old and married to a very receptive woman named Sara. Together, they have a daughter named Tizita, who soon grows grimly ill and has a near-death knowledge that cripples the two of them.

Yonas avoids danger and death at all costs; he attempts to protect his wife from any further anguish, as she's already mourning the death of two unborn children and is recovering from Tizita's death scare. Yonas is devoted to both his wife and his Christianity, doesn't get involved in politics and is conformist in both his beliefs and his actions. His younger brother Dawit calls him “obedient as a trained dog” (24). He is much like his father in that it is more contented and safe to fear the regime in silence than to fight it.

Dawit, however, is described by Yonas as “selfish and irresponsible”(16). Dawit is spoiled and has always been straight to temper crabbiness and violent outbursts, so his father grows concerned as his best friend, Mickey, begins getting involved in the protests. Dawit's journey to becoming a revolutionary is, as his brother states, a selfish one; he even jeopardizes his family's safety by leaving a stack of anti-establishment pamphlets out in the open.

After Selam's death, Hailu feels the burden of protecting both his sons and his country. The political
unrest has only been heightened after the presumed murder of the Emperor, which Mengiste imagines was at the hands of a military official. Major Guddu, a fictional depiction of Mengistu Haile Mariam, is one of the original men that arrested the Emperor. He organizes executions and arrests with the introduction of the Derg. The patients Hailu is treating aren't just suffering from gunshot wounds, now; they're clearly being beaten, tortured, and abused by the Derg.

In a graphic scene, the torture and implementation of a young boy named Berhane is described in detail. It's shocking descriptions that appeals to the pathos of Mengiste's audience, allowing them to truly understand the gravity of the situation in Ethiopia at this time.

Ethiopian writers, especially Maaza Mengiste in Beneath the Lion's, exhibit a unique mastery in representation of violence and memory. Maaza Mengiste reveal the high quality of Ethiopian literature.

Maaza Mengiste was a victim of the wars that were experienced in Ethiopia especially during the rule of the Derg, from 1974 all the way to 1991. Maaza Mengiste's family, for example, left Ethiopia when she was four years old, and a time they had lost three of her uncle's to the revolution. The situation was most tragic and many people fled Ethiopia. Back home “those who stayed were hobbled by censorship and legions of informants”, while “those who left, by the exigencies of exile and fear for those left behind” (The Guardian 24th April, 2010). Therefore, the revolution affects the family as a social institution by “turning children against parents, and against each other” (The Guardian 24th April, 2010) and also through geographical dislocation.

The famine is growing worse and ration cards for grain are handed out. Gunfire and smoke are routine and bodies on the street are far from rare. The Derg is no longer just going after city officials, but students, too. Trials aren't guaranteed, but torture becomes expected as the number of arrests increase.

One day, Hailu is asked to treat a girl in a blood-soaked floral blouse. She has patches of hair missing and she's wrapped in a plastic sheet. It's evident that her injuries were imposing by the Derg and Hailu grapples with a moral dilemma that mirrors the one he faced with his wife. Does he treat this girl or put off her from facing further pain and misery? Hailu ultimately poisons the girl with cyanide out of mercy so she doesn't have to face her tormentors again.

As a result, Hailu is arrested and brought to prison. Here, he sees and experiences the pain of those ill-treated firsthand. During this decade of unrest, Dawit matures into a “man” and becomes a confrontation fighter called “Mekonnen Killer of Soldiers”(82). His best friend Mickey becomes increasingly flawed, as he is now a personal hit-man for Major Guddu. The ending is unclear and incomplete, but for good reason; it suggests never-ending struggles for the family, even after the collapse of the Derg in 1991 and the horrors they've faced.

Maaza Mengiste has deliberately chosen to examine the Ethiopian revolution and its effects through the lens of a family unit. While this family, including all the members of Hailu's compound, has a variety of voices and viewpoints, readers get a local and personal sense of the violence instead of a regional or national one. Each of the family members has a unique approach to and experience of the growing violence around them. Dawit gets involved right from the beginning, Mickey ends up on the wrong side of the conflict, and Hailu, Sara, and Yonas are all initially focused on their personal lives. These different approaches not only give the reader different angles of the conflict, but also show the pervasiveness of the violence.

From following Dawit and Mickey, readers understand the separate situations of the revolutionaries and the Derg. Hailu supported Emperor Selassie and did not have any revolutionary tendencies at the beginning of the novel, but when the revolution overtakes and corners Hailu into taking a stand either for or against the Derg, he defies their orders and commits a mercy killing (Mengiste 166). Sara also attempts to ignore the revolution at first (Mengiste 93), but she is also dragged into an active role in the revolution by helping Dawit.
Maaza Mengiste has deliberately chosen to scrutinize the Ethiopian revolution and its effects through the lens of a family unit. While this family, including all the members of Hailu's compound, has a variety of voices and viewpoints, readers get a local and personal sense of the violence instead of a regional or national one. Each of the family members has a unique approach to and experience of the growing violence around them. Dawit gets involved right from the beginning, Mickey ends up on the wrong side of the conflict and Hailu, Sara and Yonas are all primarily focused on their personal lives. These different approaches not only give the reader different angles of the variance, but also show the occurrence of the violence.

Of the many great traumas of 20th-century Ethiopia invasion by Mussolini, war with Eritrea, with Sudan, with Somalia, famine after famine, two violent regime changes arguably the greatest was the deposition of Emperor Haile Selassie in 1974, and the replacement of hundreds of years of imperial rule with a totalitarian Marxist state. The emperor keeps his name, but Colonel Mengistu Haile Mariam becomes Major Guddu an interesting choice for anyone who speaks Amharic. Guddu means “the extraordinary things he wrought” and in this context it isn't a compliment.

Mengiste tells her story through one family a doctor, Hailu, his two sons Dawit and Yonas, their partners and friends and domestic staff and,confidently, economically, makes the reader care for them. Partly this is because she has made the wise decision not to step back too much, explaining factions, ideologies, geopolitics, but instead steps in: this is a book anchored to the body, vivid with smells and fears and violations.

Descriptions of violence and pain are scattered throughout the novel, which is not surprising considering it is about a revolution. In many ways, the violence is this book is uncomplicated in the sense that it is committed by a relatively clear antagonist, the Derg is brutal and merciless. However the violence in the novel is complex as it seems to both reject and accept the concept of enchantment according to literary critic Sarah Cole's definition: “Enchantment refers to the tendency to see in violence some kind of transformative power” (153).

On the other hand, the violence in the novel does have strong transformative power. The violence transforms the everyday lives of this family unit, changing their decisions and focuses. After Hailu is exposed to the violence that was committed against the girl in the hospital, he does something that he would have never considered doing otherwise: the mercy killing (166).

Sara's entire focus was wrapped up in Tizita, but as the violence infiltrates her world, she says “I don't want [Tizita] growing up thinking we didn't fight back” (234). So on the individual level, the novel seems to accept an enchanted and transformative view of violence.

Everyone learns the tenderness of the moral high ground; everyone has much to forgive, in themselves and others; everyone is tested. Mengiste is good, too, on the pervading fear that any person who lived there then remembers the unspoken tension when someone was late home, the watching of every movement, the dismissal squads each night, the house-to-house searches, the bodies.

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Fear is a kind of feeling that makes people worse physically as well as mentally. Insecure feel of something is the main reason for fear. The imagination and handed down beliefs create fear. It makes people like prisoners. It is an unnecessary evil. This paper focuses on “Fear: An unnecessary evil in Nadine Gordimer’s Once Upon a Time”.

Nadine Gordimer is one of the popular writers of South Africa. Most of her works based on racial issues. Her short story, Once Upon a Time is also has the theme of racial issues. This short story tells two stories which are related to one another. The first story is about Gordimer herself, and the second story is about an imaginary family. Through these stories, Gordimer tries to convey that fear is an unnecessary evil. As anti-apartheid, she speaks about unnecessary fear of apartheid era in South Africa.

The two stories of Once Upon a Time convey this idea successfully. The way of narration of the two stories makes it possible. The first story focuses on the fear of Gordimer. She starts the story,

A creaking of the kind made by the weight carried by one foot after another along a wooden floor. I listened…….I was staring at the door, making it out in my mind rather than seeing it, in the dark. I lay quite stilla victim alreadythe arrhythmia of my heart was fleeing, knocking this way and that against its body-cage. (OUAT 1)

In the first story, Gordimer fears of unknown sound in the midnight. She carefully follows the sound because of fear. It is like a sound of the footsteps. Suddenly she thinks about how to manage the situation like the people who are in difficult situation. The real threat is not from the outside of the house but from the inside of the house. The house, with its fault foundations has been weakened by an earlier mining for gold. And then she realizes that it is not the real threat from outside. So she comes out of fear. Even though she comes out of fear, she is not able to sleep well. She satirizes her own unwillingness to deal with the foundation of her fears by calming herself with imagining a fairy tale. The second story is a fairy tale.

The second story is about the family in a suburb. The members of the family care and love each other very much. They believe that the natives are thieves and the instigators of trouble. They live in fear.

They sat about with their feet in the gutters, under the jacaranda trees that made a green tunnel of the streetfor it was a beautiful suburb, spoilt only by their presence and sometimes they fell asleep lying right before the gates in the midday sun. (OUAT 2)

They don’t even set free their pet animals and birds. They built the wall around their properties for security. They are occupied by the preconceived beliefs about racial tension. The little boy from that house reads the fairy tales and decides to become a brave boy. When he climbs through the barbed wire on the top of the wall surrounding his house, he dies. The wall which is made to protect him and his family from the outer world causes his death.

Gordimer compares the faulty foundation of the house referred in the first story to the system of Apartheid. It creates only fear. She compares the wall referred in the second story to the racial discrimination. Instead of protect the people, it destroys the people. Fear is the main reason for destruction. In the first story, Gordimer tries to come out of fear. At one point, she tries to calm herself. So, she imagines a fairy tale to get rid of the unnecessary fear.
Key To Abbreviation

OUAT : Once Upon a Time

Work Cited

Primary Source

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THE INJUSTICES AND COMPLEXITIES OF RACIAL POLITICS:
A STUDY OF J.M. COETZEE'S DISGRACE

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J. M. Coetzee is one of the prominent African writers who got the Man Booker Prize twice. The chosen novel for this study Disgrace is set in the post-apartheid era of Africa. The plot of this novel deals with the mutual exploitation that is prevailing during this time. It is true, during the colonial Africa, the Blacks were ill-treated, consequently the change of power has been very tough to the Whites. Kathleen Ker, in the essay “Race, nation, and ethnicity” says that “...the result of the lack of mutual respect for rights would lead to a war of races, and the annihilation of all proper human relations” (374). This paper analyses how the complexities of racial politics over the period of time has led to mutual sufferings and injustice.

Disgrace portrays the reversal of fortunes for both the Blacks and Whites. Once, the native Africans were subjugated by the minority Whites. When the native people gained power in 1994, it is the turn of the whites to suffer. On the contrary, the Whites are not able to accept the prevailing reality since the glorious past haunts them. In this novel, Professor David Lurie and his daughter Lucy represent the entire white race. Through these two characters Coetzee portrays the difficult life of the Whites who chose to stay back in the colonized land after 1994.

At the superficial level, Professor Lurie falls a prey to his own sexual instincts. He exploits his African student Melanie, who is unable to protect herself from the unwanted moves of her own teacher. But at the deeper level it can be viewed as the deep rooted desire of the colonizers to exploit the native land. Africa was one of the last few countries in which the Whites gave up power. But they are not used to survive without power. Hence they suffer at present at psychological level. At the beginning of the novel, David realizes the loss of power. “Then one day it all ended. Without warning his powers fled. ... Overnight he became a ghost” (7). This is typically the status of the whites in Africa during the post-apartheid era.

Melanie, David's student represents the African race and the rich resources of the country. Once, like Melanie, Africa yielded to the whims and fancies of the Whites. When David seduces her in her own hostel room, she is not able to resist like any other African. “Not rape, not quite that, but undesired nevertheless, undesired to the core. As though she had decided to go slack, die within herself for the duration, like a rabbit when the jaws of the fox close on its neck” (25). Like this, Once the Africans had no choice of resistance and they had to yield to the oppression. Coetzee compares the Africans to an innocent rabbit and the Whites to a fox. It is true that a rabbit has no power to resist to a hungry fox but to yield.

Very soon, especially in the post-apartheid period, the Africans learn to exploit the exploiter. In this novel, though Melanie yields to her professor unwillingly at the beginning, later she indulges in mutual exploitation. Once, she herself comes to his house suddenly and stays a night with him without prior intimation and invitation. Later she misses tests also. When he asks her to appear for the test, she does not respond properly. Even the situation forces him to manipulate her attendance and tests marks which becomes the cause of his loss of job in the university. “She is behaving badly, getting away with too much; she is learning to exploit him and will probably exploit him further. But if she has got away with much, he has got away with more; if she is behaving badly, he has behaved worse... he is the one who leads, she the one who follows” (28). Hence, though the professor begins the exploitation, he ends in being exploited.

In African context, the affair between a student and Professor are not new and the situations are
passed over in day today life. But what happens to Professor David is something more than a sexual exploitation. It takes a racial colour and ends in a one-way trial. Melanie's boyfriend sits in the class and irritates David. The warning of the boyfriend is a warning to the remaining Whites live in Africa. He tells David, “And don't think you can just walk into people's lives and walk out again when it suits you” (30). Her father also curses, “Professor Lurie...You can't just run away like that! You have not heard the last of it, I tell you now” (38). Though the father's voice may not have a racial motive, the boyfriend's deliberate effort to vandalize David is very evident in which he succeeded.

Coetzee makes an interesting comparison between David and Lucifer. When David throws a question about Lucifer in the class, Melanie's boyfriend replies, “He does what he feels like. He doesn't care if it's good or bad” (33). The reply has the message that Lucifer is none other than David himself. Later David has to acknowledge the answer as follows:“He just does it...He doesn't act on principle but on impulse...His madness was not of the head, but heart” (33). Here, the novelist is fair enough to judge the individuals on the basis of their merits and demerits and not on the racial backdrop. Being sexually motivated is the tragic flaw of David where Melanie and her boy friend are driven by racial instinct.

The affair of David lands him in a trial. The enquiry committee claims that it tries to protect the professor on confession which seems to be namesake. One of the committee members tells him, “…we may have a duty to protect you from yourself” (49). Though David pleads guilty, he is persuaded to confess the mistake which is refused by him firmly. He opines, “These are puritanical times. Private life is public business. Prurience is and sentiment” (66). He denies getting counselling too. When it comes to castration and staying in the job with apology, he chooses to quit the job to retain his little honour. He tells his daughter, “I am not prepared to be reformed. I want to go on being myself” (77). It shows the stubbornness of the White race.

In the conflict between the centre and margin, the centre always wins and the margin is pushed further to the margin. But in this novel, the positions of the centre and the margin are swapped. Those who enjoyed ultimate power once are at the receiving end at present and vice versa. Hence, it takes time to realize each other's situation and the reality. Coetzee compares the lives of human beings who are in the disadvantaged situation to dogs. Once David observes how the dogs eat together with little fighting. “The small, the weak hold back, accepting their lot, waiting their turn” (85). This shows that those who are weak should realize the situation and act accordingly in order to ensure survival. Earlier this meek role was played by the Blacks and now it is the turn of the Whites to take up this role.

The Whites in the post-apartheid era are completely helpless. When Lucy is being raped by the intruders, David is not able to do anything. “He speaks Italian, he speaks French, but Italian and French will not save him here in darkest Africa” (95). Ettinger, Lucy's White neighbour advises David, “The best is, you save yourself, because the police are not going to save you” (100). Ettinger always carries a gun to protect himself from potential danger. The realization of David as an old man is the realization of the bygone old age of the colonial rule. It shows the biting reality that laws cannot come to the rescue of the marginalized as usual.

David is not able to come out of the violence unleashed upon him and Lucy. He is handed over defeat for the second time in his life: first loss of job, and then the seduction of his own daughter in his presence. The novelist discloses David's tormented mind as follows:

The events of yesterday have shocked him to the depths. The trembling, the weakness are only the first and most superficial signs of that shock. He has a sense that, inside him, a vital organ has been bruised, abused perhaps even his heart. For the first time he has a taste of what it will be an old man, tired to the bone, without hopes, without desires, indifferent to the future...It may take weeks, it may take months before he is bled dry, but he is bleeding. When that is finished, he will be like a fly casing in a spider web, brittle to the touch, lighter
than rice-chaff, ready to float away. (107)

Here the status of David is nothing but the manifestation of the lives of the Whites in the post-apartheid time. As he is forced to live without any hope, most of the Whites do not have any hope of survival. They have only two options to consider—either to oblige the situation or to quit. As mentioned in the bleeding imagery, there is no rescue from the current situation until one dies.

When David finds out that the intruders are not strangers but the persons known to Petrus, Lucy's Black neighbour who is having an eye on her farm, David wants to take revenge. When David tries to explain the truth to Lucy, he gropes for words. Though he is a Professor of communicative English, he is not able to tell about Petrus in English. He feels, “More and more he is convinced that English is an unfit medium for the truth of South Africa. Stretches of English code whole sentences long have thickened, lost their articulations, their articulateateness, their articulatedness. Like a dinosaur expiring and settling in the mud, the language has stiffened” (117). This illustrates not only the irrelevance of the White race in African soil but also its language.

When a person falls from a great position, it is hard to come to the reality around. David is haunted by the degradation that he is experiencing at the hands of the natives. “Again the feeling washes over him: listlessness, indifference, but also weightlessness, as if he has been eaten away from inside and only the eroded shell of his heart remains” (156). Coetzee compares such Whites in Africa to the sheep. “Sheep do not own themselves, do not own their lives. They exist to be used, every last ounce of them, their flesh to be eaten, their bones to be crushed and fed to poultry” (123). Similarly people like David and Lucy are forced to live a life of existence only to be exploited by the natives.

In the post-apartheid time, violence was unleashed against the minority Whites to claim their property especially the land. The rape of Lucy also takes place for a similar reason. As a result of this incident, she becomes pregnant. Now she is in need of protection to herself as well as to the child to be born. Her self-realization is evident when she takes a decision to marry Petrus. When David discourages Lucy from the idea of marrying Petrus, she replies “I am a dead person and I do not know yet what will bring me back to life. All I know is that I cannot get away...the road I am following may be the wrong one. But if I leave the farm now I will leave defeated, and will taste the defeat for the rest of my life” (161). For Petrus it is reclaiming the land from the old rulers. “In any event, it is not me he is after, he is after the farm. The farm is my dowry... I contribute the land, in return for which I am allowed to creep in under his wing” (203). Thus, the practical approach of Lucy helps her to overcome the situation in an objective way.

At the end of the novel, David meets the family members of Melanie and regrets for his mistakes. He admits, “I am sunk into a state of disgrace from which it will not be easy to lift myself. It is not a punishment I have refused. I do not murmur against it. On the contrary, I am living it out from day to day, trying to accept disgrace as my state of being” (172). It is nothing but the confession of the old rulers about their old deeds and current situation. Hence the power conflicts and racial politics come to a full circle. In this novel, the affected native family is gentle enough to forgive the exploiter. Thus Coetzee ends this novel with hope symbolically representing both the races reconcile with each other for a better world. But in reality, the minority Whites continue to suffer like Lucy. Only the acceptance of the prevailing truth brings peace to the affected.

Works Cited

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The **Phenomenal Women by Maya Angelou** an American poet, singer and social activist and **Mulaigal(Breasts)** by Dr.S.Revathi a Siddha doctor, social activist, and a prominent Tamil poet reflect the different social strata of women all over the world. The poems of them represent the metamorphosis that woman has undergone for decades. The feminist ideas downloaded from western countries is not supportive enough to address the complexities and the intricacies of African and Indian women and their issues, as every single woman has to come up with her own notion and rights. Poets like Maya Angelou and Dr.S. Revathi says that their writings reflect the oppressed people of the society mostly women centric. The African poet has an uniqueness in identifying her as an extraordinary and beautiful woman and the ultra modern-Alpha woman has made her representation from the Traditional Tamil society which upholds the craftiness of womanhood.

The **Phenomenal Women by Maya Angelou**, is one of the four poems in her collection, celebrating women. She is one of the first African American women to have a screen play produced as a feature film.

The definition of beauty as seen by people at large has been redefined in this poem. From the time immemorial it's been a taboo that a girl or woman should be fair and attractive. In the first stanza, the poet says that she is not cute or zero sized as the expectation of today's men and she has the confidence to say that everything is within her. The span of her hips, the way she walks in modest steps, the smile which has the innocence. All the more she is a woman, the nature of womanhood bestowed on her. She says

“I'm a woman
Phenomenally.
Phenomenal woman,
That's me.”

The reflective mood of the other women listening to the poet is quite strange. They could not believe what the poet says as the patriarchal society look for the beautiful and fair woman. Maya Angelou says that she is an extraordinary woman.

The second stanza is switched to the cabin where there are men and she is very bold to walk inside. The poet compares them to a swarm of flies. They behave awkward either bend down on their knees or stare at her. She being the queen is the cynosure to other honey bees. Her physique has the five elements the fire in her eyes, the pearl water of her teeth, the earth of joy beneath her feet, the swinging clouds of sky when she dances and the scented breeze as she passes by. The refrain in the poem “I'm woman…Phenomenal woman, that's me.” It reminds us of how powerful a woman can be. The end line of the stanza is assertive to clarify that it is her, the phenomenal woman.

Maya tells us a plain truth that whatever an individual can do to harm or hurt or demean women, unless and until the person has the inner beauty no one can touch them. The men also wonder at her cheerfulness and gracefulness amidst the shame and sorrowfulness she has endured.Maya gives a befitting reply to all those subjugating women that if a woman is self assertive and distinctive it will make her proud and ambitious. The phenomenal women don't jump or shout or create noisy arguments to pull attention.
The sound of her heels, the style of her hair, the palm of her hand and their desire to care for her phenomenally, is a phenomenal woman. The poem challenges the traditional concept of beauty which is totally dependent on the fairness of skin. The poet presents ample of qualities which make her more attractive, beautiful and a desired black woman.

Every woman is in one way or other involved with her own body as it is her own personal domain. The ghetto mentality of men does not allow the “rights” over woman's body or parts of it with herself or with others. In the name of tradition and culture, women disown their body and in some circumstances they are made to believe that they are inferior to man. The subjugation of woman to express their sexual desire and depiction of it through their writings has never been considered. From time immemorial, it has been a taboo that a girl or woman should always be submissive and her inner voice been strangled remains unheard, the solitudes unanswered. Mulaigal(Breasts) by Dr.S.Revathistates that “Being a poet is a very powerful thing in this Nation, whether you write in regional language or in English.” Mulaigal was published in 2002, for which she has to face a lot of opposition and misunderstanding for drawing attention in the conservative Tamil society. Her poetry seeks to evolve a subversive language to explore and reclaim a long-colonized realm of experience the map of Tamil woman's body.' She says,

“Breasts are bubbles rising
In wet swamps
At the edges of my youth’s season
Saying nothing to anyone else
They sing along
With me alone always
Of heartbreak
Love
Rapture.”

(Breasts,Translation by N.Kalyan Raman)

To be born as human is itself a virtue and especially to be born as a woman is the greatest of all. Dr.S.Revathi has a penname Kutty Revathi. She is a professional writer speaking out for the rights of downtrodden. Dr Revathy explores the idiom of poetics and politics of Tamil literary tradition and the borderless space, we now think as “world poetry.” The English translation of the poem has been done by many translators. The traditional values and practice of good Tamil woman was defined as Accham, Madam, Naanam, Payirpu (fearfulness, propriety, modesty and shame). The Tamil poet has chosen the opposite virtue of fearlessness, and a ceaseless questioning of prescribed rules set by the defying categories of society. Kutty Revathy in her poem Breasts (Muligal) depict the meeting of a lover and her sexual urge in simple diction. She also invokes Sangam poetry's most famous lines to substantiate her view “red earth and pouring rain” comparing the innards along with images, memories and poetry too. Breasts are central to a woman's body. They are her obsession too and men spend a lot of time thinking about them.

Like two teardrops from an unfulfilled
Love
That cannot ever be wiped away,
They swell up, as if in grief and spill over. (Breasts Translation N.Kalyan Raman)

The problem is that on their own, men have set “rights” over woman's body by snatching away even a woman's right to speak, share thoughts about her body or parts of it, with herself or with others. Men, have made both the woman's body, especially her breasts, objects of desire by making it a taboo subject and grabbing a woman's claim over her own body. By trying to “hide”, place shame and guilt over a woman's body, they have tried for centuries to make women disown her own body and hand over the “power” to men. Therefore, the more women speak about their bodies, the more she reclams what is hers.

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Lakshmi Holmstrom Norwich's resident Indian translator, in her interview says that the woman in Revathy's poem is not afraid of expressing their desire and also declaring it. The translation of the poems after fifteen years of struggle and the hesitation of publishing her poems about body politics has been changed. Also the women had tried to take back the discourse around body and sexuality and rewrite the existing scene with their observation of gender and caste. The poet herself says Even women writers can't digest a poet naming her book as Mulaigal.” As a medical person by profession Dr.Revathy says that “I could see the socio feminist politics about breasts and also as a woman and she continues to write about exploring body politics and the role of women's sexuality in society.”

Maya Angelou's poem can be analyzed from a psychoanalytic point of view. The speaker of the poem attempts to express her yearning as a desire, not only to be free from her toil, but to be absorbed into the cycle of nature. This longing for the whole or for the transcendent self is closely related to Jung's theory of the maturity of self. Revathi also feels that we are inundated with images that have no sensitivity on the understanding of women, men, humanity and body. The oppressed women are the most vulnerable and hence the importance of exploring bodies, politics and the role of women's sexuality in writing. The aim of the paper is to explore the beauty and individuality of these two poets and their outspoken nature, their struggle. The female gaze of the liberation of woman portrays an uniqueness and how they break the shackles of bondages and liberate themselves provides the celebration of the Alpha woman in the digitalized world.

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Bessie Amelia was born and raised in apartheid South Africa. There she suffered from poverty, racial segregation, and gender discrimination. As a young woman she left South Africa to Botswana. She lived the rest of her life in this country, mostly in Serowe. The focus of this paper is to interpret and depict how the narratives of race and gender redefine human identity, in Southern Africa in a post-Modernist era. Southern Africa is a region, until recently, whose history is defined by apartheid that has psychologically subdued both men and women, and has greatly influenced in their narratives of oppression. The interest has been on the struggle for survival of both men and women within the historical and psychological conditions.

The group identity refers to the people within these narratives and their struggle to reconstruct their battered ego. The individual identity within the narratives is interpreted from the main character's effort to redefine 'self' (individuality) and how this self-conscious effort affects the group identity formulation and enables a platform for complementary relationship between the individual and the society. In short, the discussion is basically to depict how Head explores the socio-political situations through personal experiences and the use of archetypes that provides mythic quality in depicting the trauma of mankind as hapless human, background against which men seeks what is the truth, measure social injustice; the indifference of social and cultural structures to individual and societal predicaments. Head attempts to characterize how the ugly face of victimization and prejudice are deeply inscribed within African thought processes and behaviour, and to push for a renegotiation. She reinterprets by reversion the concept of the 'other' in the binary division of 'self'/ 'other'. In this case, the 'Other' in her imaginative texts is not the African as seen and positioned by the west, the other of the white man; rather the 'Other' is uncovered and revealed as the man/woman and the society. Further division of the 'Other', on a general level, is that in ethnocentric process, the African is treated as the 'Other'; the outsider who also finds the 'truth' of his identity.

Like her hybrid self – a result of two races (difference) – she builds up a multiple consciousness and varying levels of difference that ground her inversion of the 'Other'. This binary gap sets the tone for the challenges, centered on political, racial and ethnic differences that are confronted by these very opposing worlds. The salient contrasts, in terms of skin colour, white/black (racial difference); rich rich/poor (economic difference); organized/neglected (Power relations) are all laid out from onset. The novelist drawing from a personal history of psychological instability akin to paranoia creates a symbolic representation of the instability that characterizes on one hand, the politics of personal history, race and gender intersect to reveal the very complex ways in which the African woman writer can relate to human's sphere. And on the other, represents how these complex constitutions affect the wider society. As an individual deprived of memory becomes disoriented and lost, so a nation denied a conception of its past will be disabled in dealing with its present. As a means of defining national identity, history thus, becomes a means of shaping society and memory is constitutive of the core of individual identity. In other words, history becomes memory through which the 'truth' is learned.

Invariably in trying to find 'truth' of the human's desire in the production of an 'image of
identification', Bessie Head makes her characters split from that 'Other' place from which they come by creating a process of experiences through polar configuration of oppositions of 'self' and 'other' which depict an 'illusion of alternative': nature / culture, passive/active, male/female and black/white, rather than a continuum of divisions. By so doing, she tries to create a personal identity outside the social human reality, one that, in fact, is free of colonialism and traditional tyranny through the process of opposing 'truth' in the unconscious to illusion of a false consciousness. The act of creating the 'Otherness' (the inward desire of the subject) from the 'Other' (the pre-given image by the self) acknowledges that identity is not an 'a priori', nor a finished product. It is a continuous process influenced by the changing socio cultural conditions in a post colonial world: upwardly mobile, constituting a progressive formulation of personality (dynamic). In this case, such 'new' personality includes freedom from patriarchal psychological subjugation, economic empowerment, and racial and tribal tolerance. The access to this contemporary identity is only ever possible in the inversion of the binaries, through the creation of characters' displacements and differentiation / redefinition (absence/ presence). In summation, the 'truth' in this sense has been figured as an individual/ personal interpretation of one's socio-political condition. The understanding of this is what gives rise to the concept of 'Otherness'. The dynamic identity that emerges from this literary depiction is conditioned by their mobility and hybridity the combination of these two processes lead to the representation of 'Otherness', which is an identity outside the internalized 'self' and the 'Other', the ensemble of dynamic factors that enable a new definition of identity. Thus, the alienation of ‘self’ may be seen as the transgression of culture, which is an essence of man.

The imaginative text *When Rain Clouds Gather* (1969), by Bessie Head is the first of a trilogy that includes *Maru* (1971) and *A Question of power* (1974). The novelist in *When Rain Clouds Gather* creates a utopian world of reassessment and redefinition through compromise and gender co-existence as means of overcoming difference in contemporary Africa. The novel re-constructs a landscape of gradual disengagement from political ascendancy and a quest for personal contentment without corruption and abuse of power a move away from any form of illusion of freedom into the reality of personal identity / independence.

In *When Rain Clouds Gather* and Head's other creative works is a reflection of the notion of difference represented at the level of spirituality: the yearn for identity and to be identified; the reconciliation of the body with the soul and the transformation of man's social and psychological relationship to which women, who have been inordinately subsumed will benefit. Trying to find a middle ground for this ambivalent 'fantasy' in the process of identification, the author returns to the historical past of the people (tribal and colonial times), to represent how the past has influenced human orientation and from there, build a utopian that grants space to communality and compromise. The writer present two levels of issues, the dominant and the muted. The muted ineluctably benefits from the dominant. It is when there is compromise and reconciliation at the dominant level, which is the global issue of individual and society that the muted, which is seen as the relationship between individuals can be complementary and beneficial. Thus to drive home these issues, Head builds a utopian village of hope with all avarices which the human relationship and communality overcome and the utopian becomes real in every soul and body that has experienced difference in terms of victimization and alienation, which had been markers of their individuality.

The novel *When Rain Clouds Gather* is located in a rural Botswana community of Golema Mmiddi, which is witnessing various facets of human travail in everyday struggle for survival in a society that is divided against itself in its relationship a 'constellation of delirium'. Part of such travels includes the tribalism, racism, gender/social imbalance, good/evil, innocence/experience, loneliness/communality, and agricultural experimentation. It is a story about a community of people weighed down by socio
political challenges, yet desires change and dynamism from laws that divide and overlook its effect on other individuals; years for female voice in the stream of oppressive voicelessness, and a search for universal umbrella for various human identities and co-operation. It is about a young man, Makhaya Maseko, running away from human and political constellations that define life in South Africa and seeking asylum in a Botswana village life, in hope of a new beginning and a new identity. Makhaya, the hero and refugee, jumps the fence into Botswana because he wants peace of mind rather than fame and knows he is fragmented and violent inside. When Makhaya jumps the fence and talks to Dinorego, a wise man, he tells him he is seeking the road to peace. The author's concern is freedom for the soul and body in a society that is not sane and normal; 'demands and desires' identity and healing for a society traumatized and ravaged and ravaged by colonialism (apartheid), tribal belief and mental oppression in a postmodern world.

Through the protagonist, the writer captures the trail of her life that leads her to Botswana for resettlement and the adaptations this change brings along. To find his peace of mind, Makhaya must leave aside his feelings of hate and regain his innocence and his natural goodness: Dinorego "felt in Makhaya's attitude and utterances a horror of life, and it was as though he was trying to flee this horror and replace it with innocence, trust, and respect" (WRCG 97). Makhaya needs time and the right environment to be able to feel and express love, and, being in Golema Mmidi is exactly what he needs. On his arrival in Botswana, Makhaya is hateful and eager to take up any battle in order to expel the negative energy trapped inside him. In Golema Mmidi life is very peaceful but Makhaya discovers a new kind of light, agriculture, which will help him attain peace of mind. In the narrator's words, "Makhaya turned to agriculture for his salvation" (WRCG 81). In Golema Mmidi, violence and hatred become unnecessary because it is believed that evil destroys itself. Makhaya is now ready to turn towards people for his salvation. He realizes that "people [are] the central part of the universe of Africa, and the world stood still because of this [...] He feels], too, that all the tensions, jealousies, and endless petty bickering which make up the sum total of all human relationships were in reality unnecessary" (WRCG 135). Makhaya discovers the importance of dependable friendships and the vital need to believe in people. He chooses his place in the society and wants to stay among the poor ordinary people (WRCG 171). Thus, in the text, on the 'dominant' level, the main character Makhaya represents the entire black race psychological and historical relations with the 'oppressors' (the white). The novel deals with the search for relevance/meaning from different perspectives and as they affect characters of different social backgrounds with different personal odysseys/problems for “Everyman in Southern African has a grievance”. The common ground of these characters is that they are all victims of oppression; the naked display of power by the racist society, which is marked by conflict and the desire for local political ascendancy.

Head penetrates and portrays the psychological orientation of everyman in Southern Africa as being perpetrated by division: social, cultural, political, and mental. When Rain Clouds Gather is Head's first attempt to understand the alienation of refugees and foreigners when they find themselves in a new and different environment. Her own experience as a refugee was difficult but she did believe, at that time, that she could easily adapt herself. She gave to Makhaya her own hopes of finding in Botswana the Promised Land. The optimistic vision of When Rain Clouds Gather is therefore Head's own positive look on her new life in Botswana. Makhaya symbolically represents 'everyman' in Southern Africa who carries the wounds of oppression on a quest for personal fulfillment.

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'Mother', the mortal stature of an immortal love proffers the secured life and safety to the children of any kind. The relationship of a mother and a child is the height of all when compared to the demands of all other relationships. Not only the human but also the 'mothers' of all other species showcase the unconditional affection that can never be compensated with anything on earth. Such prominent portrayals find their major portion in the novels of African American writers. The history of Africa also ensures the struggles of mothers whose lifetime target were to protect their children from slavery. The writings of Toni Morrison encompass the pathos of women especially mothers who are deprived from living with their children. The irresolvable query in the novels of Toni Morrison is the inner struggle of mothers whose pursuit of safe guarding the children becomes the prime narrative. Especially, the novel, *Beloved*, elaborates the soul that is departed from the mother.

The novel exemplifies the slave trade which was the main storm for the women in the society. The women of the African American society were compelled to undergo the pain of slavery along with their children. There they found no escape from the tortures of the owners along with their young ones. Sethe, the protagonist, unveils the spirit of her daughter who was killed by her. The beginning of the novel exposes the detriment of mother's love to her elder daughter, Denver, who lives with her mother in 124 Bluestone Road at Cincinnati. Sethe's sons, Howard and Buglar, run away from the house because of their fear of the existence of ghost which everyone believes as the spirit of the dead sister.

Sethe endures the pain of killing her own daughter in order to free her from the bondage of slavery. The customary wedding ritual has less importance in the African American society because their marriages are decided upon the wishes of their masters. Even the father of the family sells his own wife and children. Eventually, Women are affected more in such familial violence. The voice of them never heard to any of the rescuers and they have to go through the hardships as they are destined with. The familial violence affected the women more in the society. The depiction of Sethe begins from her job as a wage labour and her marriage with Halle and his unfortunate death when he tries to escape from the plantation. Her sons move away from her but never visit again. The shattered facade of the family further ruins the hopes of the mother, Sethe.

The abusive schoolmaster holds the prime ownership in capturing these slave women, in order to escape from the slavery, Sethe poisons her children as an act of extreme love of a mother but only her two year child daughter dies. The act prevents them from the slavery from the schoolmaster and leads her into the unrecovered memory of her dead daughter. The inscription on the tombstone reveals the inner grief of the mother as 'Beloved'. Though dead the daughter haunts her from memory and lives with her as an indivisible soul. Though she repels for the deed she can never has the hold of releasing her from the ties of the known and committed sin. The motherly consciousness of Sethe drives her spirit to destroy her own child whom she nurtures as her own soul. The realisation of the evil curse which tends to fall on her children motivates her to go to the heights of love in safeguarding her own children by killing.

The impact of slavery and the culture of slave nature murder the basic emotions of the mother who are supposed to be the embodiment of love. The queries of what is the uniqueness of women? Why are they
become great? Why the mothers are considered divine? Is there a selfless love persists in mothers? The unexplainable queries have their answers in the behavior of the protagonist, Sethe. The selfless mother always tend to sacrifice herself for the sake of her children but the killing of her children in this story attempts to invest on the selfless love which tries to protect the inseparable souls that flourished from her. This can be perceived from the conclusion that the emotion of the mother is universal and the absence of her creates an empty space as in the life of Denver who longs for the love of her mother. The love of mother can never be compensated with any other thing as her presence. The unnoticed contributions of them are the supreme blessing in any children. Mother becomes the solace to any obstacle of life and for her, even 'Death' proves to be the absolute love.

References:
Introduction:

Chinua Achebe, Edgar Wallace, Joseph Conrad, Graham Greene, and many other writers had use of Africa as the background of their novels and describe the impediments and the suffering of the Africans as well as the Europeans in the continent. In his works Achebe describes the glorious past of Africa before the colonial era. He blends a formal European style of writing with African story-telling. He also influenced other African writers and established a new literary style using idioms, folk tales and proverbs.

The Novelist:

Chinua Achebe, one of the best African writers, portrays the historical superiority of his people to the world. Through his novels he teaches his people what had happened to them and what they had lost. He explores the individual, familial and social problems in his novels. As, “a social novelist” he believes in the power of literature to create social changes. According to McIver and Page, “Social change is a process responsive to many types of change, to changes in the attitudes the beliefs of men, and to changes that go back beyond human control to the biological and the physical nature of things” (508).

The Novel:

Things Fall Apart is one of the best post-colonial novels of African Literature. It has the reputation of first and most read, circulated and taught African novel around the world. To its credit it has been translated into 45 languages and sold over ten million copies. According to Herbert G. Klein, the novel, “portrays an archetypal situation: the breaking apart of the old tribal society through the coming of the colonists” (Web). It depicts the confrontation between the Igbo people of Southeast Nigeria and the British who came to colonise them. The title of the novel is taken from W.B.Yeats' poem “The Second Coming”. Yeats writes:

Things fall apart: the centre cannot hold;
Mere anarchy is based upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned. (Web)

The Setting of the Novel:

Nigeria was a center of the European slave trade for many years. It was colonised by Great Britain during the time of imperialism and finally granted its independence by Great Britain in 1914. There are over 100 million people in Nigeria. Towards the end of the 19th century, Europeans were just entering into it. Initially, the inexhaustible wealth of Africa and later the slave trades attract the White men. Africa was called as a “Dark Continent”. Joseph Conrad called it as the “Heart of Darkness”. The Africans were generally considered as uncivilized and barbaric.

The setting of the novel is a village, Umuofia (a group of nine related villages), which is situated in the eastern region of Nigeria where the Igbo-speaking people occupied a large area. The Igbo people are the third largest ethnic group in Nigeria. The society was preoccupied by certain traditions and customs.

Igbo Culture:

Achebe portrays the history of Igbo society, its culture and tradition which is entirely contradiction
to the Western culture. The Igbo society is a patriarchal society, where decision making involves males only. Men grow yams because “Yam, the king of crops, was a man's crop” (18) and women grow other crops like coco-yams, beans and cassava. Women go to live with husbands; prosperous men have two or three wives. Each wife lives in her own hut in the family compound. The women of Umuofia are aware of this and accepted this ritual. The previous wives welcome the new wife and they live with their husband in peace and help each other in taking care of children and household activities. In contrast, the White Men's culture is against polygamous marriages.

The killing of twins is a normal cultural practice in Umuofia. According to their belief the twins are a sign of the work of the devil. They “put in earthenware pots and thrown away in the forest” (45). They also sacrifice small boys to the Gods as a sign of peace offering. The traditional court of Umuofia seems to be civilized than the White's. In this court both the parties are given the chance to explain their story.

In the Igbo society, “When a man was afflicted with swelling in the stomach and the limbs he was not allowed to die in his house. He was carried to the evil Forest and left there to die” (14). Unoka, the father of Okonkwo, was one of the victims of the society. He died of the swelling which was an abomination to the earth goddess. As a lover of music, “When they carried him away, he took with him his flute” (14).

Igbo Religion:

Chukwu, the supreme God, creator of world. The will of Gods was revealed through Oracles. Each clan, village, and household had protective ancestral spirits. Chi, the personal guardian spirit affects one's destiny, can be influenced through individual actions and rituals. Egwugwu, the masked, ancestral spirits of the clan, appeared during certain rituals.

The Hero:

Okonkwo, the hero of the novel, was a man of action, a great wrestler and a wealthy farmer. He was tall and huge with bushy eyebrows and wide nose. He has three wives, eight children, and two barns full of yams. He has five human heads hanging on the walls of his hut to exhibit his bravery. He has taken two titles and has shown his powers in two inter-tribal wars. He brought home a human head in a recent tribal war. At the age of eighteen he had brought victory and honour to his village by defeating Amalinze in the wrestling. He led a struggling life because of his drunken father, Unoka, “a lazy, improvident man who could not feed his own family” (xii). He had no patience with unsuccessful men. Also he had had no patience with his father. He was not a cruel man, but his whole life was dominated “by fear, the fear of failure and of weakness” (10).

There was a dispute with a neighbouring village, M'baino, of murdering a daughter of Umuofia. “An ultimatum was immediately dispatched to M'baino asking them to choose between war on the one hand, and on the other the offer of a young man and a virgin as compensation” (9). Okonkwo was sent as ambassador and became guardian of the young boy, Ikemefuna. His acceptance of his clan's rules and his weakness lead to the killing of the hostage, Ikemefuna, who has become like a son to him. Okonkwo, a strong man was heartbroken and “did not taste any food for two days after the death of Ikemefuna” (46).

For a petty reason he beats his third wife during the week of peace. Even though wife beating is accepted in Igbo culture, it is an offence beating woman during the week of peace. On the burial of the dead man, Ezeudu, Okonkwo accidently killed Ezeudu's son. Killing of the same clan's man is a sin in Igbo society. For his crime, he had been exiled to his mother's village, Mbanta, for seven years. There he was well received by his mother's kinsmen. His uncle, Uchendu, stretched out a helping hand for Okonkwo's wealthy life in Mbanta.

Adaptation of New Religion:

White missionaries from Europe have arrived to Umuofia and converting some Igbo clans into Christianity. Okonkwo was more raged when he came to know his son, Nwoye had converted into Christianity. Nwoye has some reason to feel dissatisfied with Igbo society and adapted the White Men's
religion. He is the first one who converted into Christianity. The decision came after the death of Ikemefune, almost like a brother to Nwoye. He was against the culture of Igbo by following Christianity and choosing to attend school to read and write the English Language. Still some other Igbo clan refused to send their children to missionaries' school. A pregnant woman also converted into Christianity to save her twins. Later, along with Nwoye and the pregnant woman, many villagers became passionate followers of Christianity. Most of them converted to White Men's religion because for them in God's eyes “all are equal”.

Social and Cultural Changes:
Social and cultural changes occur when the society was affected by the new and different ideas from outside. “Basically social change implies first, internal differentiation or multiplication or forms of roles and relationship within a social structure and secondly, replacement of order structures by new structures” (Bisaria et al 28). The arrival of White missionaries in Umuofia brought sudden cultural changes in that society. Moreover, the missionaries threaten the Igbo clan with their new political policies. The traditional Igbo culture suffers in the hands of White Men. They had a strong influence and controlling power over Igbo clan, which abolishes Igbo tradition and culture. They forced the Igbo clan to abandon their Gods and follow their religion. Hence, there exists a cultural clash between the Igbo clan and the White Men.

Okonkwo was not happy with the White Men's religion which was a reason for a cultural conflict. When he returns to Umuofia he finds there a court, school and hospital established by the missionaries. Also he realised that the head of Igbo clan will be fruitless. During a traditional ceremony, Okonkwo and some other leading Igbo clans burnt the church. They were heavily fined and released after being beaten and humiliated by the District Commissioner's men. The leading men of Igbo arranged a meeting with the Commissioner's men. But Okonkwo, out of rage, killed one of the messengers. The next day, when the Commissioner and his men came to arrest him, they had seen that Okonkwo hanged himself rather than obeying the Whiteman's justice. Though he is a victim of his society, he also becomes a victim of his own characteristic limitations and fails to assert any control over the social changes.

Conclusion:
The novel ended with the title of the book the District Commissioner decided to write: “The Pacification of the Primitive Tribes of the Lower Niger”. The people who had converted into Christianity failed to realise the damage that the culture of coloniser did to their native culture. Thus, the novel, Things Fall Apart, clearly exposes the glory of Igbo culture and tradition as well as its fall.

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Abstract:

This paper entitled “voiceless and Racial discrimination in Maya Angelou's I Know Why the Caged Bird Sings and Caged Bird” are examines the ways in how Angelou describe her contemplation and feelings about nations and her people like her akin. The notion of strong-confident is discussed, including the ability and protection of individual autonomy, and also the ability to reverse the energetic of patriarchy. This paper focuses on how she has struggled with difficulties and how she has faced and hunted all in her life like a superior as a girl, young mother, daughter and black woman in the society and how she has feed her spirits to rise from the struggle to attaining the status of strong and powerful women under the title inequality of racism. Her works are remarkable authentication for her 'pinned-painful life'.

Keywords: Racism, Identity, Motherhood, gender discrimination.

The paper entitled unfairness of Racism in Maya Angelou's Autobiographical Works I Know Why the Caged Bird Sings; it is a comin of age story that illustrates how strength of women and help to overcome from racism and pain. Begins with when three year old Maya and her elder brother are sent to Stamps, Arkansas, to live with their grandmother and ends when Maya becomes a mother at the age of seventeen. In the route of the Caged Bird, Maya transforms from the wounded of racism with an inferiority complex into a self-possessed, dignified young woman talented of responding and facing to prejudice in host-coloured society. Angelou has clearly explained themes and subjects such as racism, identity, rape and literacy. Maya, the central personality has been called “a symbolic and sample personality for every black girl growing up in America”.

Angelou has offered herself as a role model for African American women by reconstructing the African-American woman's image throughout her works. According to critic Mary Jane Lupton, Angelou's journey toward self discovery takes her from "ignorance to knowledge, from silence to speech, from racial oppression to a liberated life" (46)

Angelou's I Know Why the Caged Bird Sings (1970) is a witness to her journey beyond the pain and displacement of her beginnings (Lupton 14). She narrates her growing up years in the racially separated and segregated South where her love of the church can be fairlyfit to her grandmother's religious devotion followed by her reunion with her mother in St. Louis. The eight-year old Angelou was raped by Mr. Freeman, her mother's boyfriend. The rape, criminal trial and consequent murder of the rapist end result are in Angelou's silence".

Angelou has been likened to "a song less bird", who "gives up all singing, all sound during the five years that follow her rape. For five years she is mute, locked in a speechless body, as she has willed it" (Lupton 67). These extreme feelings of custodies are spoken in the poem "Caged Bird" which Angelou takes from Paul Lawrence Dunbar's 1896 poem, "Sympathy",

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core,
But a plea,
that upward to Heaven he flings I know why the caged bird sings. (15-21)

Just as in Dunbar's poem, the injured bird invokes and indiscriminately keeps hope on God to help and get released. Angelou focused her melody being heard as far as "the distant hill", she has compared her life with her poem. In her life, she was voiceless like caged bird and became weak like frighten -vibration. So, she needed and expected her life should be like free bird. She wants to fly from her pain, stress, complex and some sort of unknown fear. Angelou was liberated from her "caged" and dead-silence; later, Mrs. Flower helps and supports, her mind and hearts have opened from her unsecured life. She has released from her voiceless prison and woke-up from her dark life and shined like a sun in a morning and started to become voiced women. Angelou described and compared the woman's voices are nearly like singing to others:

"Her voice slid in and curved down through and over the words. She was nearly singing". (7 Know Why the Caged Bird Sings 84)

Female struggle for freedom had also been achieved slowly but surely, when the women fought with courage, confident, dignity, rights on everything, and their satisfaction also an important in their life. Angelou, as a woman, confirmed the structure of her own cultural identity throughout her narrative style. Angelou offered herself as a role model for African- American women by reconstructing the Black woman's image throughout her autobiographies, and has used her many roles, incarnations, and identities to connect the layers of domination with her personal experiences. Angelou's themes of the individual's strength on losses touch with reality and ability to alter her past bad experience, her suppressed mind and thoughts into present life are explained throughout her work as well.

Angelou admired "the black aristocrat Bertha Flowers for her ability to act, with the most beautiful of black skins, in a manner Angelou had thought possible only for a white person" (Bloom, Modern Critical Views 45). Flower's instruction in literature and tolerance opened Angelou's eyes to the realization that "mastery of language and pride in self are not limited to those of light skin" (Bloom, 45).

The 'caged bird' is figurative of the African-American race being starved of its freedom by its skin color. As an individual person of a culturally broken society the African-American man or woman is forced to view himself/herself through the eyes of the one in control. Thus, there is a blurring of vision and a conflict of identity. It causes the kind of suffering that is reflected in her poem "Caged Bird" in which she tries to restructure herself to fit into the larger white community. W.E.B. Du Bois calls it "double consciousness". In his The Souls of Black Folk, he states that

The negro...is gifted with second-sight in this American world,-a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, his double consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the type of world that looks on in amused contempt and pity. One ever feels his twoness (299)

"Double consciousness" is a consciousness of one's self as well as an awareness of how others recognize that self. The behavior of the person is prejudiced by what the other people think and is unclear through other's negative image of his/her race. Du Bois saw the color line as a scale that divides the people and because of this distinction; people become prejudiced and stereotypical in their attitude. Du Bois further explains, 'this sense of always looking at one’s self through the eyes of others, produces what he calls a "twoness, an American, a Negro; two warring ideals in one dark body, whose dogged strength alone keeps

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it from being torn asunder". (299)

The autobiography I Know Why the Caged Bird Sings and the poem "Caged Bird" make sure that the image and symbol of the "caged bird" has specific submission to women. The image itself pointed out and focused on strong women characters especially the women who allowed her in her journey through young adulthood. However, Angelou's support for the feminist cause has been undecided. She states that African-American women are more self-reliant than white women. She also believes and expects in equal pay, equal rights and equal responsibility for everyone and goes on to explain "I am a feminist. I've been female for a long time now. I'd be stupid not to be on my own side". (Lupton 71).

The poem "Caged Bird" represents Angelou's isolation as a result of racism and oppression. In her poem I Know Why the Caged Bird Sings, Maya Angelou rethinks and recollects many incidents of racial discrimination that she experienced as a child. In this work, Angelou tells the story of a young African-American girl growing up in the South and examines how the young African-American girl overcomes life's obstacles and struggles through the steady support of her grandmother. Being a single women and leading a life as women and with a women is a difficult and safe less. So, Angelou continuously felt caged, and slaved in her days. She was unable to get away from the "homemade" dresses she must wear to church, unable to escape "the original identity and reality of her blackness... and by her limited opportunities in a segregated school system. She was attentive, too, by the bigotry of Stamps, whose town fathers demanded that she and all African-Americans live in only one section of town and attend only those schools in their part of town" (Lupton 66). Imprisoned, the "caged bird" is a symbol for the chained slave and rootless plants in host-land.

According to Angelou, a sense of self-importance is what sustains nation when they are enslaved, harassed, dishonored and degraded. Growing up in a segregated, racist south where the white community often gathered outside elementary schools to scream racial slurs at black children, Angelou learned the value of individual strength in apparently hopeless times. To sum up, the title I Know Why the Caged Bird Sings is apt and suitable as Angelou compares herself and her complete race to the bird which is locked in a cage but does not sing. A bird sings sometimes to find consolation to itself and this is what Maya Angelou has contemplated to share her losses personal experience in reality. The work serves valuable resource from the psychological and human development perspectives also. I know Why the Caged Bird Sings covers harsh issue such as the rape and racism, sexual enlargement and gender issues, identity, and the impact between family members.

Work Cited

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Racism, entrenched and born out of the gruesome system of slavery became a major political and a social issue especially after the civil rights movement of the 1950s and the Black Power movement of the 1960s. With growing political unrest, the Black Arts movement, the cultural arm of the Black Power movement emphasized African folk forms as basis of art to assert their cultural pride and engaged in an exploration of their own culture and history with new vigor.

African Americans believed in the power of a spoken word as all their folk tales, songs, wisdom, and spirituality were transmitted from one generation to the other by means of word of mouth. Griot was the storyteller in the West African tradition and was held in high esteem as she or he was supposed to be the keeper and transmitter of lore and tradition. But, when African slaves were extricated from their motherland to the New World, they were forced to give up their vernacular and customs and denied access to written text. They were denied the basic right to education and had to use the 'King's English' to communicate. This led them to use the remnants of their tribal past namely the tradition of storytelling to express themselves. It is this tradition, the means of communication of the African tribes, which strengthened the mode of resistance and creativity within the African American Literary tradition. By the nineteenth century, authors were fully aware that print literacy can lead them to freedom and the act of writing particularly became a “political gesture” (Gates 171). They strove to write themselves out of slavery and oppression.

*Their Eyes Were Watching God* (1937) by Zora Neale Hurston was the first book to celebrate oral tradition central to the African American culture. Gates calls it the first “speakerly text” of African American literature as its infused with a dialectic of storytelling, signifying, sounding, declamation contests, preaching and song which enhance a realistic portrayal of communities and characters. (Gates 174). By making a printed book speak in a black oral voice, Hurston and subsequent writers like Ishmael Reed and Alice Walker succeeded where the eighteenth century slave narrators failed. African American writers pose as oral storytellers and not as writers. They imagine their readers as listeners. They do this to appreciate more responsible reading. Called as the 'call and response', the oral dynamics of antiphony employed by the authors help the readers to actively participate in the understanding of the text.

John Edgar Wideman attempts a kind of fiction which according to Robert Scholes has “less realistic and more artistic kind of narrative; more shapely, more evocative; more concerned with ideas and ideals and less concerned with things” (12). In his introduction to *Best American Short Stories 1996*, John Edgar Wideman wrote that “stories that mount a challenge to our everyday conventions and assumptions stir my blood. Not only because they are exciting formally and philosophical, but because they retain for fiction its subversive, radically democratic role” (Baker, Lisa 263). Wideman presents different stories to problematize the allegedly true stories of blackness which had been fabricated by the westerners based on racism- a purely constructed concept. In the African American context, folklore and stories of the African tradition are used as powerful tools to project the resilience and endurance of their ancestors in harsh world and to instill strength for the present generation.

*Hiding Place* (1981) is John Edgar Wideman's second novel of *The Homewood Trilogy* which presents the events of a few days during which Tommy hides in the deserted rickety shack of Bess atop
Bruston Hill. Tommy is the great great great grandson of Sybella Owens who commits a robbery during the course of which a man is murdered. Though Tommy is innocent of the crime, he flees fearing the cops would first shoot and then ask questions. Bess, called “evil and crazy” (39) by everybody, and related to Tommy, had been living as a hermit on Bruston Hill after the deaths of her husband and her son. Both the characters suffer isolation at various levels as they are separated from their families and therefore their community; but their association with each other leave them reassured. The significance of history, family and culture are powerfully presented in *Hiding Place* through Mother Bess as she becomes the griot who weaves out the family history and lineage to Tommy.

The outset of the novel presents Bess as someone who has lost her faith in God, world, everything and even storytelling. She has been staying alone at the Bruston Hill as a recluse awaiting her own death. Though the faces of her family members had always occupied the gallery of her mind and her thinking, she doesn't want to remember any of them as she has severed all family connections. Thus, when Tommy comes seeking her help, she refuses in a harsh manner: “Can't have you here….Go back where you came from and leave me be”. (34).

All his twenty five years, Tommy had been a “no good just like they been telling him all the days of his life.” (42). He had grown up in Homewood during the 1960s, the turbulent times and was disillusioned, fragmented to the extent that he squanders his life on dope and lived the hip life. That was a time when the Black Americans were denied access to good-housing, high quality education, employment and basic amenities even after the Emancipation Proclamation. Tommy had led rebellions in his college for the cause of African Americans' betterment, and he didn't take studies seriously. Becoming a victim of unemployment and poverty, he has deservedly lost his wife and son as he has not been able to provide for them as a responsible husband and a father.

Though Bess sends him away, Tommy reclines in the shed behind Bess' shack but early the next morning, she sees “his long feet poking from the corner of the shed” (44). She unconsciously sets about trying to connect herself with Tommy and figures out that he is “her long-dead sister's great-grandson” (44). At once she remembers all her family members. Tommy's presence reminded her of the funeral service of baby Kaleesha where she had seen Tommy: “He was moving away from the others as fast as those stiff shoulders of that man's suit and grave dust all over his shoes would let him.” (54). Bess realizes that Tommy like her has been isolating himself from families.

All the communal stories dormant in her take full form and become productive after she meets Tommy. Mother Bess pulls out Tommy by his feet with the intention of sending him away but offers him some soup. Though she poses herself as very reserved and aloof, she ultimately succumbs to telling stories:

I'm a feed you cause you my sister Gert's great-grand-son. Cause I seen your mama, Lizabeth, the minute after she born. Prayed for you and your brothers and sister each time I heard Lizabeth had a baby on the way…I was hoping for the best for all you all because your mama Lizabeth was my sister's grandchild. So I'ma feed you and get you out of here as soon as it's dark but I don't want to hear none your troubles. (73)

The silence at Bess's shack reminds him of how peaceful and quiet those days of past mentioned in stories he had heard from Aunt Aida used to be: “Once upon a time, Once upon a time, he thought, if them stories I been hearing all my life are true, once upon a time they said God's green earth was peaceful and quiet.” (79) The stillness of those stories takes him to another place in the middle of the night when he had made love with his wife Sarah when everything was good and peaceful. Suddenly he realizes the turn of events and “swallows hard in the stillness” (79). Things are not the same as before. He is nothing now. He is alone and lonely. He feels the need to pour out his angst to someone. Though Bess reprimands him for trying to have a conversation with her, Tommy tells her his trouble:

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Told you I'm in real trouble… there's a man dead man down there and the police after me because they think I did it. I'm running for my life and I'm scared. (81)

He tells her how far he has run to escape the effects of a crime he hadn't committed. Bess could not help but empathize with Tommy and goes on weaving out his family genealogy and particularly the miraculous birth of his mother as she saw it. She does this to give him a feeling of comfort; to remind him that he belongs to a community of resilience and strength. Bess confides:

You Lizabeth's son, Thomas. Your grandmother was my sister's girl. …Freeda was the oldest… John French your granddaddy…. I was there when your mama Lizabeth first seen the light of the day. Lizabeth was Freeda's first. Came out blue as the shirt you're wearing…May grabbed her up…and runned out the front door…stuck that poor little naked thing down in a pile of snow and don't you know that blue child started to breathe….That's your mama. And I know just who you are too. (82)

Though he had heard about this during his childhood from Aunt Aida, Mother Bess reiterating the story of his mother's survival is crucial at this point of time as Tommy is hopeless and the story gives him strength. Bess tells him that “Life's hard” to which he says, “Been told lots of things. But nobody got to tell me it's hard” (83). The stories told by Aunt Aida were etched in his psyche that he dreams about those stories to feel solaced. But he failed to actualize the positivity of those stories in his reality and create a better life for his family. Bess enlightens him that life isn't that easy, to which he does agree.

Bess realizes her role as a griot and supports him as any eldest family member would. She makes hot coffee mixed with whiskey to warm his blood and offers her own blanket to keep him warm. Bess' rigidity mellows down. Bess tells Tommy that one day she was visited by Shirley, Tommy's sister who carried her baby Kaleesha all the way up during a summertime. Mother Bess knew that Shirl “had brought the pretty eyed baby for Mother Bess to touch… with the power they believed she had because she was old and evil and crazy up there by herself on top of Bruston Hill. Because she lived with the dead.Because she was dead herself.” (154). African Americans believed that the ancestors lived with them even after their deaths; that they had supernatural powers that could drive away the troubles they were facing. As Bess had secluded herself and had been living like an ancient slave or an ancestor that people were sure she was vested with some magical powers.

Bess narrates to Tommy as to how Shirl had sat at the same place he is sitting now and how she had cried as the doctors had given up on her baby. Bess conveys to Tommy that she was the prettiest baby she had ever laid her eyes on. The baby's eyes were “the brightest, and blackest and prettiest” (130). Bess had hoped the girl had survived. But her death shattered Bess and pushed her further into desolation as those black eyes kept following Bess. She says to Tommy:

Scared rabbits in your eyes and why you got to be sitting there where she sat with that poor little pretty-eyed thing. I bet there was some of that pretty in your eyes once…so you mize well go on back to sleep. You been hit upside the head?… did somebody take a brick to your head cause I swear you got the sleeping sickness. You ain't done nothing but sleep since you been here. Standing up, lying down, sitting in a chair don't make no difference you sleeping. (133)

It had been three days with Mother Bess and she had forced him out of his sleep and taught him how to plant seeds. Tommy feels rejuvenated and decides to leave his hiding place. He says, “I ain't worried bout the cops no more… Well, I ain't worried bout nothing no more” (148). Bess appreciates his courage and tries to get him on the right track by advising him not to get into any more trouble:

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Robbing folks and messing with that dope and killing people so people trying to kill you. What kind of life is that?...Didn't have to be that way. Everybody down there ain't like that. You got a brother done alright for hisself...plenty people down there ain't got squat but they ain't stealing and robbing. They ain't outlaws. (149).

Tommy is determined to face his fear as a result of the beautiful conversations he had with Bess. He says: “I been scared all my life. But I ain’t killed nobody …. let them find me and kill me if they can but I know who I am and know what I did, and I’m ready to live now…. do the best I can cause I ain't scared.” (151). After Tommy leaves, Bess hears sirens whining down below the city and police cars rumbling up the hill. Bess feels helpless now to save Tommy. But, she decides to abandon the shack and come out of her own hiding, “Because somebody has to go down there and tell the truth. Lizabeth's boy didn't kill nobody. He wasn't scared. All he needed was another chance and somebody needs to go down there and tell them…. That he staked his life on one more chance.” (158).

Stories are storehouses of memory, traditions, folklore from ages back that they carried on from generation to generation. They had a powerful mythical quality about them that one cannot deny. African Americans understand them as they can relate to the incidents told in stories and obtain a sort of strength to endure their very present troubles like how their ancestors faced. Tommy obtains such strength from the stories of his community and his family narrated by Mother Bess who acts as a griot instilling endurance and driving away Tommy's fear. Stories told by her reminds her of her own lineage and ultimately draws her out of her isolation to carry on the tradition and art of storytelling.

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CULTURAL INFLUENCES ON FEMALE IDENTITY IN PAULE MARSHALL’S
BROWN GIRL, BROWNSTONES, PRAISESONG FOR THE WIDOW AND
DAUGHTERS

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The main goal of this analysis is to prove that Marshall's heroines and especially Avey Johnson in Praisesong for the Widow evolve within a mythic reality by undertaking a physical and spiritual journey that is essential for black women's search and construction of their own identity. This journey is encouraged by the Ancestors who support Avey during her sacred mission to the Caribbean basin, considered as the connecting geographical link between Africa and America for the retracing of the African heritage present in black communities throughout the Americas. The Caribbean basin will also be viewed as the inspiring source that permits Marshall's different heroines to overcome their continuous state of subjugation caused by the conflicts that stem from their alienated existence in a white society, dominated by patriarchal values. This analysis will also demonstrate that Marshall's various writings testify to a constant battle for the subversion of the established order that will one day allow black women to throw off the old garment of “otherness” and to be clad in the robe of “oneness.”

When women decided to take on the responsibility of (re)constructing their own identities, the female experience was multiplied, permitting African-American women to become a part of this awakening, with a significant contribution to the process. African-American women joined their voices to those of their white sisters in an effort to deconstruct patriarchal values. It has been a slow but steady pace towards recognition not only in the United States but also in many other parts of the world. Alice Walker, through her novel The Color Purple, and especially through the film by Steven Spielberg, gained some fame, while Toni Morrison's Nobel Prize for literature began stirring some consciousness among different literary circles of the existence of valuable African-American women writers. Walker and Morrison are just two of today's talented black women writers that have gained respect for their stylistic mastery and the relevance of their themes.

In his introduction to Paule Marshall's Soul Clap Hands and Sing, Darwin T. Turner declares that:

Unlike some writers who compel readers to believe their improbable situations and characters; unlike some writers who enchant white readers with the metaphoric quality of African-American speech—unlike those writers—Paule Marshall seems to write about Blacks we might have seen living in our neighbourhoods, living the kinds of lives we live, speaking a language that we recognize as real, rather than literary. (xiv)

Turner thus gives credit to Marshall by praising her ability as a writer capable of transmitting the everyday experiences of black characters that can be easily recognized not only in the United States, but also in other parts of the world inhabited by the peoples of African descent.

Marshall's heroines—subjects in process—fit into a semiotic pattern since they are not a perfect, finished product, but “productivity” with contradictions and gaps as essential components of their personality. On one hand, Marshall deliberately constructs female characters of surprising strength, in an effort to subvert the symbolic codes of society, while on the other, even when her heroines do stumble and many times fall, they keep fighting for their rights, making use of their silence as an effective discursive weapon. Within a patriarchal perspective, women in general have usually been polarized as angelic or
demonic, cancelling out the reality of women of flesh and blood.

Male-oriented literature forces the few female protagonists of literary history into a pre-established
that responds to a selfish, distorted perception. Women, therefore, whether black or white, are rarely
considered as autonomous individuals but rather as subordinate, insignificant beings whose identities are
defined by males. Marshall reacts against this situation through her different female protagonists: her
heroines do not passively accept a limited, constructed, dual position; they are neither saints nor demons,
but modern black women who are capable of making their own choices. Selina in Brown Girl,
Brownstones, Ursa in Daughters, Avey in Praisesong for the Widow, Merle in The Chosen Place:
The Timeless People, and Reena in Reena and Other Stories, in different moments of their lives, all act on
their own behalf with independent criteria, instead of reacting as male-constructed stereotypes. These five
protagonists embody the black women's heroic efforts in breaking with the traditional chains imposed by
patriarchal norms. In their quest for a dignified identity, these black women-classified as voiceless by
patriarchy—never give up in their continuous re-construction of positive meanings for black female
selfhood.

For the purpose of this analysis, the most relevant novel is Praisesong for the Widow since it posits
the significance of myth, the role of the Ancestors, and the primacy of the heroine's journey in search of her
long-lost identity. In this sense, Avey Johnson is certainly the most “real and complete” of Marshall's
female characters since she accomplishes the entire cycle that mythic heroes undergo before the re-
encounter with the self. Selina's plans to travel to Barbados, Ursa's trips to and from Triunion and Merle
and Reena's intended journey to Africa—though not lacking significance—cannot be compared to
Avey's experience and her fulfillment at the end of her journey. Following the model of a journey,
Praisesong for the Widow is divided into four books: “Runagate,” “Sleeper's Wake,” “Lavé-tête,” and “The
Beg Pardon.” Book I, “Runagate,” as the title suggests, describes Avey's attempt to run away from her
mission at the entry gate leading to the encounter with the world of the past.

In Book II, Avey awakens from her lethargy and retreats into her past life during which she was
married to Jerome Johnson and became the mother of three daughters. The reader is then able to perceive
two distinct phases: during the first epoch, amidst economic difficulties, Avey enjoyed a much more
authentic life, while the second phase, which brought along social and economic betterment, constituted a
negation of her African roots. Book III, “Lavétête” (indoctrination in French Creole), constitutes Avey's
initiation rite, and finally Book IV, “The Beg Pardon,” is dedicated to her conversion, baptism, and
confirmation as a priestess who has achieved wholeness and is fit for the sacred mission of transmitting her
wisdom to the future generation. Needless to say, Avey's transfiguration would not have been possible had
it not been for the evocative power of dream.

Finally, Marshall in her own artistic vocation can be defined as a writer of multiple experiences,
with a full knowledge of the different aspects that intervene in the shaping and construction of an identity.
Hers is a somewhat biographical exploration into identity, comprising gender and ethnicity. Marshall fully
understands the past and the present and is firmly committed to ensuring the future by being profoundly
engaged in the articulation of black womanhood in an anti-hegemonic discourse. Her artistic excellence is
achieved because it is constructed as a solid pyramid.

For an African-American artist like Paule Marshall, writing entails being aware of the most
important points within the context of power, powerlessness, and empowerment. She has been able to
recreate the myths that recover black women's lost voice and history. It is important for Marshall and her
heroines to claim power in order to have rights to a dignified space within society. Through her novels and
short stories, Marshall makes it clear that she looks back to a past of rich traditions in order to strengthen
the future of black women, while breaking with a past of submission and of oppression by the ruling
ideology. John McCluskey, Jr., who shares this opinion in his essay “And Called Every Generation

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Blessed: Theme, Setting, and Ritual in the Works of Paule Marshall,’’ concludes: “There is little doubt that Paule Marshall will continue to explore the interplay of individual and collective history in a narrative mode which is both supple and often demanding. In its quiet way, her eloquence and truth will help bring on the new order” (333). Moving from “otherness” to “oneness” is being gradually accomplished by black women in this unfinished process; in the meantime, the space is left open for the questioning of an established, unjust hierarchy and the possibility of constant re-creation by themselves of their own identities.

Work Consulted
Africa experienced several hardships in its long history which left an impact on the themes of its literature. One hardship which led to many others is that of colonization. Colonization is when people leave their country and settle in another land, often one which is already inhabited. The problem with colonization is when the incoming people exploit the indigenous people and the resources of the inhabited land. The themes of ethnicity, cultural chauvinism, colonial violence and the glory of African tradition are the outstanding features of Derek Walcott's literary works. He has made outstanding contribution to literature as a poet, playwright, and teacher. His works reveal his deep psychological and moral insight pertinent to the conflict between colonizers and black people. He learnt English just as a second language but assimilated the western literary art from Greek epic to modernists. He employed its technique and tradition in his works without losing his works and without losing his Caribbean identity.

Derek Walcott was born in Saint Lucia, a Caribbean British Colony. He started his Career as a painter but published his first poem at the early age of fourteen. His poetical album “In a green Night: Poems 1948-1960” was an outstanding success. He has a long and distinguished literary career. He has been a much sought after visiting professor of several leading universities like Harward and Columbia. He is a Noble-laureate and winner of several literary awards. He has been elected as a honorary member of the American Academy and institute of Arts and letters.

Derek Walcott’s interesting poems “Blues” is a vivid portrayal of the human violations and Injustice inflicted on the black people by Americans. The title of the poem “Blues” on the first reading suggests that it is about “BLUES POEMS” which formed the backbone of American music. But it actually deals with “racism” and its “affects”.

The narrator’s face has been hit hard without any provocation by a group of young boys and he is bleeding profusely. The parent of one the boys who happens to see this atrocious act merely comments “Now that's enough! ”

It is nothing really.” (Walcott 34-35)

The poet feels sad for the boys who are led to believe the dictum “fighting is nothing really”. It only means that these kids “don't get enough love”. On the other hand he feels delight that his family and friends have always supported him and consequently he has never felt the need to let out his anger. The narrator implies that the American Children are encouraged to show their superiority and hatred and violence against Asians, Jews and Niggers.

The main theme of the poem is subtly brought out in the lines “I figured we were all one, wop, nigger, jew” (Walcott 12-13)

The narrator realizes the similarity between black people, Jews and Asians. All of them have been subjugated by the Whites. The black people have been the worst affected and treated as the meanest of all. Even after their untiring efforts their lot has not improved. With great exasperation he declares that the help and understanding of Americans is not worth so much disgrace and sufferings.
Derek Walcott’s unbiased approach towards the problems of racism and reaction of the oppressed people is seen in his poem “A Far Cry from Africa”. The poet’s ambivalent feeling towards the white colonists and the Kenyan terrorists find full expression in this poem. The poet is unable to take sides with any of them since both bloods circulate in his veins.

The opening lines of the poem depict a horrible scene of bloodshed in Africa territory. “Blood streams, scattered corpses, and worms” show the ghastly sight of battle. Native Blacks are being exterminated like Jews in Holocaust, following the killing of a white child in its bed by blacks. Walcott depicts Africa and Britain in standard roles of the vanquished and the conqueror. He portrays the cruel imperialistic exploits without creating any sympathy for the violent African tribe man. His objective analysis enables Walcott to contemplate the faults of both cultures. But he portrays the savage image of the British in a striking way

“How can I face such slaughter and be cool?
How can I turn from African and live?” (Walcott 32-33)

The damage and destruction caused by racism to African life and culture is brought out in an allegorical way in Walcott’s poems “A City Death by Fire”. The poem is imbued with intensive feeling of loss, grief and disillusion experienced by the narrator who witnesses a city reduced to ashes by a devastating fire. This poem displays deep symbolism of cleaning the world of sinners. The impact of fire is sudden and shows the unreality and insecurity of human life. The deadly fire represents the subjugation of Africans by Britishers and the ruined city represents the damage and decayed life and culture of African people.

However with last stanza the narrator expresses much hope for the town and its people

“How can I face such slaughter and be cool?” (Walcott 14)

Marks the beginning of a new well founded faith based on the revival of traditional strength, spirit and culture. Even in his plays Walcott often deals with socio-political and epistemological implications of post colonialism. He employed various forms like fable, allegory, folklore and morality plays for this purpose.

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RACIAL VIOLENCE AND COUNTER-ATTACK OF BLACK PEOPLE - DEREK WALCOTT'S PERSPECTIVE


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Gordimer makes a significant departure from the traditional mode of creating awareness of the women's role in society. Her aim is to liberate women from the conventional notion of love, marriage, and relationship. In Gordimer's novels the characters enter into the spirit of freedom. It occurs through the process of becoming. By becoming, the individual attains freedom from the imprisonment of body, which will eventually free the person from the unjust system. This leads to empowerment.

Gordimer stresses the wholeness of personhood in human beings. Her characters in the novel realize this need for unifying of actor of maleness and femaleness in the personality of each other. Her concern is that this wholeness can be preserved in human relationship with one another. Basically the corporate character of male/female relationship constitutes human being. Emily Durkheim calls this as “homo duplex, both I and we” (180). One recalls the Indian concept of Sakthi and Siva complementing each other as one body. Psychologists term this as hermaphrodite. It is an invitation for human being to have mutual accountability. Hence human beings should be faithful to one another. They should love and respect each other. In *My Son's Story* Gordimer deals with the ascendency of the black women who fight for their autonomy and liberation of the blacks.

Gordimer presents her philosophy of life in *My Son's Story*, through sonny's speech. It is indeed very rich and challenges the humanity Sonny speaks about the struggle for freedom.

They have died without freedom; but they have died for the freedom: our freedom. The presence of the white comrades from the city today is surely proof that the nine dies also for their freedom. They died for the freedom of all the people of this country who want to see oppression destroyed and are ready to join the people's struggle to achieve this. That is the meaning of the death of the nine, for us. (MSS 114)

One needs this freedom of spirit to have and suffer. In the order of being, suffering is an imperfection; in the order of love, suffering is perfection. This is applicable to any man/woman in the world. The spirit of the person means the freedom of mind. In order words each individual, man/woman should cultivate virtue. This virtue leads to acquire knowledge. And knowledge gives conviction. Each individual is unique. This individuality should be respected. If the individual is respected to develop autonomy, responsibility, and the right to decide, there will be harmony in the world. This gives equilibrium to each individual. The meaning of equality could be realized through this process of growth in the individual.

The term equality is a dream. It is a search for something. The humanity is searching to attain its full form through the freedom of mind. Gordimer emphasizes this aspect of freedom in her novels. Hence, the term equality is applicable to the humanity. The one who gives and receives equality needs this aspect of freedom of spirit. The need may differ from person to person. The person could be either man or woman. But Gordimer goes one step further saying that women in her novel play a vital role for the continuous process of freedom since the responsibility for freedom rests in the hands of women. *My Son's Story* is the typical example of this aspect of liberation. In the colonial context, the liberation of South Africa rests in
the hands of women. Hence this novel can be studied from the postcolonial point of view as well as from the feminist perspective.

The origins of Sonny and his family are ambiguous, and Gordimer's own comments on this suggest a desire to create a family of immediate relevance to all South Africans, an attempt to 'cover all colors and no colors' by eschewing racial categorization. This seems to be an implicit recognition that the promotion of racial difference is no longer an appropriate strategy. At the same time the novel also presents the struggles of people whose lives have been dominated by racial prejudice.

*My Son's Story* offers reconsideration between private bonds and public requirements in the relationship of Sonny and his white mistress Hannah. It represents an ideal fusion of public and private, a union of people committed to the same cause, who can turn from caresses to political discussion because, in them, it is “all one” (MSS 84). This unity, or oneness, is announced several times in the narrative, most explicitly when we read that, between them, there is a unity of “sexual happiness and political commitment” (MSS 125). But this symbolic relationship is unstable, something which is hinted at in the later reformation of this idea, that cause and lover are transposable. Hence Sonny has to go beyond his personal relationship in order to achieve his commitment for human liberation. The cause and his lover, are both capable of causing Sonny distress as well as a sense of happiness and purpose. But both “objects” of his commitment cannot always contain or satisfy his personal desire. This suggests that the two can become misaligned, that the cause can negate the requirements of the personal relationship, as does occur in the novel. There is also the suggestion that the cause is like a lover, capable of rejecting as well as embracing of embittering as well as satisfying.

An important aspect of Sonny's initial fascination for Hannah is his delight at her ability to quote from both literary and political texts. The ideology of 'improvement' through literature, a powerful formative force on Sonny's consciousness, also determines his idea of Hannah. Her use of the phrase (from *As You Like It*) 'Sermons in Stones' (MSS 49) cause particular happiness for Sonny, and it becomes elevated in his mind to something of a private rove-tag. Later in the novel, Hannah gives the phrase to a colleague to use as a password, to ensure Sonny will offer him shelter an instance, which lays bare the disjunction between the private, and the public through Sonny's wounded reaction. The recurring phrase “needing Hannah” emphasizes Sonny's dependence on her and his later desire to create a parallel dependence in her - “needing Sonny” (MSS 216). This implies an inner lack, which the relationship cannot resolve, the self-serving need to create a need is a vicious circle of private emotion.

The association between sexual and revolutionary liberation has broken down since Sonny's 'family unit' has proved to be a source of revolutionary commitment, rather than a reactionary building block; there was nothing, here, to react against. It may be that Sonny's affair is never explicitly predicted on this opposition, but the switching of terminology in this passage suggests that such an opposition is to be questioned; Sonny's 'biological drive' has been channeled in a direction of sterility, while Aila is able to keep, at least, some semblance of family progression in her lie through her commitment, as is indicated by her exile with Baby and her granddaughter. This new family nucleus represents a consciously socialized version of the familial biological drive, the synthesis which Sonny fails to achieve.

The forces operating on Sonny have caused the 'freak displacement' in which his energies have been dissipated in an ephemeral affair, while the female members of his family have managed to salvage an ongoing communal sense of themselves. Will's obsessive and oedipal reflections on the attraction that blonde white women have for black men are significant here. The stereotypical notion of this attraction, which likens to a disease, may be the kind of transgression that years of apartheid rule have made subliminally compelling. Sonny's compulsive attraction can be seen to be the 'freak' product of a repressive ideology, much as another restrictive ideology - Sonny's idea of literature - also colors his feeling for Mannah, blinding him to the cultural hegemony embodied in this aspect of her appeal.

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The blacks who gathered near the graveyard to remember the killing of the nine young men remind us the dark aspect of life and death. According to Gordimer the nine young men were life and death. They had shot the nine young men lying in the graves where the earth had not yet settled. Sonny understands that these nine men will never live in the non-racial, democratic country. Their struggle for freedom has just started now.

When Sonny falls in love with a white woman activist, Hannah, he diminishes the black male colonial in the political process. The mistress functions as an extension of Sonny's “white mind”. Will says, “of course, she is blonde. The wet dream is an infection brought to us by the laws that have decided what we are and what they are—the blonde ones” (MSS 14). The alliance of Sonny and Hannah is suspect; when both occupy a broader space within which foreign invention operates, they pose a greater threat. Gordimer undercuts the strength of that alliance by constituting it as “collusion” with the power structures. Thus, the commitment of Sonny and Hannah to the Black cause is represented as diminished.

Hannah and Sonny are trapped in the realm of ideas and abstraction. Their creation myth can never usher in a new life. Hannah, in forging a barren partnership with Sonny, can never bear the sons who will inherit the future of Africa. As mistress, she can never fit in the role of “mother land” with which the liberators of Black Africa can identify. Consequently, as characters in the creation myth developed by Gordimer in the novel, Hannah and Sonny joining hands as they commemorate a tomb signifies the finality of death. As far as Gordimer is concerned, the alliance between a white female activist and a black male colonial can never generate the excitement of eventful beginnings.

Gordimer's emerging certainly about political and feminist issues reveals itself through the physical boundaries with which she marks off and isolates colonial space from the rest of the community. The space that Sonny shares with Hannah is segregated, concealed, and, therefore not interactive. Will the narrator, observes the death-like atmosphere around it. According to him, the cottage occupied by his father and Hannah lacks the organic connectedness that a home with people and everyday life has. Thus, the love nest assures an air of unreality. To illustrate, the room “where grubby bras and pants lie almost” (MSS 132) has a temporal look, as if the rovers themselves are transients. True enough, Sonny feels “strange” (MSS 142) as he is slowly evicted when Hannah introduces a white male friend into what he regards as sacred ground. Sonny now surrenders his legitimate right to possess an equitable space with a white woman. Finally, he realizes that a black man occupying white space is always the alien. The sense of where he is, as someone estranged becomes almost physical. Gordimer's persistent use of actual boundaries to elaborate the black man's psychological exclusion reaffirms her position on racial issues.

Gordimer transcends feminism and her novels are the response to the universal concern of liberating women from their own limitations arising from insecurity and selfishness. Her novels express the need for the development of women as human being with respect and human dignity. Women are half of the world population. There are one of the two genders having been called to build up human life and the world as equal with the other gender. They are born like men, to live with dignity and freedom. Gordimer's humanistic approach remains meaningful and attractive to those who are oppressed by the rich and the powerful.

Work Cited
AFRICA AS A BACKWARD PLACE WITH DULL NATIVES WHO NEED CIVILIZATION IN NOVIOLET BULAWAYO'S WE NEED NEW NAMES

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African literature consists of slave narratives, protests against colonization, calls for independence, African pride, hope for future, and dissent. It has been written in both African and European languages. The predominant African languages used are Amharic, Zulu, Hausa, and Swahili. It includes oral and written literature from more than 3,000 ethnic African groups. During the colonization period, written slave narratives documented European atrocities and the horrors of slavery. In the 19th century, various African authors produced works in English criticizing colonialist ambition and advocating for independence. Chinua Achebe, Wole Soyinka, and Ngugi Wa Thiong'o are such notable writers in African literature. During the post-colonialist period, writers such as Nadine Gordimer, Bessie Head, NoViolet Bulawayo and J.M. Coetzee concentrated on the development of African people who need civilization.

NoViolet Bulawayo is the young and energetic Zimbabwean writer. She is the author of the book, *We Need New Names*. She wrote *Snapshots* in 2009. She also wrote the short story *Hitting Budapest* in 2011. It is about a gang of street children in a Zimbabwean shantytown. *We Need New Names* is her notable work about the critical view to the social realities of her homeland. Because of the injustice and complexities of politics, Africa seems to be a backward place with dull natives who need civilization. Bulawayo portrays the political unrest in Zimbabwe which affected the lives of 300,000 African people. Their home has been bulldozed in the midst of a political upheaval. So, they were homeless. She represents the poor condition, unpleasant situation and uncivilized African society through the main character, Darling.

From the main character, Darling, Bulawayo depicts the complexities and problems of the people in the African society. So, they need civilization to find power within them to be civilized. The protagonist of the novel Darling talks about her own personal experiences and her longing to speak in English to pretend herself as civilized. She is a black female child from Zimbabwe in the early 2000s. She must move to a shanty town called Paradise following political unrest. She spends the first half of the book as a child in Paradise, playing games and stealing guavas with her friends, and in the second half of the book moves to America to live with her Aunt Fostalina.

Mugabe's paramilitary forces raze darling's family's home, and they, along with many others, establish a new village called Paradise. The name of the village could not be less apt as people live in shacks, there is governmental chaos, death, illness, and the threat of violence. The children are mischievous while dreaming of better lives in other places including America. Mother of Bones takes care of Darling for a majority of her childhood in Paradise, while her father works in South Africa and her mother sells things. Mother of Bones is a very strict and religious woman who makes Darling goes to church services on Fambeki and fasts to try to cure Father's sickness. Darling must take care of him. Aunt Fostalina is Darling's aunt who lived in Zimbabwe and moved to America when Darling was young. Darling has dreams of moving to America to live with her, which eventually come true. The author presents a child's-eye view of a world there is a talk of election and democracy. There is chaos and degradation in everyday reality. When Darling was ten years old, she played with her friends named, Bastard, Chipo, and Godknows. They enjoyed their childhood days to steel guavas. They did not
aware of the importance of education. They were not supposed to steal. But, they were hungry. This indicates the poor condition of the people in the southern Zimbabwe. Bulawayo concentrates on the reality of those children in Africa to claim the need for education, employment and civilization.

Bulawayo also describes about the important incident which portrays the poor condition of the African people who lived in the shanty village. Darling and her friends found a woman hanging from a tree. Her eyes and mouth were open wide and she wore a yellow dress and red shoes. Darling and Stina wanted to run away from there. But, Bastard threw a stone at her to show them that she died. So, there was nothing to fear for them. Bastard planned to the dead woman to steal her shoes. The children could sell the shoes and bought themselves some bread. The children rushed to do this and then ran away laughing. These experiences show the reality and the poverty which are faced by the shanty children in Paradise. The name of the place is Paradise, but it is presented in an ironic way to the readers to think about the bad condition prevailing in the shanty village. But, the poor children think that Paradise is their real Paradise to play freely to run here and there to enjoy their childhood days with their neighbourhood friends. On the other hand, Paradise remains of the biblical Paradise of Eden.

The author also discusses about the religion of Christianity through the characters of Darling, Mother of Bones, and Prophet Revelation Bitchington Mborro. Bitching Mborro stands for his own benefits to make the people to give him money. He tries to read the brief passages from the New Testament aloud. He tries to molesting a woman in front of the congregation under the guise of exorcising her demons. On the other hand, Darling criticizes about Western religion in Africa herself by colouring Jesus's eyes brown on a calendar owned by Mother of Bones. She questions about skin colour of Jesus which may be like her. She follows to faith in Jesus because of Mother Bones. This is also a kind of civilization to know about the moral values from biblical stories.

Darling moves to America with her Aunt Fostalina. She is more aware of the political sphere, and early on she witnesses the election of Barack Obama. Then, she thinks about her missing home, and playing games with her childhood friends due to political unrest to bulldoze her home in Zimbabwe. After moving to America, Darling one day thinks about her home before Paradise and her home in Paradise. When she is in America, she tries to wear two masks. They are to act as American to try to speak in English to others and as the real native African to speak native language to her Aunt Fostalina. The twentieth century problem is the problem of colour-line to be a negro and act like a white to imitate the white culture to pretend herself as civilized.

Bulawayo points out the term “Double Consciousness” to discuss about the nature of the African people. This term makes the readers to think of how they view themselves and how the world views them. So, the black people need identity to show their ability and power to the people in the county. But, the lack of education and unemployment make them to do such worst behaviour in their lives. The blacks need civilization to improve their status. They want standard lives to live peacefully in their own homeland. They need education for their children to make them civilized in future to be educated people.

In her debut novel, We Need New Names, Bulawayo explores about the importance of education and civilization through the narration of Darling. The lack of education leads the blacks to do immoral activities which is shown from the incidents like Bitchington Mborro attempts to molest a women in the church and his intention to make the black people give him money. The children’s stealing of guavas and shoes from the dead woman’s which make the readers to understand they steal it because they are hungry. They think that they can sell the shoes to get money to buy some bread. They are hungry. These incidents remain the readers about the lack of education and civilization. The people in Zimbabwe are very poor to lead an ordinary life. They do not have enough food to eat. Bulawayo wonderfully presents the real essence of the condition of the African people in her novel. She also portrays the injustice and complexities of politics. She claims that Africa as a backward place with dull natives who need civilization through the
important character, Darling.

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Sefi Atta is born in Lagos, Nigeria in 1964. She has established herself as one of the most engaging writers in the latest wave of Nigerian authors. She remains a committed writer across multiple genres. Atta has published three novels- *Everything Good Will Come* (2005), *Swallow* (2010), *A Bit of Difference* (2013) and a collection of short stories- *News from Home* (2010). She has written many plays also. Atta's works have gained several Literary Awards. The most prestigious awards are the Wole Soyinka Prize for literature in Africa in 2006 and the Noma Award for publication in Africa in 2009.

Atta is one of the latest in the great line of female Nigerian writers. She continues to carry the torch borne by Women writers like Flora Nwapa, Ifeoma Okoye and Buchi Emicheta who preceded her. The writings of Atta focus on the tackle issues of Nigerian culture and tradition. It also represents the role of treatment of women, neocolonial government structures, patriarchy and 21st century phenomena of Nigeria, which makes her works some of the most indelible offerings across contemporary African fiction.

Sefi Atta's *Everything Good Will Come*, is an unabashing, raw story that explores the life in Africa, after Biafra War through the eyes and ears of the main character, Enitan. Enitan dreams of being viewed as equal in society. She makes a space for herself in a time and place where patriarchal traditions are valued. Literature is a vital component of a community's culture. It plays a huge and formidable role in the way of life, of a particular group of people and that is exactly African Literature does, and it holds the fabric of society together. African Literature brings into the light, the daily life experiences of the people.

African Literature has been defined by several dominant threads and accompanying paradoxes. In both oral and written forms, it has a long history rooted in the continent's famous story-telling and performance traditions, and its classical civilization are as old as that of any other geographic religion of the world. Yet it is only in 20th century, especially its last-half that African Literature became an institutionalized subject of study and debate in the institutions of education and interpretation. Thus, African Literature has the sense of being simultaneously old, almost timeless in its themes and forms, which becomes the latest addition in global literary culture. Written and oral literature in Africa, are now associated with the continent's drive for freedom from foreign domination and the search for a common identity. African Literature seemed to reach its high point with the past two decades of decolonization, the 1950s and 1960s, when the majority of African countries became independent from their European colonizers. Literature celebrated the coming of the New African Nations and the assertion of a new culture and identity.

This novel, *Everything Good Will Come* by Sefi Atta is divided into four sections- 1971, 1975, 1985, 1995. Each section shows a progression and different stages of the grown pattern of Enitan from a pre-pubescent child until coming of age and how she becomes self conscious and assertive woman. Novel opens when Enitan Taiwo is twelve years old, who is so young, naïve, ignorant and inexperienced girl. She lives her life like a hostage in her own house. As her younger brother died at the age of three when she is five, her mother Arinola Taiwo becomes so lost and joined herself in Anglican Church. Arinola goes to church regularly and lost motherly connection with Enitan. She feels so lonely many times. Enitan companions are Bisi, her house girl and Baba, the gardener. Though she is not ambient with her mother, she is fond of her patriarchal father. Her father, Sunny Taiwo seems to be a supportive one by advising her to
pursue Law degree in future.

Soon she befriends Sheri Bakare, a neighborhood sassy young girl with rebellious nature of Enitan's age. Through Sheri, Enitan learns many things about the outside world, independent living, social gatherings and knowledge about sexual intercourse. Most of the things would later change Enitan's perspective on things, due to her friend. Sheri lives in total freedom with her grandmother, away from her parents. She is half Muslim and half English, as her father is a Muslim and mother is from England, who is no more now. So, Sheri sleeps and wakes when she likes. She takes decision on her own, unlike Enitan who is always conditioned by her mother and father. Sheri wishes to become an actress in future while Enitan insists her father's vision. The following conversation between them, reveal how children perceive things that would later shape their lives:

“I want to be something like….the president”

“Eh? Women are not president”. (p.33)

These lines show Enitan's strong aspiration to shine in the world of suppression, even at her young age. Sheri is the embodiment of Enitan's unvoiced yearning that is the desire to be a girl of unencumbered by her mother. She represents everything that is absent in Enitan. Sheri's appearance on this occasion coincides with, when Enitan's mother is away at a church vigil while her father works late. Through this, Atta indicts parents for failing in their duties. But Enitan often meets Sheri without the knowledge of her mother. Their friendship bond becomes so strong. Once Sheri makes her to come out of her house to a picnic, there Sheri is being violently raped by three boys. From then onwards, Enitan loses the regards for her friend and also considers every masculine being is evil and violent.

Shortly, Enitan and Sheri are forced to separate. Enitan goes to England for college studies. There she learns many things about Nigerian Women. She says, “I heard about in Towns in Western Nigeria, where every family had twins because the women ate a lot of yams and other towns in Northern Nigeria, where every other family had a crippled child because women married their first cousins. None of the women seemed real” (p. 48). This also gives an ideology to Enitan on what she will face in her later life.

Back in Nigeria Enitan is equipped with the knowledge which education offered her, she is ready to make choices and accept the consequences which come with them. After Sheri's exit, Mike enters in Enitan's life. Mike Obi is an artist whose main work is the artistic representation of selected Nigerian God's in sculpture. From him, Enitan cognizes many things about her religion, and its deities. She has a powerful relationship with Mike, until she realizes that he has been cheating on her. Years later, Enitan finds Sheri being a mistress to Hassan, a brigadier general. When Enitan asks her if Hassan is treating well, she quickly replies, “Which one of our men really treats women well?” (p. 103). Due to the potent of Enitan, she advises her friend to become self-assertive and also says that she doesn't need him. He is keeping her only for her youth and beauty, that too as a house-girl. Hearing this Sheri becomes aware of her lack of individualism; a woman should receive after her marriage life.

Slowly, Enitan recognizes that she has to pitch tents with her mother and not her father anymore. From her childhood she sees Arinola, as a person of no love towards her. But now, Enitan learns from her mother that she's been acted wickedly, all because of her father. After Enitan's younger brother's death, Arinola suffered a lot because of Sunny Taiwo's family. They talked ill of her that she couldn't be able to bear a male child for their family. Enitan breaks the reverence that she pours on her father when she comes to know about Sunny's another family, which he is hiding for years. On the account of knowing this, Arinola changed her focus on God and always left for church during her daughter's child. She considered as an escape mechanism from the harsh reality of life. She advises Enitan that: “Never make scarifies for a man. By the time you say 'Look what I've done for you', it's too late. They never remember” (p. 173). Enitan now understands her mother's position and what she is trying to say to her.

Enitan gradually becomes closer with a man named Niyi Franco, who is separated from his child
and was taken away by his ex-wife when they moved to Britain. The relationship between Enitan and Niyi goes in a smooth way for some time, soon they get married. At first, she feels comfort and safety in Niyi's arms. Like her father, Niyi supports her initially in her career. He seems to be a loving husband who protects his wife. In marriage, she begins to understand things clearly and differently too. She starts to notice the predicaments of women, who are enlightened and imbued with a revolutionary spirit. Things starts to alter when Enitan gets pregnant, because of the character change over in Niyi. He acts as a typical African man who is governed by ego rather than reason. It is not only his fault; he's been brought up with that motive. His grandfather, father, and four elder bothers are all Lawyers. The women of their family are stay at home mothers; they do the household chores and attend the family needs alone.

When Sunny Taiwo gets arrested, Enitan willingly participate in activism for the poor peasants of Africa. She starts to involve in protesting for her father's sake, as she does have some affection towards him which makes to fight also. Yet, Niyi doesn't show his concern for this, not even willing to support or speak out for it. Moreover Arinola advises her that “Not for a man who …..showed me nothing but wickedness” (p. 219). All these, doesn't discourage Enitan to fight for the walfarement of people. Niyi's interest also starts to reduce on her motive of activism. He is holding her back from what truly matters to her and he says she is not the kind of woman he wants: “You are not a domesticated woman. You just don't have that….that loving quality” (p. 214). Though he loves her, he doesn't want her to speak out publically; he simply wishes his wife should be submissive under him in home. This makes Enitan to take the decision of separation from him. She can't bear to live with him anymore and so she leaves him.

It is at this time, Enitan meets Grace Ameh, a journalist and human right activist. Joining hands with her, Enitan works harder. Grace encourages her, not to mind about what the society is saying and just fight till they achieve their goal. Because the society will always silence woman telling them to keep quiet and do nothing but look after the house. By making the woman silence the society of patriarchal domination, goes nowhere. Grace recommends that woman must speak out against subjugation, oppression and injustice in their society. Enitan becomes fearless as Grace encourages her to raise her voice: “Yes, yes, but you have a voice, which is what I always try to tell people. Use your voice to bring about change” (p. 253). She and Grace get arrested once and taken to prison for a night. In the detention cell, Enitan meets many women and their poor condition of life. After release, Enitan fights strongly for her father's release. She doesn't get shattered when she loses her mother, Arinola to death. Sunny gets released. Joining hands with Human Rights group, Enitan becomes a campaigner not only for the prisoners in detention cell, but for woman and welfare for the nation too.

As *Everything Good Will Come* is a debut novel of Sefi Atta, it has the power of an experienced writer. The protagonist Enitan is a strong female lead in the novel that fights the traditional male dominated culture that she lives in. She is a new Nigerian woman who is educated and fights for the rights and a good life for women. Likewise Sheri is a strong and supportive character in the novel. After getting the advice of Enitan, Sheri pursues her career in catering business and reinforced her character. On the whole, Enitan enacts as the mouthpiece of the author Sefi Atta.

Buchi Emicheta, the author of *The Joys of Motherhood* says that, “*Everything Good Will Come* is like listening to an old friend recounting and bringing up to date and to life happenings in our beloved city of Lagos”. From this, it is clear that the woman of Nigeria endured many struggles to level up their head in the society, not only for their rights and freedom but also for the well-being of the nation. Chimamanda Ngozi Adichie reviews that, “there is wit, intelligence and a delicious irrelevance in this book. But it is Sefi Atta's courage in choosing to look at her fictional world through fiercely feminist lenses that I most admired”.

This novel rightly points out the African's best attitude for the sustainable development through the line, “Look within for our own solutions”. Starting the life from an ignorant to an assertive, Enitan proves
herself to be an embodiment of a truly Nigerian feminist and activist.

Reference:
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POST- INDEPENDENCE DISILLUSIONMENT-AFTER COLONIAL PERIOD

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**Introduction**

African people are physically and mentally strong people so, American people make them to do hard work then become slaves to Americans and lost their identity. African people are considered as animals. They do not think, Africans are also human beings have heart and feelings. But they torture them physically and mentally. Women are harassed by men they are cruelly attacked by Americans. After many struggles and under gone thousands of pains from whites they get their life back. The play _A Raisin in the Sun_ is written by Lorraine Hansberry, has many important characters. In these play even though they are living in the post-colonial period they are suppressed by white people. If they are ready to face the white people, their society people do not allow them to be strong and courage, they try to change their mind set in the story. They want to prove themselves in the society. They also have a dream like other people and want to change their life style as their wish. Their motto is to live their life with full freedom and show their identity.

**Research Question**

1) What is independence?
2) Africans get independence. But why they don't growth in independence?
3) Why American people far away from African people?
4) Why American people dominated African people?
5) If Africans live happily?

**Discussion**

The play _A Raisin in the sun_ is written by Lorraine Hansberry. The story is based on African culture and tradition. Lena Younger (Mama) is the head of the family and one of the main character in this play. She is going receive an insurance check for thousand dollars. This money comes from the deceased Mr. Younger's life insurance check for thousand dollars. So, she wants to buy a new house for her family. Walter Lee Younger is the son of Lena. He is a driver and he wants to start a new business in order to change his family lifestyle. The family lives in small apartment with Walter's mother and sister in the south side of Chicago. Hansberry describes Walter as a lean, intense man with nervous movement and erratic speaking patterns. Ruth Younger is the wife of Walter. She accepts everything in her life. She always hears her husband's words. Ruth is exceptionally pretty, but is aging before her time because of her impoverished surroundings. Her responsibility of keeping the household running, in addition to working as a domestic servant. Beneatha is the sister of Walter. She wants to study medicine. She invade Younger household with her modern ideas and philosophies on race, class and religion. Travis is the son of Walter and Ruth. The entire family dream is depending on the money. Walter didn't get any support from his family to start a new business and he believes that the investment will solve the family's family financial problem forever. He insists Ruth to abort their new child in her womb. Even though she wants this new child as a woman she is dominated by her husband. Ruth agrees with Mama, however, and hopes that she and Walter can provide more space and opportunity for their son, Travis. Beneatha wants to use the money for her medical school tuition. Mama buys a new house, everyone in her family happy except Walter. He does speak any one in his family and shows his anger and make them to support him. At last as a mother she gives six thousand
dollars for his business it made him happy. Their neighbors come and tell about the particular area which is surrounded by white people house but Younger's family didn't consider anything. White man from Clybone Park comes to their house and warn them they want to give more amount for them but they didn't allow them to enter into their area. Younger's family didn't lose their identity they are proud of being African and their society they want prove themselves in the society. Bobo is the friend of Walter and informs that his money steals by Bobby Harris. So his whole family is in deep grief, they lack of interest to speak with one another in the family. Joseph is the Nigerian boy who is the friend of Beneatha and he tells everything to her and their identity, he comes to their house and give advice to them because Walter wants to sign the paper which supports the idea of white people but no one in his family do not want to sign the paper after the big conversation of Joseph Asagai, Walter does not sign the paper.

Independence is a word which explains everything in a single word. A person who wants to lead his life on his own way and follow his style which is not affect others is an independence of everyone in the society. If his independence is affect others, they arise question against him. He must be affected by others so, he has to follow certain limits in the society otherwise, no one ask any question to him. Beneatha leads her life own her own way and follow her own style, as a graduate girl she wants her identity and give more important to their culture and tradition. She does a haircut according to their tradition no one in her family disturb in her ways it is not affect others. So her independence is important in her life. After so many struggles Africans get their independence but still they are dominated by American people in the play. But in the play Younger's family independence is affected by American people. It is their freedom to buy a house anywhere in their country, no one stop them. In Clyborne Park they buy a new house but their house is surrounded by American people. So they insist Younger's family to don't enter their area and they ready to give more amount for their house. Africans lead their life which is far away from Americans. They lead their life in their area peacefully. They do not want to mingle and disturb Americans. If they go to Americans area they treated like creature they do not think they are also human being, they are wonder to see Africans, and they don't give any respect even children also. If American comes to their area they are considered as superior and they give more respect to them so they start dominating Africans. They lead their life happily in their surrounding and their society if they come out of from it, they face many problems and dominated by others.

Post-Independence disillusionment - after colonial period

Lorraine Hansberry is the African American writer, who portrays the struggle of African people. This play is based on racial prejudice, the tension between Africans and Americans society. American people are settlers of America and black people were brought into the country as slave. The white never want to live along with Africans, they consider Colored people as untouchables. The racial prejudice is purposefully spread by one section of the White people. They are called racist or fundamentalists. They want to retain their identity and want to divide the society. Such people are against integration. Violence is the weapon by which they threaten the colored people. This play portrays the sufferings of colored people.

The characterization of Karl Linder is a sarcastic commentary on white northern racism at the personal level. He appears innocent, "quiet-looking," "middle aged," and "a gentle man". He explains to the Youngers that "most of the trouble happens because people just don't sit down and talk to each other". He is calm, patient, and "almost sadly" warns the Youngers that they will be in physical danger if they move into Clybourne Park. However, by desiring to keep the Youngers from Clybourne Park, he is suggesting to them, as Mama says, "they aren't fit to walk the earth". Like Bob Danning, Karl Lindner says, "I want you to believe me when I tell you that race prejudice simply doesn't enter into it". At the end of the play, when Walter proudly kicks him out of the house, Karl's true character is as weak and narrow as that of the whites who openly support protector separation. The Younger family ignores his indirect pressures and concentrates on Walter, the unexpected hero. Karl's last line is a lame, "I sure hope you people know what
you're getting into”. She is worried about her personal existence from killing and hate crime. It seems as though her children have lost sight of the benefits of the new society. They simply see the problems they face as immense, showing the relativity of the plight of society.

Racism in the United States has been a major issue since the colonial era and the slave era. Heavy burden of bias in the country have fallen upon Africans. Major culturally arranged institutions included slavery, Native American reservations, isolation, residential schools, and internment camps. Group classification has occurred in employment, housing, education and government. Formal discrimination is largely banned in the mid-20th century, and it comes to be supposed as informally unacceptable and morally offensive as well, yet racial politics remain a major miracle. Racist attitudes, or prejudices, are held by an extensive portion of the US population. Discrimination against African Americans, Latin Americans, and Muslims is widely acknowledged. Members of every major American ethnic minority have perceived racism in their dealings with other minority groups.

**Summation**

*A raisin in the sun* is not about the cruel realities of racial segregation. It's about the connection we humans make between ourselves and our homes, about money both are golden keys, about manhood, about feminists and who gets to say what these qualities are; about education and possibilities. The younger struggle to attain these dreams throughout the play, and much of their happiness and depression I directly related to their attainment of, or failure to attain, these dreams. By the end of the play, they learn that the dream of a house is the most important dream because it unities the family.

**References**


Sofia c Jose www. Thedawnjournal.com
The play is set in the village 'Ilujinle', Nigeria. The main characters of the play are Sidi, Baroka, and Lakunle. The author explains the Yoruba culture by introducing these characters. The play begins with the conversation between Lakunle and Sidi. There is a bush school where the students are chanting arithmetic. Sidi, who is a beautiful woman, carries a pail of water on her head. Lakunle is a school teacher in this village. He wants to turn this uncivilized village into modern one. He dresses like a western man. He falls in love with Sidi at the very first sight. When he empresses this wish to her, the stubborn girl doesn't accept his proposal. According to Yoruba culture, man should pay bride price in order to marry a woman. But, the modern man Lakunle is not ready to pay the bride price to marry Sidi as he is against the traditions of the village. Baroka, the bale of the village, is sixty two years old. He is extremely concerned about preserving the village tradition. He doesn't allow modernity into his village that is clearly shown when he rejects laying the rail track through the village. For him, if the surveyor laid the railway, the transport and trade will increases that may make people forget their old way of living. The conflict between Lakunle and Baroka to marry Sidi comes to an end when Sidi loses her virginity to Baroka and she decides to marry him.

The conflict between tradition and modernity:

The conflict between Baroka and Lakunle pit the traditional Yoruba culture. In the beginning of the play, Lakunle advises Sidi to cover her bare shoulders as this is one of the customs of her village. In fact, Lakunle doesn't despise the customs of the village, but he despises the villagers' ignorance. He likes to treat Sidi as an equal. As a teacher, he wants to teach her and bring her fully into the modern era. But, Sidi feels comfortable only with her village customs. Sidi will become ready to marry Lakunle if he pays the bride price. But, Lakunle is not ready to pay bride price. In between, a strange photographer enters into the village and uses Sidi as a model for his magazine. Sidi becomes popular acting as a model to his magazine. Baroka prevents the Whiteman's idea of building the rail route by bribing him. But, the willingness of Baroka to participate in the party arranged to invite the photographer shows some similarities between him and modern man Lakunle. But, he fears to allow the modernity to his village that might bring the changes in the tradition.

Baroka and Sidi, the strong holders of traditionalism:

Both Baroka and Sidi preserve their village culture. When Sidi becomes familiar to all after her photos are published in the magazine, Baroka happens to see her beauty in the magazine and plans to marry her. Baroka already has many wives. In Yoruba culture, a person who has many wives will be considered as the head of the village. Speaking about his routine life, He participates in wrestling usually. To show his physical strength to the villagers, he deliberately appoints wrestlers to fight with him. When he sends his first wife Sadiku to convey his marriage proposal to Sidi, it is rejected by Sidi as Sidi finds him old. But, Sidi blends herself to marry Baroka after she is raped by him. It clearly shows that Sidi is not ready to overcome the barriers of the village. It is justified that both Baroka and Sidi are in need of modernity. But, they act conventional in order to preserve the tradition of the village, Ilujinle.

Reference:
AFRICAN CULTURE AND IDENTITY ISSUES

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Introduction

The culture of Africa is varied and manifold consisting of a mixture of countries with various tribes that each have their own unique characteristic from the continent of Africa. African culture is expressed in its arts and crafts folklore and religion clothing cuisine music and languages. Africa has influenced and been influenced by other continents. The continent of Africa speaks hundreds of languages and if dialects spoken by various ethnic groups. African literature the body of traditional oral and written literatures in Afro- Asiatic and African languages together with works written by Africans in European languages. After World war II as Africans began demanding their independence more Africans writers were published such writers as in western Africa WHOLE SOYINKA, CHINUA ACHEBE, OUSMANE SEMBENE, KOI AWOONEROKOT PBIEK

Chinua Achebe (1930-2013), an Igbo writer in English, is one of the Africa's most acclaimed authors and the pioneers in the portrayal of African life from the African perspectives. His writings introduced readers throughout the world to the creative use of language and form, as well as to factual inside accounts of modern African life and history. Not only through his literary contributions but also through his championing of bold objectives for Nigeria and Africa, Achebe has helped to reshape the perception of African history, culture, and place in the world affairs through his novels. We come across the theme of complexities of the Igbo society before and after the arrival of the Europeans from his literary work. To support this theme, he includes detailed descriptions of the justice codes and the trial process, the social and family rituals, the marriage customs, food production and preparation processes, the process of shared leadership for the community, religious beliefs and practices, and the opportunities for virtually every man to climb the clan's ladder of success through his own efforts. Achebe's theme of Igbo cultural complexity is the theme of the clash of cultures which poses the identity issues of cultural diversity.

He grew up amid the Igbo cultural practices of his people and the influence of Christianity and the church. He began to write while a student at University College, Ibadan, fuelled by a passion for a literature as well as a sense of dissatisfaction with the ways in which African locations were often represented in the existing literature in English. His novels Things Fall Apart (1958) No Longer at Ease (1960), Arrow of God (1964), A Man of the People (1966) and Anthills of the Savannah explore the colonialist prejudices concerning African civilization. They also depict the Igbo people at a period of transition, culminating by the arrival of British missionaries at the turn of the twentieth century. He casts a critical eye over Post-Independence Nigeria through the latter two novels. He has reflected the life of Igbo people with all its pains, pleasures, and puzzles. While describing the real picture of African people, he accepts the fact that if Africa has to progress, it will have to overcome many hurdles to be known as the nation of integrated people and the source of cultural treasure.

Issues of Identity and Culture in Things fall apart

In the chapter THINGS FALL APART analyses the issues of identity and culture in relation to conflicts between the Igbos people and missionaries pertaining to a great transition in Nigeria after colonialism. It intended to make the rest of the world to know about Africa's rich culture and heritage. The novel puts across in convincing and authentic fictional terms that the Africans societies had a great culture
of their own. The issues of identity and culture are successfully portrayed to upload the systematic process of destruction wrought upon the Igbo identity by the colonial power and alien culture of them.

It is an evident from the close exploration of the issues of identity and culture in Things fall Apart (1958) that the identity can be invented because it is not fixed, but fluid, as well as the culture of any society, has its own changing social patterns and it changes as per the changing need and conditions. If any society or person does not accept the changes, the issues of identity and culture cause the disintegration, disruption and pacification.

**Issues of Identity and Culture in No Longer at Ease**

No Longer at Ease (1960) is a blend of the African culture and the influence of western ideology. This chapter explores the decline of the social values in Nigeria at the threshold of the Independence. The issues of identity of the Nigerian Igbo people are visible throughout the novel. People of Umuofia tried to keep themselves united with the changing scenario by the formation of Umuofia Progressive Union in Lagos. It monitored the values of the Igbo tradition, but to some extent the failure of them due to the crisis in ideology and the issues of culture sacked their goals with some unwanted creed in the social malaise.

The chapter throws light on the clash between traditional culture and Christianity that made the people alienated from their society. The traditional caste system made the fertile ground for getting people separated from each other in the modern Lagos. Obi's materialistic approach to fulfil the needs traps him into bribery. He loses his kinship, relations with society, and dislocated from culture. He becomes no longer at ease after his disconnection with the Nigerian village. The complexity in the religious codes, ethical values and hybridity in culture is focused on the issues of identity and culture. It is evident from the novel that the issues of identity and culture are visionary among the Nigerian people.

**Issues of Identity and Culture in Arrow of God**

The chapter charts the issues of Nigerian Igbo identity and culture in Arrow of God (1964). The internal tribal conflicts make the fertile ground for the disintegration of the tribe. The political and religious powers mirror the discourse of their ethnicity. Ezeulu, the central character of the novel tries to hold the community unified by his thoughtful decisions, but the social aggression is seen to challenge the traditional religious ethos. It is evident from the novel that the change in the cultural patterns sows the seed in the minds of the people by the power relations. The missionaries succeed to fall them apart by the influence of the religion, trade, education and justice. Ezeulu simply becomes an 'arrow' or the 'tool' of the religious power of the Igbo people for nothingness at the end when the natives were divided into twogroups. One of them, the followers of the missionaries and the second becomes passive due to the 'pride' of Ezeulu, who deliberately delays the New Yam Festival to prove himself as the most powerful man in the clan. The missionaries divide them on the ground of the conflicts between Ezeulu and Nwaka regarding the war of Umuro with Okperi.

The chapter mirrors the issues of African Igbo society. The issues of their individual and social identity subsist in various dimensions of conflict: religious, patriarchal and cultural, as well as traditional. In each of these dimensions revolve around issues of identity and culture. The Igbo people express themselves in spiritual communal ethos by which the individual and social identity are found deeply rooted in a spiritual sense of the kinship that do not keep them vibrant with the changing pace after arrival of the missionaries. The chapter points out the issues of Igbo cultural patterns as they consider the changes are meant for to fall them apart from their values. The transmission of the cultural patterns due to imperialism is pointed out as the disruption of their identity.

**Conclusion**

The affirmation of one's identity, individual, group or national expectedly, includes an
establishment of value for, recognition and acceptance of it. The affirmation or rejection of the cultural values effects on the sense of self both at personal and social levels in relation with the identity. On this ground, the issues of identity and culture need to be supported with a great deal of harmonious co-existence in the rapid age of globalization to keep the social norms vibrant with the changing pace. Achebe gives this message through his novels to explore continuities with the past that can coexist with modern society. That is highlighted in the present research study. In the final part of the chapter major findings of the undertaken research have been focused along with the further avenues for the research from Chinua Achebe's literary work.
No one who has seen a baby sinking back satiated from the breast and falling asleep with flushed cheeks and a blissful smile can escape the reflection that this picture persists as a prototype of the expression of sexual satisfaction in later life.

Sigmund Freud

The ethos of South Africa offers a universal background through which the tilting power scales would be weighed accordingly. *Disgrace* was published in 1994 and then ANC government had in fact gone to the extent of banning it accusing the book of portraying South Africa in a bad light. The power structure has always been highly polarised. The South African political conundrum offers the scope for critics to mutilate the existing hierarchy and deliberate a meaningful structure behind it. The South African politics is a hybrid one, consisting natives and settlers from all over the world.

J.M. Coetzee is a South African “white” writer and the word white has to be stressed even though South Africa is trying to limp back to normality it is a painful realisation for both the whites and the blacks that wounds might have healed yet the scars remain and even a small skirmish may lead to a fatal civil war. The erstwhile oppressor whites have their roles reversed and the once dominant ruling class has to accept the fact that they no longer hold the ace and it would be deadly if they try to assert themselves. *Disgrace* revolves around a white professor, David Lurie who is not able to control his libido and seeks to satisfy his carnal desire by visiting a prostitute named Soraya every Thursday.

For a man of fifty two he has achieved peace with himself and he did not try to suppress his physical libido. David Lurie exhibiting his physical vigour does not adhere to the ethical practices laid out by the society, yet based on Freudian concept it would not amount to sin for it is an accepted theory that sex propels human race forward. David Lurie believes that one need not repress one's physical desire for it is natural to satiate one's physical need. Freud throughout his writings has maintained that sex and power are the driving forces which operate in a man's psyche. David Lurie goes to the extent of thrusting a physical relationship with his student Melanie Isaacs and he abuses her repeatedly by misusing his power of authority as a professor. The University tribunal asks Lurie to offer an apology and resume his services but David refuses to apologise and insists that he need not regret for his physical desire which in no way harms the other.

David's refusal to lament draws criticism, leading to his dismissal from the University for his violation against his student. David's daughter Lucy lives in the dangerous edge by choosing to live in the Black populous rural landscape. David warns Lucy of the consequence of a white girl settling in black neighbourhood. Lucy gets raped by her black neighbour Petrus. Though the identity of the attackers is not known, it is obvious that the incident would not have happened without Petrus's patronage. Lucy's rape demonstrates that woman as an identity is defined by sexuality and her body is to be exploited and plundered. Lucy made a deliberate choice to settle herself in the black neighbourhood and wanted to transcend her identity constructs and lead a life in sync with the nature but Lucy has to be tamed. Though blacks have suffered a lot during the white's rule, the black's rule have not changed the discourse of the conflict ridden nation. The then ANC government thought that the book *Disgrace* should be banned for it stoked racial tension. Lucy was not raped for flesh rather she was raped for her ownership of a land in the
black neighbourhood which infuriated the blacks who felt that Lucy does not deserve to own a land in the
black neighbourhood. The blacks are giving back the same medicine which they received under their white
masters in the erstwhile decades. Freud in his *Studies on Hysteria* comments, “all powerful affects restrict
association the train of ideas, people become senseless with anger or fright” (4). Sex is used as instrument
to subdue Lucy and the will to power gets exercised through sex.

*Disgrace* resonates with the unhealed racial tension simmering in the fragmented South African
political narrative. The South African politics is egging for a change and the rapprochement with the whites
seems to be farfetched. The South African conundrum is reflective of the politics worldwide. *Disgrace*
percolates through the chilling reality that transcendence has not yielded any fruitful results among human
brethren and much is left to be desired in equating humanity. Lucy represents the quintessence of humanity
in trying to control his libido. The urge for sex is a natural instinct in every human being and sublimating it
has remained as an eternal struggle for the human beings to cope up with. This sublimation of desire is
coincided as a repression in freudian terminology and this repression of our actions gets sublimated in our
dream. Marcuse in his *Eros and Civilisation: A Philosophical Inquiry into Freud* observes:

> Freud's metapsychology is an ever renewed attempt to uncover and to question the terrible
necessity of the inner connection between civilisation and barbarism, progress and
suffering, freedom and unhappiness - a connection which reveals itself ultimately as that
between Eros and Thanatos. (122)

Lurie is condemned by the society for his inability to act his age and give up his self. At the end of
the novel, we witness Lurie gearing up to give up his physical desire and play the role of a grandfather.
Though Lurie's physical urge is insatiable, yet he confirms his self with the designs of the society and
refuses to yield to his physical desire. Though the novel ends on a positive note it is still not very clear
whether Lurie would be able to transform himself out of his physical need. The rape of Lucy is an external
symbol of power thrusting itself on the hapless. This episode of blacks, raping the white girl Lucy, sent
shivers among the South African polity and many felt that revisiting the old wound would only aggrivate
the situation and they painted Coetzee as the villain of the South African narrative and pictured him as the
representative of white hegemony. Coetzee was even branded as the enemy of the nation. It is obvious that
Blacks have been liberated to a great extent and they have attained freedom from the clutches of slavery.
Blacks have decided to reclaim their lost rights and centuries of indiscrimination and suppression has
propelled them to fight back. Freud in his *The psychopathology of everyday life* comments:

> The instinct of revenge which is so powerful in the natural man and is disguised rather than
repressed by civiisation is nothing whatever but the excitation of a reflex that has not been
relaxed. To defend oneself against injury in a fight and in doing so to injure one's opponent
is the adequate and preformed physical reflex. (186)

The blacks with their overzealousness have stepped in to the shoes their erstwhile colonial masters
and history repeats itself in blacks subjugating the whites. The Blacks have utilised their freedom yet
rapprochement with whites remain a distant dream. Even in the pockets of America, a small flare up
between blacks and whites results in a racial carnage and it resonates throughout the nation. Lucy
represents the “oppressed” a white girl trying to survive in Black neighbourhood and doubly subjugated
because of her femininity. Freud's psychological analogy remains very much alive today and South African
Literature offers a foil of multitudes to experiment and explore the Freudian canon.

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IMPERIALIST EMIGRATORS AND OPPRESSED NATIVES: A STUDY OF WOMEN CHARACTERS IN NGUGI WA THIONG'O’S A GRAIN OF WHEAT

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African women have often been subjected to oppression, and their contribution to the development of Africa has been wiped away from history. The omission of women from the social and political happenings of the society made them fight for their opportunities and their substantial space for themselves in the community. The Kenyan society, just like the other African communities was under the dominance of patriarchy. Women were not allowed to make important decisions in their personal life as well as for their family and society. The male supremacy and female subordination was the general setup of any community, before the process of decolonisation.

In *A Grain of Wheat*, Ngugi portrays the hidden side of the heroic women who sacrificed their families and lives by their choice of participating in the freedom struggle. The Mau Mau rebellion in Africa gave birth to the participation of women in the struggle as men. The Gikuyus escaped to the forests and made arrangements to bring down the British rule as well as the African imperialists in Kenya. The women participated voluntarily in the activity, and around five per cent of the Kenyan women left their homes and fled to the forest. This involvement was seen as a major triumph for women since they were under the clutches of the male leader of their household. The women who stayed back in the villages discreetly supported the men and women fighters with weapons and food supplies. Women represented the significant link between the forest fighters and the passive wing in the reserves.

Ngugi portrayed Wambui as the model of resistance in the novel since she carried top secrets from the villages to the forests and vice-versa. The fearless woman carried a pistol “tied to her thighs near the groin” (Thiong'o 19) and effortlessly defended herself from the officials who shamelessly scanned her body parts. The invisible war led by women added more strength to the Mau Mau rebellion which was left unnoticed in the history of decolonisation in Africa. The inner-force of African women helped to gain independence which led to the Uhuru celebrations. The Gikuyu men and women toiled hard to work against the British to save their mother 'Kenya'.

During the liberation struggle, women were left aside by their husbands since they played an active role in the forests. Women had to provide financial assistance to their family, and they took the role of the breadwinner, and it liberated them to an extent. They were exploited as well as made to toil hard in the farms: “their frail backs arched double with water-barrels, in time to prepare tea or porridge for their husbands and children.” (Thiong'o 2). Gikonyo's mother, Wangari is a self-made liberated woman. She had strongly braved and stood for herself and her son, Gikonyo when her husband abandoned her. Even in her delicate position, Wangari sent her son to school who later became a famous carpenter in Thabai. Gikonyo's wife Mumbi long awaited his return from the detention camp, and he arrived six years later to the village of Thabai. As soon as she knew about the arrival of her husband from Karanja, she let him seduce her. On his return from exile, Gikonyo found it hard to know that Mumbi bore Karanja's child. Women were in a helpless state since they did not know whether their husbands will return from the forests and the detention camps.

The novel also represents women as exploited beings during the Mau Mau rebellion. The district officer Robson burned the huts in Thabai to show his protest against the men and the women who faithfully
helped the fighters in the forests. The home guards treated Wambuku, a pregnant woman in a cruel manner and dumped her into the trench. Wambui encouraged the men to conduct a worker's strike at a shoe factory near Thabai. This particular strike aimed to paralyse the functioning of the British government and warned them that their time has come to leave the village of Thabai. Through the organisation of this meeting, Wambui showed that women no longer remain passive at homes and they too like men have an equal right to protest against British rule.

Ngugi has also portrayed the quiet side of the British women in the novel. The district officer John Thompson's wife Margery Thompson mirrored the passive suffering of British women in colonies. She longed for care and attention from her husband who was more focussed on the Uhuru celebration. His inattentiveness urged Margery to develop a relationship with Dr Henry Van Dyke. She surrendered herself to Van Dyke as revenge towards her husband. John Thompson was focussed in his work against the Kenyan fighters and was sorrowful that they were about to leave the land of Kenya. Eventually, he would lose control over the African people and no longer be an imperialist ruler. The British officials savoured the ill-treatment of the Kenyan men and women. The fall of the Empire hit them hard during this period of decolonisation.

Mrs Margery Thompson felt trapped inside her home all day with the company of her shamba-boy or house boy. The district officer John Thompson wrote a letter to her and asked Karanja to deliver it. She was attracted to Karanja even though she had seen him many times. Loneliness was the massive threat in her life which led her to unavoidable attractions and desires. Her husband felt the silent pain of the loss of authority and had a constant fear about the upcoming Independence day. For Margery, the African heat provided her with the warmth, and she was intimately bound with her house: “No other place had given her such a sense of release, of freedom, of power” (Thiong'o 49). The time of departure from Githima drew Margery close to her husband, and she already felt that it belonged to the past. Whereas, John Thompson was still sure that the imperialists could not be beaten: “Africa cannot, cannot do without Europe” (Thiong'o 161).

The other British woman in the novel, Dr Lynd faced a difficult time since her houseboy murdered her dog in front of her with the help of other Kenyan men. This incident made her to hate Africans and she was afraid of the ongoing Mau Mau rebellion and its aftermath: “She had never been able to outlive the heavy smell, the malicious mad eyes of those men” (Thiong'o 45). Mumbi and Margery are similar since they both craved for the presence of Gikonyo and John Thompson in their lives, respectively. In the case of Mumbi, the imprisonment of Gikonyo led her to seek attention from Karanja. The meteorologist Van Dyke eased the loneliness of Margery since she wanted someone to give her company and make her feel secured.

The British savoured the African climate and exploited the people and resources to the maximum. There is nothing called as the British women feminist history produced in the centuries, where the British had the upper hand. The emigration of women to the colonies only provided them with an exit route from their routine home life in Britain. The phrase ‘White-Man’s Burden’ is often seen as the British rescuing the savages and uncouth people whereas the British women carried a huge burden from the colonies to Britain. The splendid life in the colonies with a vast number of servants eased their day-to-day life. The British viewed the colonisation as a retreat from gloomy England.

The female gender played a crucial and integral role in the expansion and the maintenance of the British Empire. The increasing number of women emigrants in the colonies was due to their right as missionaries, nurses and teachers. The British women were considered as an asset, and they served as a domestic guardian of the British race. With the help of women, they were also able to pass their morals and principles in the settler colonies. The British women always had a fear of being safe in the territories since the colonial situation varied from place to place, and from one continent to another. The threat imposed by the colonised on the white women made them feel threatened. Even though they were the imperialists, this
fear made them as subordinates. The White Women's Protection Act was passed in several colonised countries to protect them from sexual assaults. The colonised showed their protest towards British rule by preying on the white women.

The pre-colonial Africa saw the impact of European colonialism to either reverse or diminish the place of women in the society. In the West African cultures, women were given roles as chiefs and also served as traditional leaders under colonialism. The problems faced by women since independence were a continuation of the policies and forces established during the colonial era. The British women, as well as the African women, had their own way of sufferings during the period of colonisation. The decolonisation gave freedom to the African women concerning low wages and slavery. This article spotlighted the similarities as well as the delicate position of both the British and African women. Even though the Mau Mau rebellion has the upper hand in the novel, Ngugi has drawn a line of parallel underneath to bring out the passive suffering as well as the significant role played by women during colonisation and decolonisation.

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WOMEN IN CHINUA ACHEBE'S NOVEL “THINGS FALL APART”

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“Things Fall Apart” (1958) is a novel, depicting the life of Okonkwo along with the tradition and culture of a communal Igbo society in Nigeria, Africa at the time of the community's encountering with outside white power. The story is set in the 1890s, when missionaries and colonial government made its intrusion into Igbo society. The main character, Okonkwo, is an ambitious and powerful leader of the community, who places the high importance of physical strength and courage. As the strong and powerful man in a clan, Okonkwo's life is good; he is a hard worker, his compound is large, he has no troubles with his three wives, his garden grows yams, and he is respected by his fellow villagers. However, one day there is an incident in which Okonkwo accidentally kills a clansman, so that he is banished from the village for seven years. During the seven years of exile, he thinks that he can be back and gains his power and pride in his village, Umuofa. But his downfall is triggered by his blindness to changes happened to the circumstances; the missionary church, which brings with it the new authority of the British District Commissioner. In this process, Okonkwo is destroyed, because his unwillingness to change set him apart from the community and he is fighting alone against colonialism. He ends his life tragically.

One of the most interesting aspects of Achebe's novel is its cultural richness of Ibo community in Nigeria, Africa, presented in simple English language but full of beautiful expression. The author, Chinua Achebe, has his own way of writing. It seems that he wants to show that his culture is noble and dignified, of which he counters many white people's perception towards black people. Born as a Nigerian and educated in his homeland and continued to England, emphasized his character as an African. His English is good and he made is such a way that his English is able to present the thought and feeling of the Nigerian indigenous people. He has his own way to claim that the black people are civilized and noble. That is why Achebe was furious to the description of black people in the novels of Joyce Cary's novel Mister Johnson and Conrad's Heart of Darkness that portrayed the black people as undignified, stupid, slavishly adores his white colonies boss. He wanted to fight back the stereotyping through the writing of this novel.

The spirit to fight against the black stereotyping made by white writers marks Chinua Achebe's works; novels and poems, and at the beginning it can be found out in this novel, Things Fall Apart. This novel is authentic, in the sense that it is written by Nigerian writer and is discussing about their own culture. Under the spirit of dignity, the writer portrays the black people and their culture in sympathetic way. However, the culture itself is portrayed as something that is not stagnant. It is dynamic and possibly changes from time to time and from places to other places. The dynamic covers many aspects of culture, including the way people and tradition treat women in such a patriarchal community.

The social and cultural condition of the people of such patriarchal community at a certain period of time is reflected in this novel in such a way that we will get an idea that this is the real condition of community, in which man is the patriarch and woman is the subordinates. In this novel, however, Achebe presents the cultural complexity and dynamic of the society, in Africa at the end of 19th Century. The reader will be presented with the Ibo traditional culture, including how they treat the women, and its values all of which are worthy in building the perception on the culture. The novel provides many customs, ceremonies, and their belief system that involve all of the members of the community, men and women, child and adult. For example, we will find many rites such as funeral ceremony, wedding ceremony, baby
initiation and other rites held because of a certain cause that is closely related to their belief system. This culture is a complex one and it also develops and changes. In many cultures of different societies, women are colonized subjects and have been relegated to the position of other. As mentioned above, this novel describes the culture of Ibo society in sympathetic way. However, there is still a question, how it treats the women. For that reason, it is interesting to explore the image of women in this novel, the existing socio-cultural situation, and the factors conditioning the male's attitudes toward women.

This novel tells the story of a strong man in Umuofia, a small village of Ibo society, in 1900s, named Okonkwo. He is a hard worker, a great warrior and successfully gets prosperous life. Although he inherited no barn or title, he was able to make it by himself. With the setting of agrarian patriarchal society of Igbo (or Ibo), this man, Okonkwo set his mind to keep his pride and value against his surrounding world. In Things Fall Apart, patriarchy intrudes into any sphere of life. What we can read from the beginning of this novel is the world that centers on male. The man is everything and the woman is nothing. Woman is the man's possession, as wives and other possession like yam barns, and title. Men who have all these possession will be respected and get the highest title in the clan. “There was a wealthy man in Okonkwo's village who had three huge barns, nine wives and thirty children. His name was Nwakibie and he had taken the highest but one title which a man could take in the clan” (18).

Domestically, women belong to the man. The man will do anything to keep his prestige and dignity as the head of the family.

To maintain the patriarchal society, men create the educational system in which the next generation is thought what to do and how to behave as what the father wanted. This educational system will maintain the values of the tradition. In doing this educational function, Okonkwo is highly aware of the male and female jobs and knowledge. When Ezinma, his daughter of his second wife, asked him to bring his chair for him, he replied that this is boy's job. In Okonkwo's mind, men must be strong, violent, and hard worker. He wanted these characteristics belong to his sons. That a man must be able to control women is kept in his mind.

He wanted him to be a prosperous man, having enough in his barn to feed the ancestors with regular sacrifices. And so he was happy when he heard him grumbling about women. That showed that in time he would be able to control his womenfolk. No matter how prosperous a man was, if he was unable to rule his women and his children (and especially his women) he was not a really a man. (49-50)

For that reason, it is good in his opinion that man has to do anything, even violent one to ensure his own power. Okonkwo beat and shot his wife, Ekwefi only for small things. “Okonkwo second wife had merely cut a few leaves off it to wrap some food, and she said so. Without further argument Okonkwo gave her a sound beating and left her and her only daughter weeping”(37).

And so when he called Ikefemuna to fetch his gun, the wife who had just been beaten murmured something about guns that never shot. Unfortunately for her, Okonkwo heard it and ran madly into his room for the loaded gun, ran out again and aimed at the as she clambered over the dwarf wall of the barn. (37)

To ensure that the sons obey him and value the tradition as Okonkwo did, he was proud of telling the stories to his sons about his wars, violence and bloodshed. He was determined that this custom must be preserved and valued. This kind of stories differs from female stories that tell much about fable, animal stories or legend.

He told them the stories of the land, masculine stories of violence and bloodshed. Nwoyne knew that it was right to be masculine and to be violent, but somehow he still preferred the stories that his mother used to tell, stories of tortoise and his wily ways, and of the bird eneke-nti- oba who challenged the whole world to a wrestling contest and was finally thrown by the cat. (50)
Not only different but male stories are more respected than mother's stories. The woman stories only refer to the foolish women and children. This male-centered society is highly patriarchal.

He now knew that they were for foolish women and children, and he knew that his father wanted him to be a man. So Nwoyer and Ikefemuna would listen to Okonkwo's stories about tribal wars or how, years ago, he had stalked his victim overpowered him and obtained his first human head. (51)

In this novel, the agrarian people make a living by growing yam. The yam is synonymous with virility. This prestigious plant brings with it the owner's respect and dignity. That is why the yam stands for manliness, the plant for men. “Yam stood for manliness, and he who could feed his family on yams from one harvest to another was a very great man indeed . . . . Yam, the king of crops, is a very exacting king” (31-32).

Consequently, to produce an abundant harvest, the traditional farmer needs a good workforce. Women constitute and still do the core of the rural workforce farming, tending animals, nurturing children. In preparing for festival, all of the women will be very busy preparing the abundant foods for all of the villages and their relatives from outside of village. In any kind of ceremony, women work hard with many activities. “women [are] to be seen not heard, coming and going, with mounds of foofoo, pots of water, market baskets, fetching kola, being scolded and beaten before they disappear behind the huts of their compound” (34).

In this novel, as the mirror of the society at that time, "Okonkwo, chauvinistically believes that women's place is in the home" (41), although in fact many economic activities are held by the women, at public sphere.

The social structure of this Ibo community can be seen from the way the people stand or sit in the ceremony. The titled men and elders (the most respected men) sit on their special seat called stool. The crowd, people watching the ceremony, stands a bit distant. On the other side, the women just look on from the fringe. They are not involved in the meeting, not even as audience. The women are like the outsiders. “It was clear from the way the crowd stood or sat that the ceremony was for men. There were many women, but they looked on from the fringe like outsiders” (83).

For centuries, African women languished on the fringe of their universe neglected, exploited, degenerated, and indeed made to feel like outsiders. They were not invited to stay when men were engaged in any discussion. They were not included in councils of war, because war is man's job in patriarchal society. They did not form part of the masquerades representing the judiciary and ancestral spirits.

Because women are socially construed as the unimportant, anything having connotation with bad things or bad characteristic will refer to the femininity. Okonkwo's father, Unuoika was a weak and poor man. He had no titles, no enough food for his family and had much debt. When he consulted his fate to Agbala, the priestess who has power from her god, he got the answer to do hard working like a man. "You, Unuoika, are known in all the clan for the weaknesses of your matchet and your hoe. . . . they cross seven rivers to make their farms, you stay at home and offer sacrifices to a reluctant soil. Go home and work like a man.”(17).

When a man is not powerful enough, not respected, he is not considered as a man. This happens to Unuoika, Okonkwo's father. The coco-yam with smaller size and consequently has lesser value than other yams, is regarded as female.

This novel also tells about the incident in which Okonkwo felt guilty because of killing Ikemefuna. He felt guilty, although according to their rule Ikemefuna has to be killed, but it should not be done with his own. On the other hand, he in fact loves this boy. He did it spontaneously, he was afraid of being told weak. Guilt-ridden after murdering Ikemefuna, his surrogate son, Okonkwo sternly reprimands himself not to "become like a shivering old woman" (60) So, Okonkwo never tolerated the 'feminine trait' in himself.
When Okonkwo was punished because of accidentally killing a boy of his clan, he must go out of the village, along with all of his family. This he considers the worst insult. Fleeing after the murder, Okonkwo has no other refuge than his mother's town, which, of course, has to be called Mbanta — small town as being opposed in Okonkwo's thinking to the rugged, wild, violent, strong, masculine connotations of his Umuofia. Such excessive emphases on virility, sex-role stereotyping, gender discrimination, and violence create an imbalance, a resultant denigration of the female principle.

According to Mezu, Things Fall Apart is redolent of violent conflicts occasioned by the utter lack of a moderating female influence. One example, of this absence can be found in Achebe's employment of the folktale narrating the conflict between Earth, representing fertility or the female principle, and Sky, representing the male principle. Donald Weinstock and Cathy Ramadan argue that — "the [folktale s] initial quarrel between Earth and Sky represents the struggle between masculine and female powers and principles" (127).

The only woman respected in Umuofia is Chielo, the priestess of the Oracle of the Hills and Caves, who is removed from the pale of normalcy. Clothed in the mystic mantle of the divinity she serves, Chielo transforms from the ordinary. She can reprimand Okonkwo and even scream curses at him: "Beware of exchanging words with Agbala (the name of the Oracle of the Hills and Caves). Does a man speak when a God speaks? Beware!" (95). Yet if Okonkwo is powerless before a goddess's priestess, he can, at least, control his own women. So, when Nwoye's mother asks if Ikemefuna will be staying long with them, Okonkwo bellows to her: "Do what you are told woman. When did you become one of the ndichie (clan elders)?" (18).

In the last part of this novel, Okonkwo's consequent despair and fall represent the despair and break-up of the Igbo clan before the invincible forces of the white man's religions and political organizations. All of the events under patriarchal community, with the absence of that female principle that could have maintained balance and sanity lead to the downfall of the community. As in the following part of the novel:

It is true that a child belongs to its father. But when a father beats his child, it seeks sympathy in its mother's hut. A man belongs to his fatherland when things are good and life is sweet. But when there is sorrow and bitterness, he finds refuge in his motherland. Your mother is there to protect you. (124)

When this community got sorrow and bitterness, they can not find the refuge to their 'mother', because the mother the representation of all women is not empowered, so that she can not be a place for refugee.

This novel shows that women in patriarchal traditional community are the 'other'. Women are the men's possession, domestically and politically. Although women have big roles in many social activities, the political decision is on the male's hands. Women do not have position in public place. However, Achebe portrayed the women as happy, harmonious members of the community, even when they are repeatedly beaten and barren from any say in the communal decision-making process and constantly reviled in sayings and proverbs.

Some other interesting finding is that the only place women get respect is in their belief system. Women have big role in the belief system of the community, by having a priestess that has unchallenged authority, even by a powerful man. In Achebe's novel he made it an amusement, for example by punishing Okonkwo because of his beating to his wife in the sacred time.

In their belief system, the most important god is the Ani goddess, the biggest and most influenced one, because it relates to the fertility and welfare. The god and goddess has messenger. The messenger who is mentioned many times in this novel is Chielo, the priestess, the one that is honored by people because she is the messenger of the god. People are afraid of her and obey whatever she says.
This social construction is rooted in the patriarchal culture that gives priority that men are the authority and women are their belonging. In such culture all aspects of life centered on men. Anything positive, good, and strong deals with men while the opposite one deals with female. This condition reduces the roles of women in the real life and leads the leader of this community into his destruction.

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PAN - AFRICANISM : AN INITIATIVE FOR AFRICAN LIBERATION AND THE INQUISITIVE FOR UNITY AND UPLIFTMENT

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Introduction

My paper examines the place of Pan-Africanism as an Educational, Political and Cultural movement that had an impact on the relationship between liberation and people of African descent, in the continent of Africa and the Diaspora. I show the Evolution from the beginning, the causes and aims to encourage and strengthen the bonds of solidarity among them. For formerly enslaved Africans, Pan-Africanism was an idea that helped them to overcome the prolonged suffering (as victims of Racism) and the rise of the independence movements in Africa (1957 - 1975) and the present. Pan-Africanism should be understood as an initiative for Africa’s self-understanding and self-knowledge through historical narrative.

The chronological development of Pan-Africanism, I acknowledge how genealogy is a narration about people’s history and origins. Even in oral cultures, griots preserved people’s history through storytelling or biographical narratives. Schulz also noted that it was not uncommon for griots to recast historical narratives so that “The current situation is presented as the outcome of a never specified past.” While griots were at times beholden to the court, ultimately, the best ones owed allegiance to truth and justice, resisting the lure of power and material rewards.

It is also important to note that the narration of history was shared by both men and women contended that genealogy should be considered as part of history and in the making of history. Women play an important role especially within the Pan-African movement. Pan-Africanism refers to a philosophy which sought to promote ideas of a united Africa. Over different historical periods, the philosophies evolved, but the focus on the unity and upliftment of Africa stayed consistent. Partly because some of the evolution of the Pan-Africanism took place in universities, Pan-Africanism's development as an intellectual movement tied to the aspirations of people of African descent in different parts of the world. In addition to being a philosophical and intellectual movement, Pan-Africanism is also a political movement whose goal was the liberation and unity of Africa, especially after slavery and the encounter with modernity.

For formally enslaved Africans, Pan-Africanism was an idea that helped them see their commonalities as victims of racism. They realised that they were enslaved because they came from the same continent and shared the same racial heritage. The early articulations and manifestations of Pan-Africanism took place outside Africa, mainly in north America and the Caribbean. Pan-Africanists associated the continent of Africa with freedom. The partitioning of Africa at the Berlin Conference (colonialism) created pseudo- nation-states out of what was initially seen as an undivided continent. Pan-Africanism provided an ideology for rallying Africans at home and abroad against Colonialism, and the creation of colonial nation-states did not erase the idea of a united Africa.

As different African nations gained political independence, they took it upon themselves to support those countries fighting for their independence. Many African countries drew inspiration from the nations in the caribbeans, including Cuba (Martin 2011). The belief was that as long as one African nation was not free, the continent could not be viewed as free. The existence of nation-states did not imply the negation of

Pan-Africanism offered a hope that Africa will be one, united, not balkanized by colonial powers. Many scholars were cognizant of the fact that the history of Africa did not begin with the encounter with Europeans or foreign invaders, even though the encounter with Europeans had led to the fall of Africa. Its spirit predated the first Pan-African Congress meeting of 1900 in London and there was an implicit understanding that, prior to the encounter with modernity, Africa was united.

Slavery

Pan-Africanism promoted a consciousness of Africa as the ancestral home for black people, and a desire to work for its liberation. At the core was the understanding that people of African heritage had similar experiences, regardless of their location in the world. Pan-Africanism came into popular use in the 1950s and manifested itself not only in the protest and resistance to slavery, but the desire to return Africa. The enslaved Africans returned to Africa with the vision of a victorious Africa, free from slavery and foreign domination. Political, Cultural and Economical independence were lost in the process of colonialism. In addition to divide Africa among themselves, European nations also divided Africans from each other. This was mostly evident with the making of colonial borders. It formed the foundation for the continued destruction of African history, culture and unity. However, even from Europe and North America, as well as the Caribbean, people of African descent strove for maintaining the unity of Africa. Among the many platforms through which this was done included the Pan-African Congresses.

Pan-African Congresses

Notwithstanding the concerted effort by Europeans at disuniting Africa as a result of the Berlin Conference, leading activist and intellectuals in the Diaspora sought ways for advocating for the unity of Africa and people of African descent. The First Pan-African Congress was held in London in 1900. It was organised by Henry Sylvester - Williams of Trinidad and explored, among other things, the independence of Africa, and the rights of black people in the diaspora. The second Pan-African Congress took place in 1919, and was again overwhelmingly dominated by Blacks from the diaspora. Du Bois played a leading role in many of the Pan-African Congresses; what eventually came into play was the question of who was to lead Africa out of European domination, and in what political and ideological direction. During this period, Marcus Garvey an W.E.B. Du Bois played a leading role shaping the direction or part towards the future of Africa. For Garvey it was important for Africans to think in terms of race first (the Black race). Du Bois had already written and published on the contributions of Black people in world history in ways that challenged European perceptions and depictions of Africa. By 1933, however, Padmore began to see the limitations of communism within the struggle for African freedom. He had a huge influence on other Pan-Africanists, including Kwame Nkrumah. Pan-Africanists who assembled at the first and second Pan-African Congresses envisaged themselves playing a leadership role in Africa. The fifth Pan-African Congress held in 1945 the hope that the Anglo American model could provide a transformative and emancipatory framework for Africa was being slowly abandoned. The creation of the organisation of African Unity(OAU), technically made many African heads of state ambassadors of Pan-Africanism.

African political and cultural liberation

Some African states gained political independence through peaceful transitions of power, when former colonial masters handed over power to Africans. Ghana was the first in 1957, and South Africa was the last in 1994. Although independence was generally attained one state at a time, the states that gained political independence provided resources for liberation movements from other African countries. At the dawn of independence, there was a general impression that adopting western forms of governing is a sign of being civilised or of being progressive. Malcolm X saw cultural renewal and reconnection with Africa
as central to regain a sense of humanity. Psychological and cultural regeneration, grounded on Pan-Africanism were an essential component to the path to self-discovery and participation as equals in the global human family. Learning African culture became an important tool and strategy for recreating and strengthening Pan-Africanism. At the beginning of the 21st century, there was some optimism about the present and future of Africa, especially in the idea of the African Renaissance as articulated by former South African President, Thabo Mbeki.

**Conclusion**

In this paper, I have presented Pan-Africanism as a philosophy or a way of life for Africans, as defined mainly by people of African descent worldwide. It provided a structure that enabled Africans to unite and organise their world, and to work toward a world in which their humanity would be affirmed. Pan-Africanism has to be understood as a search for knowledge and truth about Africa and about what Africa is, and a future that can be created.

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The role of poetry in the African literature is very important because, it is considered as a significant medium in presenting their views to the society. K.R. Srinivasa Iyengar had a comprehensible view on African Poetry that it not only conveys:

…desairs and hopes, the enthusiasm and empathy, the thrill of joy and the stab of pain…but also a nation's history as it moved from freedom to slavery, from slavery to revolution, from revolution to independence, and from independence to the tasks of reconstruction which further involve situations of failure and disillusion (Iyengar 15).

Such was the condition of African political background and it was highly reflected through the poems in African Literature. The clutches of imperialism over the indigenous race of Africa was much harsher than that of the other countries. People were treated as slaves and their rights were denied by the imperialists. The poems sum up the history of the aborigines as well as the reality of the instantaneous milieu.

Dennis Brutus voiced against the mockery of the English upon the natives by presenting his counterviews to the people, who laugh at the natives, just because of the African practices and culture through his poem, You Laughed and Laughed and Laughed. Ignorant people laughed at the walk, dance, music and all the other aspects of the tribal people, just because they are black. But Brutus is very much confident that a day will come when all the mockery and laughter will stop and the natives will begin to laugh. Such a day would be a dawn in the African culture bringing new hope for progress. The racists did not understand the values of the ethnic heritage of Africa. In order to establish their superiority and control over the natives, the imperialists mocked and humiliated the Blacks.

“You laughed at my song
you laughed at my walk…..
….you laughed at my dance
you laughed at my inside” (Brutus 9-10, 18-19)

But the confidence and optimistic attitude of Dennis Brutus is very much explicit in the concluding stanza of the poem. The racialists are symbolized by their cold laughter, whereas the laughter of the Africans is symbolically expressed as fire. This is because the Africans worship nature and they are personally and emotionally associated with the elements of nature. Dance and Music has always been an inseparable aspect with that of the African tradition. Traditional tribes and clans like Yoruba, Zulu, Igbo give special important to music and dance. Each and every Tribal group has its own musical instruments and dance forms.

Dance and music defines the tradition and ethnicity of the indigenous clans of Africa. But some settlers and the foreigners, who do not understand the significance of the tribal dance and music, mocked and made fun of it. The importance given by African tribes to music and dance is evident through some of the famous African literary works like Arrow of God by Chinua Achebe and The Lion and the Jewel by Wole Soyinka. Folk song accompanied with dance movements is seen in the play The Lion and the Jewel. Mime of The Lost traveler, Rail Road and The Dance of Sadiku, Bridal Song of Sidi shows the importance
of dance and drama in the Yoruba culture. Through this, it is evident that dance and music had been an integral part of the native African way of living.

The main reason for the mockery has been the racial politics constructed by the colonizers. According to them Whites are considered as superior to the Blacks. Even after colonization, there has been persisting issues based on the racial superiority and inferiority. This humiliation and suppression based on color and race, created trauma in the minds of people. The humiliation faced by the Blacks is very much explicit in the poem *Telephonic Conversation* written by Wole Soyinka. The attitude of the White landlady towards the Blacks was very well reflected in the poetry. The warning given by Soyinka as a caller seeking rented house is:

'Madam', I warned,
'Thate a wasted journey I am African'.
Silence. (Soyinka 4-6)

This confessing attitude of the poet shows that the people are not ready to rent their house for a Negro. When the poet confessed that he is a black person, a long silence prevailed in the other end and at last the white lady started to respond in a humiliating tone, questioning about the color of the skin. Initially the poet found it a little difficult to cope up with the humiliation. But then he came up with equally sharp and straightforward responses, which the white lady wouldn't have expected. This is because humiliation triggers the victim's ability to defend themselves against the provoker. She would have thought that the Negro African would be humiliated by her question and the superiority of the whites over the black would be established one more time. But at last the tunes changed and the tables turned.

In both the poems the imperialistic attitude possessed by the colonizers and their racial politics over the tribes were very much evident. Even after the liberation the racial politics creates a rift between, the once colonizers and the colonized. By presenting such humiliating and mocking comments the racists try to re-establish the superiority over the Blacks. Racial Bigotry and Apartheid affected the sons and daughters of the African soil to a great extent. When the suppressed people spoke, the bureaucrats and the imperialists could not accept it and they withdrew their baseless claims.

Slavery had been a very important issue that affected Africa throughout its history. Many slavery forms like Chattel Slavery, Domestic slavery, Plantation Slavery, Pawnship where people work as slaves as collateral to the refund of debts, were prevalent in Africa. Apartheid racism resulted in bigoted views and denial of social rights to certain ethnic tribes.

In spite of all these problems faced by the African people on the aspects like Racial discrimination, Social segregation, Attack on Ethnicity, Linguistic Imperialism, the aborigines people of Africa don't lose their hope. They are much more concerned and sincere in following their tradition and cultural aspects. They are even more proud in presenting themselves as tribes and Negro Africans, even after much criticism on them. They feel blessed to be born in such a rich ethnic culture, which has its roots in the beginning of the universe. They believe in their tradition and understand its significance and so they feel happy in following it. They feel happy for being Black which is expressed by Bernard Dadie in his poem “*I Thank You God*”:

I thank you God for creating me Black,
for making me porter of all sorrows (Dadie 1-3).

Bernard Dadie in the poem *I Thank You God*, thanks the almighty for creating him as Black. Such people of African origin are contended with their life, as they feel that their life is happy and meaningful. This is because they had a different understanding and approach to the concept of happiness. They are emotionally content and happy. Even though there is sorrowfulness, they accept it with optimism and they approach it in a positive manner. They are very much happy with the color of their skin, with their physical appearance and the dance of their tradition. These were the facts used by others to humiliate the Blacks. But
the African people regard all these things as blessings and they enjoy being how they are and what they are. The Africans are very much proud of their country. They don't blame the country and the tradition that made them as slave under the social pressure of racial politics. Rather, they are very much proud of their country. This aspect is exposed by David Diop in his poem *Africa*.

Africa my Africa
Africa of proud warriors in ancestral savannahs (Diop 1-2)

Despite all the stress and humiliation because of the racial prejudices and politics, the Africans celebrate their way of life. The due respect and rights of human beings were denied for the African people during their colonization. Even after decolonization and liberation, they suffered under slave market culture and exploitation of their homeland by the imperial rulers. Moreover, the people suffered because of their loss of identity, as there is a constant rift between Tradition and Modernity. But that crucial time has come to an end and people started voicing against the issues and stated approaching their lives with optimism and hope.

I'm nothing but a shell of flesh
Where Africa's revolt congealed,
Its cry pregnant with hope (De Sousa 30-32).

The struggle for liberation and the hope to reconstruct a society, thereby retaining the ethnicity and the traditional values are evident throughout the works of African Literature. Keeping pace with the modern way of living and its principles, it is hard for an Ethnic society to preserve its roots, culture and moral, social values as well. Yet, African poems suggest that the African people would always strive to hold back their ancestral roots amidst the identity crisis. This paper titled, “Ethnicity and Racial Politics: A Study on Select African Poems” explores the feelings of the indigenous people of Africa and their struggle to overcome the racial politics to preserve the Ethnicity and Cultural values.

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MAGIC REALISM: AN IMAGINATIVE RESPONSE TO THE HORRORS OF REALITY IN CHINUA ACHEBE’S SELECT POEMS

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Chinua Achebe was unhappy about the pre-colonial African English Literature actually written by the British authors, where the descriptions about the African people given by the British authors were inaccurate and insulting. It was clear from all his works that he tried to adapt to changing conditions in Africa after the British invasion but did not succeed. He travelled to different countries discussing about the problems of his people, especially the starving and slaughtering of Igbo children. He has also written articles for newspapers and magazines about the Biafran struggle and founded the Citadel Press with Nigerian poet Christopher Okigbo. He is called as the “father of modern African literature”.

Magic realism or marvelous realism is a style of fiction that paints a realistic view of the modern world while also adding magical elements. It often refers to fiction and literature in particular, with magic or the supernatural presented in an otherwise real-world or mundane setting. Salman Rushdie argues that the formal experiment of magic realism allows political ideas to be expressed in ways which might not be possible through more established literary forms. The novel, a genre imported to Africa during colonization, became the platform for showing and questioning Western ideas and lifestyles. This paper determines how the political ideas and the sufferings of the African people are portrayed by Chinua Achebe through magic realism.

In the poem Answer, Chinua Achebe representing the African people and discusses about how the whites exploited the blacks. From the first line of the poem it is clear that he has tried to come out of the crowding faces of the whites and live his remaining life free from their authority or rule. He was caught between whether to come out of the “white collar hands” (Answer) or remain in their hold. He chooses to come out of the whites even though that might put his life at risk, he says in the poem that he takes his life caught in their hands, shakes it like a cheap watch and throws it down on to the earth floor. From next line onwards he starts to dream like going up till midair climbing a ladder made out of heads of the “white collar hands” (Answer) and wanted to take all the source that is the reason for the disturbance or “turbulence” (Answer) of African peaceful tribal life and quench them or swallow them up so that Africa would be at peace. But he falls to the ground into the “crouching shadows” (Answer) in potsherds from the broken trance. In reality he returns back to his normal life to his hut, where there are long- disused windows and doors and his floors were waiting for him with a “proud and vibrant life” (Answer). The words like harshness and roughness means the British rule was so rude in which the Africans were crushed under the “foots of whites” (Answer). This shows that the blacks were under depression as they were ruled by the white government. Even though they tried to come out of their suffering they failed or were not allowed.

The poem Flying depicts that the power rules the world. Those with authority were suppressing the remaining people. This happens more in the case of whites and the blacks. Only the people in power could enfold the richness while the peasants are crawling in the dust. It is so easy for the royal kings to rule over the peasants, who are under the king's control and in need of his support to live. As the whites go higher and higher in their positions of power, their thrust up on the colonized people was increasing. The ordinary people could only dream of power and not achieve it. In the poem, the poet started to dream of himself becoming a deity. There comes the magic rug by rushing the clouds and it lays under his hands as smooth as
"houri fingers on his sole" (Flying). Through the fabrics of the mat he could able to see the metropolis world in which he could able to change the world according to his desire. He conveys this by making clouds float over a stilled landscape, over towers and masts and smoke-plumed chimneys and even turned the very earth to his wishes. By rearranging the clouds he compares that his desires could be achieved by him in the fairyland which can't be done in the materialistic land.

There arises a black cross which is set in an orb of rainbows. In that he could only see the nativity scene of birth of Christ but his "grey" reason does not allow him to believe or accept this theological idea as truth (Flying). Here the black cross and grey represents the same black color of the African people and their dark life under the whites. Achebe says the ruler, “destruction comes with his emergence and is a condition of his power” (Naipaul 36). Then there arrives “Royal Proclamation Act” (Flying), in a chariot of night by which they couldn't own their land as it was taken away by the whites and the African people could only work as a slave under them be free of slavery. He then turned his eyes from fantasy to the real world. This has been compared with the life jacket stacked under the seat representing how his life is forced into the white rule crushing under its weight. In the last four lines he states that like the royal kings, Gods has been placed in high places like mountain tops and spires, iroko trees and even the small divinities that is kept at home is not places on the ground but on a raised platform or on a board in the wall. He thus compares Gods and the royal kings who having powers are in a high altitude than the peasants that is the blacks who could only be under the whites or the officials. But it is unavoidable to say that the Africans has a fantasy that the British government would helm them to destruct their enemies but in real they were destroyed by the whites.

Thus the poem has dream that occupies nearly the entire poem. Further through words like “trance”, “dreamt”, “magic-struck”, “fairylands”, “a magic rug” and so on it is be clear that Achebe has used magic realism to express his views and feelings (Answer and Flying). In both the poems Answer and Flying it could be traced that the people of Africa were under suppression and depression because of the whites. Here whites are portrayed as the higher officials who hold the power and the blacks are portrayed as just the salves under the whites with less power. The poet's desire for power made him to fulfill his desires at least in the fairyland. It is clear that however hard the people of Africa tried to achieve power they couldn't achieve it. They could only live a peaceful life in their dreams and not in reality. Even with the title of the poem Flying, it could be traced out that it is a fantasy as humans couldn't able to fly. Sometimes even their dreams were shattered into pieces by their British government or officials. These two poems were outcome of the African people's desires to come out of their sufferings caused by the British government. When the poet felt that he couldn't achieve his desires in reality he started to write down these poems as a dream in order to achieve his desires. The poet in these poems represents not only the individual but the people of African community.

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‘Ethics are more important than laws’

Ethics is a systematic and critical analysis of the moral factors that guide human conduct in a particular group or practice. The purpose of ethics is to define acceptable human behaviour through actions, consequences, limits and acceptability. Ethics satisfy basic human needs such as fair, honest and living with other human beings. Tribal ethics is the set of ideas and beliefs of social relations and attitudes held by that particular tribe based on what is good and bad. This paper aims in understanding African tribal ethics with special reference to Wole Soyinka's "The Lion and the jewel".

In this paper, the entry 'ethics' represent traditional and cultural norms developed by that particular tribal group to guide them in actions, consequences, limits and its accountability. Because, the tribal ethical value primordially depends on the native tradition, folklore and culture of that group. African tribal' attitude of accepting a situation as it is and being prepared to deal with it accordingly has given rise to African reality. African reality is associated with pan Africanism and Negritude in the modern times. As, there are huge number of tribes in the African subcontinent, it has given rise to such innovations and associations. But, native tribal ethics decides the factors of these innovations, intertwined with tribal dance, traditions and folklores.

Wole Soyinka has woven the tribal traditions, folklores and cultures with specific events, entangled in unity of time. Tribal people in general are naive in their discourse with nature. Nature as an entity, gives a whole structure to their practices. In the play we could see the setting of a natural view,

‘A clearing on the edge of the market, dominated by an immense Odan tree...’

This Odan tree has a particular cultural context that it is considered sacred. Nature is always considered sacred and pristine by the tribal people. It forms basic ethical principle of such groups. Anything against nature is seen as abomination and anti-nature. Such things cannot exist within the ethical group. That's why Lakunle is treated inferior by the tribal group, because his idea of westernization is against the ethical value of his group.

‘We’ll burn the forest; cut the trees. Then plant a modern Park for lovers’
‘Your race of savages...’(Lakunle)

The idea of westernization is completely foreign to African reality. It's the nature which has imposed certain values on men and women. Tribal people have their own set of principle and guidance system that gives some meaning for life. Women is considered subjective in many tribal groups. Men go for hunting, while women work in their houses, bringing up the entire family. Even now the same system exists.

‘Is it a weaker breed who pounds the yam Or bends all day to plant the millet, With a child strapped to her back?’(Sidi)

The roles of men and women are constructed within nature and the group is bounded to ethical values. This later develops into a customary practice. The dressings signify and dignify their ethical code.
The social acceptance of any individual lies in upholding such practices within the group. The play opens with the description of Sidi, the jewel as a traditional woman.

'Around her is wrapped the familiar broad cloth which is folded just above her breasts, leaving the shoulders bare. '

This signifies the importance of dressing culture within that tribal group. People belonging to that group follow the moral principle, so that they are a part of that group. Whereas people like Lakunle, 'He is dressed in an old style English suit... clean but not ironed...'

Who apes the westerners are considered an abomination or outcast within the group. As the paper focuses on tribal ethics, these are some principles exhibited in the play. The crux of the play lies in 'who marries the Jewel?'. Marriage is a belief of social relations and attitude held by that particular tribe based on what is good and bad. In this play, the idea of polygamy forms another ethical value for that group. In the western context, marrying more than one person is considered as crime, whereas in tribal context, it is always a matter of matrimonial bliss. Baroka, the bale of Ilujinle respects tradition and culture for which he is the Lion of Ilujinle. But Lakunle, a man of Western knowledge forbids such practices and so he is looked down as dull and no-wits. Though, Baroka cunningly seduced Sidi into his trap, she accepts the reality of ethical values. She accepts it as a bliss. The value system guiding her gives a meaning to that assault. Baroka appears to be sterile, the conventional use of Fisher King myth. The playwright deliberately breaks the myth in order to give an emphasis on tribal ethical value system. There happens the reversal of roles. The person who rejects the tribal ethics-Lakunle is judged weak and sterile by the Jewel towards the end of the play.

'And would I choose a watered down
A beardless version of unripened man?'(Sidi)

The questioning of fertility. To be more precise in a way that, anything outside the tribal ethical system is considered inferior and negative within that group. As we know, not only the centre decides the periphery, its the periphery that decides the centre. That's why Baroka is considered the Lion of Ilujinle.

The gods too have a part in attributing the ethical value of tribal groups. Around the gods, all customary practices are built and developed. The play is rich in folklores (chorus and dance). There are two gods referred in the play, by name Sango and Odun. These gods are believed to be fertility gods, as they bless the tribal people with fertility and prosperity. The practice is that African intentions include the use of drums, rattles and depiction of certain important events. Because, tribal dance is the surviving part of such traditions and practices existing within the group. These are the beliefs held in order to hold on to certain ethical values. The playwright makes use of such practices inside the play to emphasize the importance of such practices to other tribal groups, such as the dance of photographer; the dance of surveyor; the dance of sterility and the dance of fertility. These tribal dances help in preserving their existing beliefs and rituals. Thereby, to stress the importance of ethical values to the upcoming generations emerging from that group. As mentioned earlier, Ethics is more important than laws. Ethical values change from one tribal group to another, but then all African tribal groups have their own ethical value system by which the tribal groups exist throughout ages.

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Societal clashes deals with the day-to-day events of the world. The events that take place in the society pertaining to human values are taken for discussion in Gordimer's novel. She discusses the contemporary problems like violence and apartheid in her novels. Whatever the human persons experience become reality. It can be either positive or negative. On the whole realism reflects life and the problems faced by people in a particular period. And it invites people to move towards achieving something positive in life.

Rationality upholds the view that truth can be discovered by senses; external world is real; our senses give a true report of it. It is also has the view that art must appear to be real to the reader and represent life. It is achieved not by imitation but by creation and works with various materials of life. Abrams explains:

Realism denotes the literary movement of the nineteenth century especially in prose fiction. It designated a recurrent way of representing life in literature by the writers. It involves not only the selection of subject matter but also the literary manner of its presentation. It is presented in such a way to give the reader the illusion of actual experience. (73-74)

The realist selects the common aspects of the contemporary scene. He prefers for his fiction the everyday events of the ordinary person. His characters are based on the middle class or less frequently the working class people.

Social clashes portrays reality as whole and ultimately as a common ground for assuming social responsibility. In 17th century at the beginning of the novel has been a genre of realism fighting the desire with its wild fantasies. Gordimer self-ordained task is to bring to bear on them the evidence of the real in order to catch a glimpse of what is happening in their lives. Gordimer's approach to realism forms a radically new way of looking at societal human relations in the colonial environment. Every aspect of the life of the blacks in South Africa is linked with the private and the political attributes. When a person is freed from elliptical consciousness, he/she can develop a new relationship between himself and the world. She aims at this total freedom of the individual to the society in the form of brotherhood, respect and dignity. But this transformation of the various fragment of self and society into a larger totality has not been easy for Gordimer to accomplish. In order to bring about change in the prosaic quality of everyday life and literary endeavours Gordimer has explored new techniques.

Knowledge of reality, realisation of reality, awareness of reality and readiness for personal transformation are the characteristics of social realism. Self awareness of reality is the means to attain realism in Gordimer's novels. The characters go through personal transformation assuming social responsibility to bring about a better world with justice and equality.

Personal transformation is best realised through self-awareness of reality in *A World of Strangers*. Self awareness of reality is the means to understand the existing problem of society in this novel. Through realization of reality Gordimer makes Toby realise his responsibility to society to change the unjust
situation in the world.

Gordimer creates the situation to present Toby in a dilemma whether to hold on to his parent's voice or to society. Toby's life is the typical life of a bourgeois. He is prejudiced against the life and culture of the blacks. He judges his friend Steven a slave who lived in slavery under the apartheid regime. He comes to Africa for his personal gratification. He tells his friends that, he goes to Africa as a publisher's agent, to visit bookshops and promote the sale of books. His selfishness is evident in his words as he says, "I want to take care of my own relationships with men and women who come into my life, and let the abstractions of race and politics go hang" (WS 36).

Realism permeates through the character of Toby's conditioning which he derived from her mother. Reality is awakened in the minds of the readers through the character of Stella. She is portrayed as a person who lives in a state of imagination. He's individuality springs from a dedicated desire to be different. Because he tries to keep the world at a distance his innermost thoughts and feelings are often hidden. Hitherto it is necessary to stress Toby's freedom, otherwise he will continue to see him as the helpless victim of his mother's conditioning. Certainly, the motivation of all his action is his denial to surrender to that taming.

Toby's fellow fares are mixed lot. Mrs. Stella Turgell is in her forties but as inattentive as a teenager and carries on a passion with Italy totally divorced from reality. Every year she stays Africa for six weeks, but she detests the region. Her partiality against the people of Africa is uttered in her interpretations about Africa. She comments:

You must have an active and not a contemplative nature, to take Africa,' she confides in Toby, adding 'the people are quite terrible. I shall never forget them. Their awful dinner parties. Awful food. Same people, same food, year after, simply at this one's house this week, someone else's house the next. Nothing to talk of but crops, female complaints, servants. Ugly, ugly. Nothing but ugliness.' (WS 16)

Stella identifies nothing about the blacks. Rina, her eighteen year old daughter, is unable to living anything other than animals, and is aptly full of awful energy. The other passengers are of the same manner. They all have one thing in common, their incapability to face 'reality'. Toby listens to, and watches them with contempt.

Toby considers South Africa as an extension of another world. For him the reality remains the same in London as well as in South Africa. He has the fixed mind set. It is not easy for him to change his attitudes and behaviour pattern. He remains the same whether he is in England or in Africa. He observes:

I felt as if I were reading of another country, from seas away. But then the country of the tourist pamphlet always is another country, an embarrassing abstraction of the desirable that, thank God, does not exist on this planet, where there are always ants and bed smells empty Coca-Cola bottles to keep the grubby finger print of reality upon the beautiful. Was I in Africa? (45)

The dwellers of the High House seem to confirm Stella Turgell's credo, Africa is for those who have an active rather than an introspective nature. Toby is involved by their surface reality, but sees through their confusion of taste with ethics. The family Alexander's typifies an assertiveness familiar among South Africans, “an unexpressed desire to dissociate themselves from their milieu, a wish to make it clear that they were not taken in, even by themselves”. (68)

While Toby distinguishes in Marion Alexander a carbon copy of his mother “there was my mother's voice, a product of the same school, brought into tune, so to speak, by the same fork” (44), his spiritual mother in Johannesburg in Anna Louw, the ex-communist member of the legal Aid Bureau. The white characters' in the book the Afrikaner Anna is the only one who has made a confident obligation like Toby's mother, she has refused the world of pleasure into which she was born in order to work with and realise the
Africans.

Cecil Rowe, the twenty nine year old divorce, is ‘a creature in its own divisions’ in the High House. Dressed with ‘showy simplicity’ all the time, she is essentially ‘very attractive, knowing, greedy and unsentimental’. Her black nanny, Eve line, shields Cecil from her three year old child, and ‘breezily unconscious of this role, stood between her and the realities of her existence’ (158).

Women are the aware ambiguities of the Alexander people “she lived in today, this minute” (143). Through Cecil, Gordimer indicts the South African white gentry, a world without a brightened conscience, specifically here a Christian conscience. Deficient in a Christian conscience the rich white are prone to failure into pagan excesses, and, by consequence, self-destroying remorse, as Cecil does at Christmas, when she is repeated of her fate by William, the Zulu cleaner, who burns dagga every Christmas and goes into absolute stench, for up to three days, during which he forgets himself and entirely lost. He ‘knew nothing, would not seem to find his way back to himself. His was an unspeakable anguish of alienation, looseness, the howling of the wolf of the soul in a waste.’ (189)

Toby wakes up from his slumber when he comes to know the death of Steven. The question of “to be or not to be” (Act III: Scene I: 56) passes through the mind and heart of Toby. The question he asks is whether he should endure to live as has been doing. On the white side of pleasure, Toby would never be the person he might be in an assimilated society. The whites in South Africa may not agonise, but they are stiffened. To continue living in the country is to become part of the powerful political force. There is no why Toby at his moment of extreme self-awareness, suffers his most passionate of guilt. By his death, Steven sets up the possibility of Toby’s restoration from his own pessimism. Toby knew Steven as a stranger. Steven was not able to lead a important life. He lived “a meaningless life without hope, without dignity the life of the spiritual eunuch, fixed by the white man.” (252) But the world was open to Topy. He was free. Whereas Steven remained under slavery because of ‘the bond of his skin.’ (252) He stops seeing Cecil. When at last they met, at the Stratford Bar Cecil reveals she is going to marry Guy Patterson. Toby, too, is now free of other, frankly tells her the certainty about his friendship with the blacks and has only himself to threaten. One who hated the faces of the peasants becomes friendly with blacks at the end of the novel. Toby articulates his thought in the following words:

We smiled at each other holding the ground of the simile two people who embrace without words on the strip between their two camps. Like an enemy, she had said of me like enemy. I had lounged and taken my ease at the High House like an enemy the word took away my freedom tore up the safe conduct of the open mind. (263)

Through this Gordimer advocates the need to go beyond the white consciousness. Thus Gordimer creates awareness among the people to question the supremacy of white consciousness. The transcendence of white consciousness is possible through self-realisation. This means rebirth, which is not after life but during life. Although Gordimer is from the white middle class she has consciously endeavoured to reject the freedom of her social position. She recognises white consciousness as major problem, which divides the blacks from the whites. Social realism proposes a radical change in the mind and hearts of the people. Through social realism Gordimer’s novel persuade people to attain a glimpse of knowledge of reality about the social conditions of the blacks. By attaining this knowledge of reality the apartheid rooted in the mind of the people will be uprooted which will create solidarity with black aspirations. Thus social realism deals with contemporary problems of the people. Apartheid is an example of the existing problem in the world. Social realism promotes social responsibility for a better world.

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African Literature refers to Literature of and from Africa. While the European perception of Literature generally refers to written letters of African concept includes oral literature. As George Joseph notes in his chapter on African Literature in understanding contemporary Africa, whereas European views of Literature often stressed a separation of art and content Africa awareness is inclusive. Literature can also imply an artistic and use of words for the sake of art alone. Traditionally Africans do not radically separate art from teaching. Rather than write or sing for beauty in itself. African writes taking their use from oral Literature use beauty to help communicate important truths and information to society.

Traditional African drama, often associated with ritual and social events, tends to emphasize mine, dance, music, costumes, and Masks rather than verbal art. Its influence of contemporary African drama is particularly significant. New oral Literature forms continue to be developed. African Literature consists of a body of work in different Languages and various genres ranging form of language of Literature written conical Language. (French, Portuguese, & English). Since the early 19th century writers from western Africa have used newspaper to air their views after Africa Wole Soyinka, Chinua Achebe, Kofi Awooner, Ago stinho Neto, and Ben Okri, produced poetry, short stories, novels, essays and plays.

Wole Soyinka is a prolific Nigeria-born dramatist, poet, novelist, autobiographer, scriptwriter and critic. Winner of the 1986 Noble Prize for Literature, has in the forefront of African writers today, along with Chinua Achebe and Ngugi Wa Thiang'o. Soyinka has deeply imbibed and assimilated the Yoruba rituals in his writings, which gives a picture of the post-colonial regimes in West Africa. A human sacrifice which truly asserts the communal unity and welfare of a society must have a willing victim who whole heartedly subjects himself to the will of the people. Soyinka in his play The Strong Breed attempts to fashion out a conventional tragedy of moral choice out of the ritual-sacrifice. This play is Soyinka's first attempt at this topic and here the moral confrontation between the different forms of sacrifice provides the dramatic dynamic of the play.

In the present play, Soyinka focuses on various tribal traditions in Yoruba Society. The Strong Breed based on the Yoruba Custom; purify the evils through the ritual sacrifice. A festival takes place on the occasion of 'The New Year' which celebrates the destruction of the past evils rather than the welcome of the New Year illustrate the belief of Yoruba People as Sacrifice serves the prosperity. Soyinka concerns role of the 'carrier' is different from village to village. Some villagers choose outsider as carrier and some depend upon the chief of the family. In Yoruba society, it is believed that women become ill fated in Strong breed family. It notices, in Eman's family when women died after giving birth to the children. Such things happened with Eman's mother and wife Omae. As Old man utters, “Don't you know it was the same with you? And Me? No women survive the bearing of the Strong ones.” (133).

According to one of the Yoruba Proverb, “A dog that is destined to be lost never heeds the hunters warning Whistle” (Ogunba Movement106), it is aptly applicable to Eman. So, Eman's act of self-sacrifice is essential for his own personal development, home community benefit, and for the health and survival of his adopted Society.
Eman is a protagonist in the play. He is a mysterious member of the Strong Breed family, carries responsibility of evils of their Community through symbolic annual ritual. According to Yoruba belief, “individual is born with a certain destiny. He can, to some extent, ameliorate his condition he consult the babalawo the Iafa divination priest, for guidance as to the sacrifice he must perform to improve his state in life” (Soyinka), applicable to Eman. At the beginning, Eman unwilling to become a carrier then motivated by the fact that he was born to be the Strong breed family. Thus, Eman took all the responsibility on his shoulders. Soyinka portrays Eman as a helpful in nature proves in the incidence of Ifada, when Eman helps him for getting the masks. Again, when the villagers came to take Ifada as 'carrier' Eman saves him by putting his life in danger which executes the role of “teacher” and “healer” for the village peoples.

The Strong Breed develops a number of themes common in village life and bushes in Africa. Wole Soyinka's plays, projects the conflict between the traditional and the modern. The ongoing need to save society from its tendency to follow custom and mistaken beliefs unquestioningly, the special individual, who through dedication and vision awakens the village people and leads them towards better way, even though he may become a victim of the society he seeks to benefit. Wole Soyinka may also be suggesting that one cannot escape tradition and therefore must come to grip with it.

Wole Soyinka's plays, form a bridge between traditional and contemporary performance. Just like the themes of the play are very much linked to the Yoruba culture. In this play, Wole Soyinka presents a ritual based on Yoruba festival on the NewYear where the villagers sacrifice a “carrier”. Eman represents the whole victims of the evil ritual of sacrificing “carrier”. This type of ritual and customs can be seen in different communities around the world, particularly among the tribal communities.

Workcited
The whole world is divided into four divisions. Third world countries are developing countries such as India, Africa, central and South America. The impact of colonization still exists in all these countries. This paper mainly focuses on the effects of colonization in lives of Africans. In Edem Kodjo's novel *Africa Tomorrow*, he describes the condition of the Africans and how they were treated by the British with the notion of 'the other'. As Kodjo's reviews, the colonial tyranny is strongly weaved in both the past and present lives of the Africans.

During the period of colonialism British government blocked all the opportunities that would help them progress intellectually, economically, and geographically. Africans struggled against all the barriers and got devastated and defeated. Thus, colonial tyranny has altered the psyche of native African. It jeopardized the economical, political and social life of the African's. This colonial tyranny has vanished the history of Africa, therefore, the history of Africa is destroy and it is indeed very arduous to retrace and rewrite their history. As a consequence, the African's were displaced from their land and concentrated into small settlements. They were treated as 'the other' in their own mother land. Their mind and soul was filled with the feeling of alienation. All these impacts of colonialism directly hit the life of the future generations in Africa.

These struggles and oppression of Africans are aesthetically picturized by some of the African authors such as Chinua Achebe, Ayi Kwei Armah, Beverley Naidoo, Aminatta Forna and Ben Okri. Among them, Beverly Naidoo is one of the flourishing Nigerian authors, who has a strong engrossment towards the life of the African children, project the victims of colonization in her novel *The Other Side of Truth*. The novel *The other side of truth* explores the serious political and social issues under the imperial dictatorship and it also examines how the South African children were treated as 'the other' in their own mother land as well as in the immigrant land. The feature of African novels has a long tradition as a literary movement that seeks to succeed in bringing about the suffering of the Africans under colonialism, especially on how the African children became refugees in the native land as well as in the other land. This novel depicts the sufferings of the two South African children (Sade Solaja and her brother Femi Solaja) who are sent to London as refugees after their mother is murdered. Their father Folarin Solaja is the reporter, who always stands against colonialism; his latest article mirrors his idea about colonialism and its consequences, which angered the people who killed Mama. The article criticizes Nigeria's leaders for sending their children to School in Europe and America while Nigerian native Schools were almost closed due to imperial dictatorship. As a result the whole Nigerian government turns against Folarin Solaja family. So, papa plans to send their children to London with the help of Uncle Tunde. Being refugees, they face many struggles in order to lead their life both in South Africa and London. This struggles and oppression of African children picturized the cruel nature of the Colonizers and the impact of colonialism.

Africans faced European imperialist aggression, diplomatic pressures, military invasions and eventual conquest and colonization between 1870's and 1900. On the other hand, African society has undergone various forms of resistance against the attempt of the British to colonize their countries and impose foreign domination. The European imperialism in Africa has modified three main factors such as
economy, politics and society. It collapses the peace the African. The aftermath of colonization is still relevant even after the independence; Naidoo states the colonial tyranny in the novel *The Other Side of Truth* through the pathetical situation faced by the characters.

On one hand the impact of the colonial tyranny is depicted through Folarin Solaja's article. His article is an embodiment of hidden truth behind the sufferings of the African and how the government itself alters their norms favor of the British. As a result, the children in Africa were denied their opportunities. They lead their life under the control of British; if the Africans ask questions against government, they will kill the person who is against them. In order to justify his point he says, “The truth is the truth. How can I write what's Untrue?” This article creates problem between Solaja's family and government.

As a consequence, Solaja's family needs to get out of the country fast. Papa and uncle Tunde decide it will be best to go to London. Sade and Femi are not allowed to tell to anyone about their moving. At that time, the government has seized papa's passport. And uncle Tunde says it will take time to get him out of the country. However, he finds a woman, Mrs. Bankole, who is flying to London. She has two children, a boy and a girl, who are listed on her passport but at that time they are not travelling with her. She is willing to pretend that Sade and Femi are her children during the plan trip. The children leave Nigeria without papa.

Both Femi and Sade felt that London is much colder than Nigeria. Far worse is that Uncle Dele is not waiting to pick them up. Mrs. Bankole warns the children to never reveal her name to anyone. Being refugees they are wandering here and there to find out his uncle Dele. Finally they search their uncle Dele near London College of Art, where uncle Dele works. They spend all their money for food and bus. At night, homeless man shouts at them and grabs their bag, and they run into a video shop for protection. In the morning, a social worker black woman who looks Nigerian but speaks with an English accent helps them. In the following days they get help from Aunt Gracie and Uncle Roy (Black Jamaican Couple). With the help of Aunt Gracie and Uncle Roy the children joined in school. At sade's School, people keep on complimenting her English, which confuses her because she has spoken both English and Yoruba.

Meantime, Femi and Sade hear that their papa is in England jail because he tried to enter England with a false passport. The next day, the children see papa in jail. He tells them how worried he is. They have to leave papa after visiting time ends. Later, the children arrive at the building where the Seven O'Clock News is filmed. Where papa is released with the visa and is allowed to stay in England for Six months. Neither he nor the children know what will happen after the six months, but papa promises that they will stay together no matter what. Even though they come cross many obstacles in their life, they hope that one day or other day they will rejoin again and will go back to Nigeria. This not only shows their love towards family it also shows affection towards their native land.

This incident shows helpless situation of the African's as refuges. Colonial infusion has changed the life of the African people. Power of colonial tyranny suppresses the voice of the Africans as the consequence they are treated like the other in the own land. They are branded as the other in their native land and as a result they have lost their identity and they are called refugees. Thus, the pangs of 'the other', the pain and agony, resulting and of fractured psyche, loss of identity and close tyrannical oppression get revealed in the theme and characterization of *The Other Side of Truth*. This shows colonial invasion happens not only in the geographical space but also in the historical landscape at all levels.

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Nobel laureate Nadine Gordimer believes that, “African writing done in any language by Africans themselves and by others of whatever skin colour … who share the African Experience and who have Africa centred consciousness.” (Gill.9) The term African literature maybe characterized into 3 categories. Traditional or Oral literature of Africa. African languages and literature written in European languages. And Writings belongs to the period of pre colonial nation. When we consider African literature, Nigerian writers offers their various ethos elements of writings like Chinua Achebe, Ben Okri, Wale Syoinka they elucidate the mood of colonialism in their writings.

African poetry was a by product of cultural assignment, which emphasize the contrast of their culture Vs white power and forced to adopt and adapt the life style of westernism as their new culture. According to John Locke, “All mankind . . . being all equal and independent, No one ought to harm another in his life.” My present paper NEGOTIATING THE INVISIBLE PAIN AND VAIN OF DARKEST COLOUR DISCRIMINATED PEOPLE: A STUDY evolves about the African 'Imperialism, colonialism, racism, white chavanism, capitalism, and many other suppressions of black people.

James David Rubadiri was a Malawian poet, playwright and novelist. Rubadiri's poetry had been praised as "the richest contemporary of Africa." His poetry had been glimpses the role of colonization, racial violation and mood of frustrated voice in his poetry. A Negro Labourer in The Liverpool enumerates the pathetic situation of negro (Black people). Here Rubadiri strives to highlight the plight of a 'negro' condition of life norms and notions.

“I passed him slouching in dark backhouse pavement head bowed”

The opening lines vividly exemplifies the melancholy situation. He expresses his great anger and his people oppressed state in this poem. In A Negro Labourer in The Liverpool he addressed the indefinite article 'a' which points out the lack of specific identity of his people. They were expatriated to white country by white people. Because of colonial movement, they leave their native land and forgot their many years of traditional root. The expatriate black negroes are forced to work in coal mine, for the healthy and wealthy life of white people. They strive to work hard more and more but they didnot any recognition for their hard work. They were treated worse animals, they lived in a back street pavement of big apartment buildings. Where they lived which meant the all sorts of illegal practises.

“a dark shadow amidst dark shadows”

When he passed over his negroes, he compare their colour complexion was more dark from the dark shadows through these lines he expresses his feelings for his people. His comparision vividly sculpt his traumatic inner hearts pain and vein of his people.

“I stared our eyes met but on his dark negro face no sunny smile no hope or a longing for hope promised only”

Here Rubadiri marginalized the slavery life of his people. When he supposed to met them their 'eyes' are very tired and their dark complexion face doesnot had any mono smile , even though sun also smiles every day but they cannot smile. They lost their hope about their many years longing of liberty. They
forgot their freedom and negroes remains themselves slave for white's. They donot wore any dream about
their freedom, they only wore a dark face with years of frustration.

“a heart heavy / with the load of a century's oppression”

Here rubadiri expresses his salient emotions about his people unbearable grief. Their backbone are
bent because of their centuries of hard work and oppression. Due to the pleasure of materialistic life,
people are failed to acknowledge the pain of negroes. They all waits for their lives new dawn he ironically
comments dawn comparison with new baby from mother's womb. But that will never happened.

David Mandessi Diop was a Senegalese poet. Diop was famed for his 'Africa'. He expressed the
negritude movement in this poem. Which was originally written in French

Through Africa he explored his experiences with colonialism, neo colonialism and sufferings. Diop brings the human soul for his 'Africa' and he addressed his Africa as a person. He wrote his Africa poem as a expatriate from his childhood he grew up in France and he learned about his Africa - native land through his grandmother. He exemplifies his notion of feelings vividly in the form words in his poetry Africa.

When we comparing both writers David Diop and David Rubadiri, their poems are greatly about
Africa but there was a contrast in their thematical approach Rubadiri stress his black people's melancholy
affirmation. But Diop bring the new vision for his Africa's beauty and his free land Africa's proud state.

In this poem 'Africa' we can see the plight of three eras pre colonial, colonial and postcolonial. Both Rubadiri and Diop enrolled their writings revealed the mood of colonial legacy. Their strong voiceless voice sculpt the words for Africa which was never died even though they are no more. Their poetry speak Africa's customs and reminiscent of his people nostologia life and etc...

“Africa my Africa Africa of proud warriors in ancestral savannahs Africa of whom my
grandmother sings”

“Africa my Africa” Diop here infuses his emotions of patriotism about his Africa. Through his
grandmother's singing tales he can acknowledge the greatness of his native land which emphasize the
“assumption underlying the French policy of 'assimilation' that Africa was a deprived land possessing
neither culture nor history.” (britanica) From his childhood he doesnot know about his Africa, he grew up
in France and he probably visited Africa in 1950's.

“On the banks of the distant river I have never known you But your blood flows in my
veins”

Through the term 'distant river' he elucidate his longingness for his mother country and he
picturized how far he was from his land. Then he enumerate about his vein of black blood here he plights
the symbolism of his anger towards colonisation. Even though he grew up in France, his blood veins for his
country(Africa) that's called Diop's love for his native land (patriotism).

“Your beautiful black blood that irrigates the fields The blood of your sweat The sweat of
your work The work of your slave”

Diop's 'Africa' poem specially celeberated for these four lines, he export his sense of colonisation,
humiliation, seraph for white chavanism, his repetation of sweet rhythmic voice explored the voice against
white power for his people. Here he worried for his people unconditional hard work for other's wealthy life. Diop's impact the vision of colonialism reflects in his optimistic views through the lines:

“That is your Africa springing up anew springing up patiently, obstinately That is your
Africa springing up anew springing up patiently, obstinately”

Here he clearly express his positive vibes for Africa 'which comes to grew up again like a young
tree (child become strong and young). “That tree over there The bitter taste of liberty.” He compare their
liberty, which urges bitter taste of fruit which was never sweet according to him during the period of
colonial legacy.
Through this poem he awakes all oppressed people fight against their imperialism and colonialism. He employed the monotonial language of dramatic monologue like Robert Browning's stylistic device. The comparision of these two poems syncopates the voice for colonial legacy affirmation and negotiation.

“The wind whistles by /whilst trees bend to let it pass. Clothes wave like tattered flags/flying off.” (22-25, An African Thunderstrom)

Here Rubadiri blends his colonial domination and explored his notion of Africa's free will promotion. Their contribution was vast for their African literature their writings vividly picturized the condition of African nation under the control of white power. Their writings maybe consequeted by various affirmative themes but their concept remains same. According to syonika (1999) “The voices in African poetry encapsulate history and reality. While some poetry scrambles for self assertion. Others struggle for identity.”

According to Aime Cesarie, “Negritude is the simple recognition of the fact of being a Negro and acceptance of his cultural and historical consequences.” (qutd in mohammad 11).

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AFRICAN STRUGGLE TO OWN A HOUSE AND THEIR LIBERATION IN THE PLAY A RAISIN IN THE SUN BY LORRAINE HANSBERRY

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Abstract:
The term African Literature generally refers to a comprehensive, complex, and creative literature of Africa. African literature consists of a body of work in different language and various genres, ranging from oral literature to literature written in colonial language (French, Portuguese, and English). African literature can be divided into three distinct categories. Pre-colonial, colonial and post-colonial. The main Themes that could be found in African Literature are Racism, Colonization, Slaver, Social life, Culture, and also love modernization. This paper deals with A Raisin in the Sun is a play by Lorraine Hansberry. The title comes from the poem “Harlem’ (also known as Dream Deferred”) by Langston Hughes. This story tells about a block family's experiences in the Washington park subdivision of Chicago's Woodlawn neighborhood as they attempt to “better” themselves with an insurance payout following the death of the father.

Keywords: Comprehensive, Complex, Racism, Colonization, Subdivision.

Introduction
Lorraine Hansberry was born on may 19, 1930 and died on Jan 12, 1965, in Chicago. She wrote 'A Raisin in the Sun', a play about struggling black family, she was the first playwright and she won a Newyork critics circle award. A Raisin in the Sun, the first play to be written by an African-American woman that was brought to Broadway. She wrote political essays and worked for the African-American magazine Freedom. Hansberry was also part of and wrote for the Daughters of Bilitis magazine The Ladder, mostly articles on social issues of race and gender.

The title of the play, A Raisin in the Sun, is from a line from the poem, Harlem “A Dream Deferred”, by Langston Hughes. The poem focuses on what happens to our dreams when they fail to become reality, “What happens to a dream deferred? / does it dry up/ like a raisin in the sun?” This poem connects to the younger family. The play all have their dreams that cannot be fulfilled because of their race. They continually need to water and nurture their dream lest is dry up and shrivel up like a raisin in the sun.

Background:
The main theme of the play 'A Raisin in the Sun'is race and racism. In the other words, A Raisin in the Sun demonstrates how race can be complicate the American dreams. The younger family live in a poorly maintained apartment in a segregated city. Ruth works as a domestic and Walter as a chauffeur for rich white family because they are poor uneducated blacks. The ten thousand dollar insurance check of much dispute is used partly to put a down payment on a house in Clybourne Park. Lena, who perhaps knows a little about what might happen once they move where they aren't wanted, makes this bold decision to do something big and necessary despite its risks. They all express their worry about what they could face but move ahead with packing and relocation. The main important scene that portrays Racism is the visit paid by Karl Linder- ‘quite-looking middle aged white man’- who is sent by the clybourne park to go around and see the new people who move into the neighborhood, as Mama has already put a deposit on a
houses. Walter Lee also refused that deal 'race prejudice simply doesn't enter into it' younger's proudly throw Lindner's out of their house, now the younger's family ready to move white neighborhood place. Thus, 'A Raisin in the sun' depicts ordinary Americans who happen to be black- and explores how the fact of their race inhibits them from accomplishing their dreams.

Discussion

MAMA: oh-so now its life. Once upon a time freedom used to be a life-now its money. I guess the world really do change.
WALTER: No it was always money, Mama, we just didn't know about it.
This exchange occurs in act1,scene2. When mama ask walter why he always talk about money. ‘Walter responds that money is life’,explaining to her that successis now defined by how much money one has. This conversation takes place early in the play and reveals Mama's and Walter's economic struggles.

When the play opens, the youngers are about to receive an insurance check for $10,000. This money comes from the deceased Mr. Younger's life insurance policy. Each of the adult members of the family has an idea as to what he or she would like to do with this money. Mama wants to buy a house to fulfill a dream as she shared with her husband also. Walter Lee would rather use the money to invest in a liquor store with his friends. Ruth dreams of a place for her family to thrive. Beneatha dreams of becoming a doctor. She also wishes that her family members were not so interested in joining the white world. Beneatha instead tries to find her identity by looking back to the past to Africa. The characters become consumed by their dreams and make decisions they might not ordinarily make because they are so frustrated by their lack of fulfillment.

As the play progresses the Youngers clash over their competing dreams. Ruth discovers that she is pregnant but fears that if she has the child, she will put more financial pressure on her family members. When Walter says nothing to Ruth's admission that she is considering abortion, Mama Puts a down payment on a house for the whole family. She believes that a bigger, brighter, dwelling will help them all. This house is in Clybourne Park, an entirely white neighborhood, when the Younger's future neighbors find out that the Younger's are moving in, they send Mr. Linder, from the Clybourne Park Improvement Association, to offer the Younger's money in return with financial gain for staying away. The Younger's refuse the deal, even after Walter loses the rest of the money ($6,500) to his friend Willy Harris, who persuades Walter to invest in the liquor store and then runs off with his cash.

In the meantime, Beneatha rejects her suitor, George Murchison, whom she believes to be shallow and blind to the problems of race. Subsequently, she receives a marriage proposal from her Nigerian boyfriend, Joseph Asagai, who wants Beneatha to get a medical degree and move to Africa with him. The Younger's eventually move out of the apartment, fulfilling the family's long-held optimistic and determined to live a better life. They believe that they can succeed if they stick together as a family and resolve to defer their dreams no longer. They learn that the dream of a house is the most important dream because it unites the family.

Summation:

Hansberry's reference to Hughes's poem in her play's title highlights the importance of dreams in A Raisin in the Sun and the struggle that her characters face to realize their individual dreams, a struggle inextricably tied to the more fundamental black dream of equality in America. Though they are facing so many problems the name of racism or race about their dreams. Each of the adult member of this family having their own dreams. Throughout the play we learn that most important dream is to buy a own house it's so important for all human beings its unites the family.

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PATTERNS OF RADICAL FEMINISM IN ALICE WALKER'S
THE TEMPLE OF MY FAMILIAR

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Alice Walker is the widely appreciated Afro-American writer who has written numerous works based upon the issues like racism, sexism and classism. Mostly her writings were founded upon the issues of black women who are considered to be the mule and slave of a slave. Black men always considered the black women as a biggest burden in their lives in which they are not even considered as the human beings with sympathy and basic courtesy. Here, in the novel The Temple of My Familiar Walker suggests that for a basic human relationship, the most essential ones are the moral support and the love between the persons involved in it. Linda Brent says;

'Slavery is terrible for men, but it is far more terrible for women; supper added to the burden common to all, they have wrongs, and suffering and mortification particularly their own' (Brent 405).

Walker discovered dignity in all human and nonhuman elements of universe which is a step for making the women to the goddesses which she does in The Temple of My Familiar. Throughout the American history, the life of African Americans has been one of daily struggle. The word “Black” refers to the race, and feminist means the one who understands that the patriarchal hegemony is the factor of the exploitation of women. It is important to give voice to the black women and the exploitation of them must come to an end. Alice Walker has dealt with the most versatile themes in all her works including The Temple of My Familiar in which she has proclaimed her views on Racism and feminism through the female characters Lissie, Zede and Fanny. The major themes in the works of Alice Walker are racism and slavery in that this particular novel is all about racism and also Walker slightly traces the historical aspects in this novel through the character Lissie. She has been personified in to various forms like lion, goddess etc. The title of the novel is interlinked with this particular character Lissie in her particular reincarnation she has lived in a legendary temple where she has a cat named Familiar as her pet. Lissie was the noble and straightforward woman and her relationship with her companion Mr. Hal was highly noteworthy. Mr Hal's remark about Lissie: Lissie is a lot of women (TMF, 91). The relationship between Mr Hal and Lissie was something to be admired and they had lived together more or less harmoniously for many years and had remained friends until Uncle Rafe's death. The relationship between Mr Hal and Lissie is explained in the following lines:

They had found themselves born into fabulous, mysterious universe, filled with fabulous, mysterious others; they had never been distracted from the wonder of this gift. They had the most of it. (TMF,194)

Though Lissie has suffered throughout her life which could be seen in her past incarnations, her life with Mr Hal was highly interesting. The next interesting character in the novel to be discussed is Fanny. Carlotta and Fanny became good friends; Carlotta, wife of the renowned musician is also said to be the noteworthy character in the novel who befriends with other female characters in order to share their internal feelings. Suwelo has admired her because of the expression on her face that was identical to that on Fanny's grief. He had spent the entire time he was with Carlotta trying to remove the reflection, on her face, of Fanny's grief. Once he knew she was separated from her husband, with two children to rise on her own,
once he'd seen her shabbily furnished apartment, and once he'd heard her bitter complaints about the racism of the Women's Studies Department in which she worked, he assumed he understood her grief.

It is an intimate novel about people who are tormented by the world's contradictions—black versus white, man versus woman, sexual freedom versus sexual slavery and past versus present. Fanny tries to achieve the highest level of wholeness like Arveyda and Lissie. When Arveyda and Zede go to South America, Carlotta has an affair with Suwelo as a way of healing her trauma because she thinks that she hates men. She hates her husband and with her sexual relationship with Suwelo, she wants to assert her feeling and she becomes a 'female impersonator'.

_Carlotta was so super feminine, in the old style, that it was as if she'd never noticed there was any other way a woman could be. She wore these three inch heels every day... three inch heels are designed to make a man feel like all he needs to is push gently and woman is oh her ass. Three inch heels say 'fuck me'. She wore sweaters that followed every curve of her luscious body. Sweaters that dipped. Skirts that clung. Short skirts. Make up. Earrings.' 'Pretty impassive' (246) and closes herself off to him._

Carlotta never reveals her origin and family, because of her anger over her mother and her husband, because of their affair and their relationships. She couldn't tell him about what happened in her life because she has involved in this relationship only for forgetting and healing her pain. But when Fanny returns from Africa, Suwelo drops Carlotta, and he doesn't want to continue his relationship with her and leaves her even in deeper scars. When Carlotta hears about her mother's past and feelings from Arveyda, she starts to heal and finds her happiness again. She stops teaching and becomes an artist like the elder Zede. She becomes a bell chemist and she changes her way of wearing clothes and her feminine look. After that Carlotta and Arveyda decide to start living together again, even though Carlotta lives in a separate house behind Arveyda. They behave friendly towards each other and make music together. In the last stage, Suwelo and Fanny befriend them. Meanwhile Arveyda develops a close relationship with Fanny and she admires him as an artist for the years already. One night after Fanny after giving him numerous massages they started making love to each other. During the massage Arveyda thinks:

_He has given himself up to Fanny, as if all of himself is resting in her arms. He feels there is something about her, something in her essence,that automatically heals and reconnects him with himself. He felt this even before she impulsively kissed him on the trial.He imagines making love to her, as he feels her hands sliding up his inner thighs. He thinks that if he were to join himself with her in lovemaking he would feel literally re-membered._ (408)

Walker places women in traditional male role and her goal is to provide stories with role stories that will help women transcend the gender stereotyping inherent in patriarchal culture. Women were denied room and they were made to work hard on the fields. They were continually abused physically and mentally and they would not have been able to tolerate their torturous lives. Fanny also comes to know about men's oppression over women which she herself endures in her life. She gives insights into the oppression of women, black women by black men.

Thus the novel _The Temple of My Familiar_ has also made the stress upon racism, slavery and oppression. It is also considered as a sequel to the novel _The Temple of My Familiar_ has also made stress upon racism, slavery and oppression. It is also considered as a sequel to the novel _The Color Purple_.

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POST COLONIAL IMPACTS IN AFRICA WITH THE REFERENCE TO ACHEBE'S NO LONGER AT EASE

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The Literatures of the countries like Canada, Australia, New Zealand, Nigeria, Kenya, India, Pakistan, Jamaica and Ireland are called 'Post Colonial' as they deal with the effects of Colonialism after the independence of the Colonized. Achebe's No Longer at Ease is set with the background of Nigeria at the time of independence. It can be identified with the Post Colonial writings because of the post-colonial impacts like occupying the position of authorities so far enjoyed by the conquerors in the conquered land, craze over the language and the education system of the conquerors practiced in their land, becomes possible for the natives, natives' place in Christian authority like Catechist as experienced and recorded by Achebe in this novel. As opined by John McLeod, 'post colonialism' is the recognition of 'both historical continuity and change' (33).

No Longer at Ease supposed to be Achebe's second novel, which is the continuation of his first novel Things Fall Apart. The first novel deals with the yam farmers named Okonkwo who lives in Nig the time of Colonization. No Longer at Ease revolves around the young man Obi who is the grandson of Okonkwo at the time of Nigerian independence. The title of the novel is influenced from T.S. Eliot's poem The Journey of the Magi: “We returned to our places, these kingdoms,/ But no longer at ease here, in the old dispensation…” . This novel is set in the period 1950s. This age shows the transition of Africans especially Nigerians from portraying traditional culture into the modern life as influenced by the English. Okonkwo is the man who portrays traditional culture and sacrifices his life because of his unwillingness towards the British cultural influence. But, his grandson is trapped between his tradition and the society and allowed himself to be influenced by the western lifestyle.

Untruthfulness is one of the truths of the impact of colonization. People are with lame excuses for their mistakes. Even in the places like Court, counsels are late with silly excuses. People start to misuse the benefits available. Even for the common things, they submit fake medical certificates for their absence in the working place. It is very easy to obtain medical certificate of illness from a doctor which is possible only through money. They are ready to abort the young ones in the wombs against the law simply for money.

Equality exists only in its name but never in action. The clubs, at first denied of the Africans, has lately permitted them. But no African enters the clubs except the stewards. The Whites show themselves as of broadminded who want to share equality with the black natives. But in their minds, they believe the natives as mean. It is proved through Achebe's character Mt. Green, Obi's boss who believes Africans as corrupted ones. He opines that they are all corrupted over years because of their worst climate and its effects. These Whites want to change their corrupted nature through the Western education but of no use. People enjoy a number of holidays in Nigeria. Its about four months in a year they can have holidays. Initially, these holidays are not meant for the natives. The holidays are meant for those who are in senior service that is occupied only by the Europeans who want to break themselves to go for any cool place. At present only a few Africans start to occupy such senior service and possibly can have the holidays and that privilege for these very few Africans in turn is not accepted by the Europeans.

The Natives struggle hard to get a government job. Obi the protagonist was the first in his village
who receives a senior post in Nigeria so far is occupied by the Europeans. The others dream for such posts. For this post and for European education, he has sacrificed himself and his family. He is left with pathetic financial condition simply because of the loan he received from the Union for his education. The sufferings do not stop with himself but affects his family too. Obi's mother suffers much to earn a little and the suffering paves her death.

Patriotism and affection towards the same soiled men is well found in the colonized era. It is clear when Obi is financially assisted for his education by the Umuofia Progressive Union and its firm-stand in helping him when his life is in danger even though it lacks of any positive concern on him. The Umuofians' attitude is quite negative with the others. They worry for their own selves. It is revealed when the old Umuofian prays as: “We are strangers in this land. If good comes to it we may have our share. But if bad comes let it go to the owners of the land who what gods to be appeased” (qtd. 60). As their man Obi is the only Lago in a European post, they want to save him.

As the result of British conquerment, there is awareness in the minds of Native Africans towards Western Education. With a heavy tax, they manage to collect money to assist their young ones' education. With such support alone Obi gets his education. The Umuofians have formed a union at Nigeria. Their main intention is to educate their youngsters and to help their own people in the new land amidst of English men.

Christian conversion is one of the major effects of Western Colonization. Africa is nowhere exempted from such religious conversion. Obi's father becomes strong with Christian customs. He is a catechist by profession. He has converted himself into Christianity against the wish of his parents and it is not very easy. As Okonkwo narrates the situation when he converts into Christianity: “I left my father's house, and he placed a curse on me. I went through fire to become a Christian, because I suffered and I understand Christianity- more than you will ever do”. The protagonist shall not accept the new God unlike his father. But he is not bold enough to be transparent to his father about his religious ideas. His father hates his own community's uniqueness and tradition like superstitious beliefs, offerings to God, narration of folk-stories. He restricts his children to share any edible things even from the neighbours because of his belief in the principles of Christianity. But he still follows a few traditional believes of Africans. Then he cannot change himself against to these believes. It shows his ignorance when he discourage his son's marriage to Clara, an Osu. The people of Osu are separated simply because of being dedicated to God by their forefathers. But Obi, though is attracted by the native tradition, wants to break the custom by marrying Clara.

The traditional ceremonies get changed following the British invasion. The wedding ceremonies get changed and the people are lamenting over them. Without inviting them for feast in the ceremonies like wedding, the people are simply informed in the invitation cards with the letters 'RSVP' means 'Rice and stew very plenty'. The natives learn the socializing behaviour of the Western like osculate, i.e., greeting one another with a kiss. The Africans while returning from the White man's country marry their women. But the elders of Umuofia are hatred of such marriage because of the Whites' culture that is quite contrast to theirs. That is quite common among the English people to be separated after their marriage especially a woman cuts her relationship from a man and leaves the family by abounding her children. This is a very new thing for the Africans. An African woman never abandons her marital relationship and her children. One of the traditional practices, i.e., paying the bride-price also leads to such attraction towards English women.

Obi allows himself to be influenced by the corrupted society. His own needs and the society lead him toward destruction. From the beginning, he faces a number of authorities who bribe like policemen, doctors, and the authorities. His pathetic financial background and the society drag him to accept the bribe and is been arrested. This pathetic situation is not the fate of the individual, Obi but is the same for most of.
the people who are at the time of independence and following it. The Europeans are not at all interested in allowing the natives to become independent with the belief that the natives are into control their country as if they are lacking of the common interest for their country's privilege.

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Introduction

African-American literature provides insight into American micro-politics of race, class and gender. The Coexistence of Negro Slavery and republican liberty created an internal contradiction in American politics that eventually threatened not only the existence of the Union, but also constitutionalism and the rule of law. Slavery's flagrant violation of republican liberty and equality made it the object of abolitionist legislation in the northern states during and after the revolution. James Baldwin argues that the American dream is far from being a reality in part because there is much Americans do not wish to know about themselves.

Racial Politics in James Baldwin's *The Fire Next Time*

The citizens of African American descent were denied basic civil rights due to their race. Race became the dividing line which disavowed African-Americans their rightful place as full citizens in a nation espousing American citizenries and the right to life, liberty, and the pursuit of happiness under the United States' Constitution. It was rightly exposed in James Arthur Baldwin's one of the notable of *The Fire Next Time*, which become the most famous work in Afro-American literature.

Baldwin has always concerned with most personal areas of experience as well as the broadcast questions. All those themes are exposed from personal and meet at this point of Love. Love as an agent of racial reconciliation and national survival is not just a vague yearning but it is a necessity to struggle for the accepted reality.

"You were born and faced the future that you faced because you were black and for no other reason, about the reality which lies behind the words acceptance and integration." (7)

It is no less interesting than surprising that out of the very storm centre of controversy, passion and violence during the religious wars should have appeared a system of political theory as serenely philosophical in spirit, and as exact in logic as if it had been produced in the emotionless tents. Even at the moment of conversion, it was filled with doubts about the love of God to the Blackman. So the search for identity through religion was only tentative.

The severe racial hostility encountered there produced in mind a bitter hatred for both blacks and whites. It was so much a victim of racial self-hatred, that he felt ashamed of his father, the members of his church and the other black men. When a Negro finds himself in such a situation with no roots and past to sustain him, he lacks a sense of continuity and finds himself in an identity crisis. Baldwin's contempt for blacks reveals his lack of a sense of sameness with his community. A person's identity is connected with his knowledge of his past. If he knows where he comes from, he can be sure of what or who he is.

He says that Religious politics is one of the most predominant factors that have molded the destinies of the human race, has always exerted a profound influence on the lives of African Americans, lifting them up from the depths of despair and infusing them with courage. Although as a boy he was regularly baptized and taken to the Anglican Church, it was not until the eighteenth century that systematic efforts were made to Christianize them.
“My best friend in high school was a Jew. He came to our house once, and afterward my father asked, as he asked about everyone, “Is he a Christian?” by which he meant “Is he saved?”(37)

The vibrancy and power of the Black church is well documented. It has remained the most important agency of social control and taken up social, education and ethical roles. During the Reconstruction period, preachers assumed political roles and provided opportunities for men to assume leadership roles. It made a great migration resulted in the secularization of the church wherein it began to concentrate on the conditions of African Americans in this world rather in another world. The black writer of this period was already aware of the complexities of his existence in this world. He knew that he was an outsider in the country where he opened his eyes. Politically and economically he was powerless. He was also conscious of his desperate need for unity.

He warns the people that one must be aware of the word ‘acceptance’ and ‘integration’. He says

“There is no reason for you to try to become like white people and there is no basis whatever for their impertinent assumption that they must accept you”.(8)

He directly warns that white Americans are too cowardly to abandon that they are somehow superior, and the most terrible thing is that you must accept them and that very seriously accept them with love.

“The dream, the sentiment is old; only the color is new.”

According to Baldwin, integration is not a matter of the blacks merging with the white majority, because, the white majority has already proven itself to be corrupt and spineless. Rather it is up to whites to rise to the standards blacks have set for them by reminding them of the founding principles in the Declaration of Independence and other significant documents. He was of the opinion that Civil rights leaders should not simply strive to free blacks from unjust civil codes, but to free whites from the shackles of their own prejudices. They are caught between the identities of the American and the black. It is natural for black Americans to experience this duality or uncertainty when they are away from their roots. The divided identity is embodied in the designation of the black American. They suffer from severe identity crisis in their struggle for existence in America. To be black in America means that an individual occupies a racially defined, albeit socially constructed, ascribed status.

“The real reason that non-violence is considered to be a virtue in Negroes I am not speaking now of its racial value, another matter altogether-is that white men do not want their lives, their self-image, or their property threatened”.(3-8)

As Elijah Muhammad was attracted to Marxism due to various reasons. The existence of double standards in the colony, the oppression of the black by the white and the self imprisonment of the whites under the code of white superiority are some of the factors that compelled him to search for a remedy and found Marxism as a highly promising philosophy designed to eradicate the ills of the world. He found the philosophy of Marxism most appealing because it promised total liberation for the colonial situation, both personal and social and even international. It is expressed in his conversations and in general dissatisfaction with the entire African experience.

Baldwin could not deny the truth of this statement. For everyone else has, is a nation with a specific location and a flag-even these days. It is only because “the so called American Negro”, who remains trapped, dispossessed, and despised, in a nation that has kept Africans in bondage for nearly four hundred years and is still unable to recognize Negros as a human being.

“I am, then, both visibly and legally the descendant of slaves in a white, Protestant country, and this is what it means to be an American Negro, this is who he is a kidnapped pagan, who was sold like an animal and treated like one, who was once defined by the American Constitution as “three-fifths” of a man, and who, according to the Dred scott decision, had no right that a white man was bound to respect”.(84)
His view on Constitution law of whose ancestors were imported to United States and sold as slaves. Whether, enslaved or free but not as American Citizen. And today, its a hundred years after his technical emancipation; it remains with the possible exception of the American Indian, the most despised creature in his country. Now, there is simply no possibility of a real change in the Negros situation without the most radical and far-reaching changes in the American political and social structure. And it is clear that white Americans are not simply unwilling to effect these changes; they are in the main, so slothful have they become, unable even to envision them. It must be added that the Negro himself no longer believes in the good faith of white Americans.

“Years ago, we used to say, “Yes, I'm black, goddammit, and I'm beautiful!” in defiance, into the void. But now African kings and heroes have come into the world, out of the past, the past that can now be put to the uses of power. And black has become a beautiful color-not because it is loved but because it is feared”.(77)

The most important thing that one human being can do for another, it is certainly one of the most important things, hence the torment and necessity of love but an enormous contribution that the Negro has made to this otherwise shapeless and undiscovered country. As what Baldwin points that one can give nothing whatever without giving oneself, that is to say, risking oneself. If one cannot risk oneself, then one is simply incapable of giving. And, after all, one can give freedom only by setting someone free. This in the case of the Negro, the American republic has never become sufficiently mature to do.

The word “independence” in Africa and the word “integration” here are almost equally meaningless; that is Europe has not yet left Africa, and black men here are not yet free. The Negroes of this country may never be able to rise to power, but they are very well placed indeed to precipitate chaos and ring down the curtain on the American dream.

“What it comes to is that if we, who can scarcely be considered a white nation, persist in thinking of ourselves as one, we condemn ourselves, with the truly white nations, to sterility and decay, whereas if we could accept ourselves as we are, we might bring new life to the Western achievements, and transform them”.(93)

To them the price of this transformation is the unconditional freedom of the Negro; it is not too much to say that he, who has been so long rejected, must now be embraced and at no matter what psychic or social risk. As Baldwin gave an example to make an solution to the Negro problem depend on the speed with which Negroes accept and adopt white standards is revealed in all kinds of striking ways, from Bobby Kennedy's assurance that a Negro who can become President in forty years to the unfortunate tone of warm congratulation with which so many liberals address their Negro equals.

Color is not a human or a personal reality rather than it is a political reality. It is who must share the fate of a nation that has never accepted them, to which they were brought in chains. And now that the ignorance of the white world might make that vengeance inevitable a vengeance that does not really depend on and cannot be controlled by any police force or army, but it is a historical vengeance, a cosmic vengeance, which it is based on the laws of the trade followers of America.

Conclusion

Baldwin provides a foundation for understanding racism in the United States, but more importantly, he provides some much-needed hope and guidance for the future. Baldwin discusses democracy as an act that must be realized, in part by coming to a greater understanding of race and religion as performative acts that have political consequences for all Americans. Negroes must achieve this possession, he says to end the racial nightmare, and achieve their country to change the history of the world. In the meantime, he could walk the streets and fear nothing, because there were millions like him. This paper examines the influence of pragmatism on Baldwin's understanding of race and religion. By encouraging readers to acknowledge race and religion as political constructs, Baldwin highlights the
inseparability of theory and practice that is a hallmark of both pragmatism and the realization of a democratic society.

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Introduction:

Before we proceed to define what African liberation is, there is need that we perceive and agree on the definition of who is an 'African'. It would be a fatal mistake to assume that anybody on the African continent today including those who deny that identity is African. On the other hand it will equally be serious a mistake bordering on ignorance of history to perceive that people of the Africa decent domicile outside the continent. The Africans are the only race in the last one thousand years that has been raped, brutalized, denied its humanity, commoditized, exported like goods, its natural resources stolen by Europeans and Asians, its societies torn apart, their social bonds disrupted and compartmentalized into colonial territories. The history of African people and the people of African descent has in short been that of tremendous tribulations at the hands of nearly all the other races.

An African therefore is one who or whose ancestors have gone through this experience and heritage. Black color, although a characteristic feature of many of us, does not alone define who is African. It is the legacy of sustained dominance, exploitation and enslavement that really defines the African and the people of African descent domicile elsewhere in the world. This sustained societal domination has created a sense of belonging and other realities of its own but it is more among the African Diaspora that the urge to solidarity and identity consciousness in more evident.

On the continent this sustained domination worked negatively in many instances. It subverted the African confidence in them and created syndromes of inferiority, self hate, and lack of self esteem to paraphrase prah. And many others prevalent today even in our societies. It is in this context that we want to discuss the African liberation in all its dimensions socio-cultural, political and economic.

The Struggle In South Africa Has United All Races:

In southern Africa, deaths in detention and the assassination of political activists have provided grim evidence that the struggle for liberation is not being fought only by black Africans, but that men and women of all races have made the supreme sacrifice. Babla Saloojee, Ahmed Timol, Imam Haroun and Dr. Neil Aggett all died in detention, while Ruth First - an academic, writer and revolutionary - was killed by a letter bomb at the University of Maputo. Variously described as a struggle for liberation, a class struggle, or a struggle for Africans' birthright, it consists of all these elements, yet at its heart lays a fierce determination to combat and demolish racism. The color bar that was enshrined in the South African constitution when the United Kingdom handed power to the white minority in 1910 and the discriminatory laws which have proliferated with each succeeding year have repeatedly been challenged by men and women of all races.

The struggle goes beyond nationality, ideology, class or religion.

Such challenges, such attempts by members of different races to co-operate with each other, have never been easy. Africans, disposessed of land and of all human rights by the European invaders, had every reason to be hostile and suspicious. The Colored people - those of mixed race - trapped between white and black, were loath to relinquish an assigned status that was superior to that of the Africans. The Asians, often more prosperous than other blacks and clinging to their own culture, tended to see their plight as that of a separate community, particularly since specific laws were directed against them. Whites,
dominating politically and economically, were intent on consolidating their privileges and increasing their wealth. It took great courage, dedication, imagination and generosity to bridge the gulf created between the races by history, culture, and the law.

Modern South Africa is a highly industrialized, heavily armed police State based on the forcible separation of the races. Its population of some 30 million consists of 21 million Africans, four and a half million whites, 3 million Colored people, and nearly a million Indians. The notorious system of apartheid which separates all these communities, and which, under the euphemism of "separate development", also separates ethnic groups, has united the world in a wholesale condemnation. Meanwhile, inside the country, individuals and groups of all races continually join in protest and acts of resistance despite harassment by the Security Police; despite banning, imprisonment, torture, even murder.

**African Liberation:**

In the context of decolonization African liberation has been seen as process leading to independence from European colonial rule. Although that may be a significant aspect of it, African liberation is socio-cultural and political process for self-discovery, self-rehumanization and return with dignity into human history. Colonialism and dependence on Europe removed our people from history. Liberation essentially is the return of the African people on the continent and in the Diaspora back into history such that they take their rightful place in the course of human development. This process in the final analysis must translate into transforming the oppressive reality by which the Africans have been submerged in for centuries. Its main parameters are social and cultural emancipation, political independence, economic vibrancy, unity of the African people on the continent with their kith and kith in the Diaspora.

The oppressive reality the Africans on the continent and in the Diaspora find themselves is the reality of neo-colonialism maintaining colonial relationship through diplomatic and economic strings which perpetuates economic exploitation and the robbing of the continents natural resources through such institutions as the Lome Convention, the Cotonou Protocol 2000, which has perpetuated African's dependence on the European Union. Europe continues to exploit the Africans through such agreements made by African leaders who never cared their people. It is relationship in which Africa suffers capital flight to Europe, America and Asia to the tune of billions of dollars per year with a corresponding pauperization of the Africans as manifested in the Human Development Indices of most of these countries.

**Social and Political Forces for African Liberation:**

The Africans struggle for freedom started in earnest with the process of decolonization. This struggle took different forms ranking from negotiations for countries like Kenya, Uganda, Tanzania, Nigeria, Ghana, Cameroon, Senegal, Ivory Cost, Mali, Niger among others; to revolutionary armed struggle as it occurred with the Portuguese and French colonies or with armed struggle against internal colonialism as in the case of Zimbabwe, South Africa, Eritrea and Southern Sudan.

The unfortunate outcome of this struggle for freedom and independence was the confirmation of Africa's division in the images of its former colonial masters and the perpetuation of their respective zones of influence. Africa emerged divided and fragmented after decolonization. Nearer home in Sudan, the Acholi, Madi, Kakwa, Masaai, Zaghawa, Azande, Beja, Anuyuak just to mention a few find themselves today divided by the colonial borders of the countries surrounding the Sudan. The situation is the same in many regions of Africa.

African liberation is therefore a struggle against neo-colonial state. It can only occur only in the context of a continental movement which the Africans in the Diaspora may subscribe to. A continental movement which involves all the social and political forces united in the different and variegated political parties and organizations, associations, and unions. A 'Pan African Movement' capable of capturing the aspirations of the African people and unite them in solidarity with one another and with the African Diaspora. The Africans may borrow a leaf from the Pan Arab Movement and Solidarity in terms of its form.
and structure but with a different social and cultural content.

**Conclusion:**

In conclusion, the Sudanese people are an integral part of the African Liberation. But it is only those Sudanese who recognize and accept the fact that they are part of the African heritage I talked about above. The SPLM being the vanguard of the struggle of our people for the last twenty four years must continue to play this role more vigorously now than before.

The SPLM must become the rallying point for all the Sudanese in the south, east, west and north. It must engage in genuine democratic discourse and build viable, transparent and accountable relationship between the leaders and the masses of the people. It must punish clannish behavior of some of its leaders and cadres; it must rid the government and society of corruption, nepotism, favoritism and all elements of bad governance.

The SPLM in its effort to transform into a popular mass-based political party in the Sudan must adopt methods of political organization and action which are democratic. It should be a link between the Sudanese and the other Africans and the African Diaspora. Its departure point must of necessity incorporate a 'firm cultural vestiture which strengthens and roots African national consciousness in our cultural and historical belongings'. In this way the SPLM will be part of the process of uniting the ranks and file of our people across the colonial boundaries.

The Sudanese struggle for liberation, social justice, freedom and democracy is there for part of the African liberation. We must therefore transform ourselves into to conscious mass and agent of Pan Africanist ideals in this way we will have participated in the liberation of Africa.

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African Literature has been defined by several dominant threads and accompanying paradoxes. In both oral and written forms it has a long history rooted in the continent's famous story telling and performance traditions. African Literature seemed to reach its high point with the two decades of decolonization the 1950s and 1960s, when the majority of African countries became independent of their European colonizers. Even though they got freedom, the black people of Africa was cornered by their own country people under the name of racism.

“Racism is a doctrine of, by and for brutes”. Racial segregation extend everywhere in the world but it affects South Africa very much. The black people get tormented and brutally treated by White people. The status of black people did not change until the end of the second world war. But after that, they started to raise question and protest against the White people to get their own rights.

Alan Paton is a South African novelist, poet, biographer, educator and politician. He is the founder of the anti-apartheid liberal party. *Cry, the Beloved Country* is one of the best known works of Paton. Success of this book made him internationally prominent. He used this fame to fight against apartheid in South Africa. He worked as a teacher before taking on the running of a dangerous and crowded borstal for young black men. Critics label him as One-book man because *Cry, the Beloved Country* always overshadowed Paton's other works. Paton wrote the novel *Cry, the Beloved Country* in the year 1948. It was a time when the racial segregation enforced inequality and prejudice. Whites held on political power and they did nothing to eradicate the poverty among black South Africans.

Through the novel *Cry, the Beloved Country*, Paton emits light on the injustice and complexities undergone by black people in South Africa. The title itself explain the whole novel. In this title, “CRY” is used as a chaos and destruction that encompasses throughout Johannesburg and Ndotsheni of South Africa, which the people need to be saved from social and racial oppressions surrounding them. “BELOVED” simply means the love the people have for their “COUNTRY”.

The Injustice and Complexities faced by black people:

Stephen Kumalo is the central figure of this novel. Kumalo is a priest who lived with his wife in a small village called Ndotsheni. It is a place filled with hills and valleys called Umzimkulu, but the soil is of poor quality. So there is no agriculture at all. The stream has run dry; there is no milk for children. It made the men throng towards city in search of job.

Kumalo has a son, a brother and a sister. They leave Ndotsheni many years before. Kumalo did not receive any letter from them. After a long time, he got a letter from Theophilus Msimangu who is the priest in Johannesburg. Kumalo visits Johannesburg in order to save his sister, Gertrude when he receives a letter telling him that she is ill. As he goes on his journey, the things he sees and experiences tell the much greater story of apartheid in South Africa. When he reached Johannesburg, Msimangu welcomes him. He asks Kumalo about Gertrude. Kumalo said that she came here with her child to find out her husband. Msimangu gravely informs that now she was living as a prostitute and a liquor seller. Finally they found out his sister in Sophia town with the help of Theophilus Msimangu. Kumalo was shocked on seeing his sister in such a horrible condition.

Through Msimangu, Kumalo knows about his brother John. He said that John is currently a
celebrated and a respected politician. He has not come and turned to crime, but he has become corrupt and hungry for power. Msimangu admits that John has turned away from the church, he said that “What God has not done for South Africa, man must do”.

Msimangu said that it is not in my heart to hate a white man. It was a white man who brought my father out of darkness. The tragedy is not that things are broken. The tragedy is that they are not mended again. He explains that there are some white men who give their lives to build up what is broken.

“The white man has broken the tribe. And is my belief-and again I ask your pardon-that it cannot be mended again. But the house that is broken, and the man that falls apart when the house is broken, these are the tragic things. That is why children break the law, and old white people are robbed and beaten” (Book I, chapter 5)

After that Kumalo was in search of his son Absalom Kumalo. While he was on his journey, Kumalo passed through the shanty towns where only the black South Africans lived. The readers know how difficult it is to go through everyday life as a black person and how hard it is to get from place to place. After a ceaseless struggle, Kumalo found out Absalom through his brother John. They were reunited in the prison's visiting room. Absalom killed the man called Arthur Jarvis. Jarvis is a white man who is fighting for equality for everyone. Eventhough he is a white man, he was fighting for the black African people. He was also known as a reformer, which is in this case is a person trying to reform the white privilege issues and black crime concerns in South Africa. He loved South Africa even with all of its challenges and racial issues.

While Kumalo asked Absalom about the murder, he stated that he killed him accidentally. Kumalo questions him “Why did he carry a revolver?”, he replied that “For safety, he says. This Johannesburg is a dangerous place. A man never knows when he will be attacked” (Book I, chapter 14)

It shows that how hazard Johannesburg is. Absalom cried that, only out of fear he shot him. But the law will not consider it; he was sentenced to death. Later he is hanged for the crime.

Absalom went Johannesburg to find out job, but at last he became a thief and it leads him to a murderer. Gertrude went there to find out her husband but she became a prostitute. This is the way that true South African life was for the most people who lived there. They were cornered everywhere by everyone. They had their own schools, their own buses because apartheid issue was so strong.

Through the words of Theophilus Msimangu, Paton penned his own thought that, “I see only one hope for our country, and that is when white men and black men…. desiring only the good of their country, come together to work for it…… I have one great fear in my heart, that one day when they are turned to loving, they will find we are turned to hating”. (chapter 7)

Msimangu calls John an example of power's corrupting influence. Msimangu warns that power can corrupt black people as much as it corrupts white people. He also have the fear that by the time, the whites turn to loving but the blacks will have turned to hating the white people.

Paton concludes the novel with a ray of hope. He does not want us to despair over South Africa's future. At the end of the story Kumalo climbs the mountain to meditate and to mourn his son's death. Kumalo watches the dawn coming and observes the village and said that “The great valley of the Umzimkulu is still in darkness, but the light will come there, Ndotsheni is still in darkness, but the light will come there also”. Paton is calling on the symbolism of light and dark to talk about good and evil in South Africa. The town of Ndotsheni is still in darkness because it suffers from inequality and poverty. The hopeful statement that “light will come there also” implies that somebody, Ndotsheni and the great valley
of Umzimkulu and all of South Africa will become more integrated and less racially divided places. The purpose of *Cry, the Beloved Country* is to awaken the population of South Africa to the racism that is slowly disintegrating the society and its people.

Critic James Sterne said that, *profound, compassionate, dramatic and important……one of the best novels of our time* in the magazine *The New Republic*. Sterne identified Paton's novel as an important work of *African Colonial Literature*.

South African writer Ezekiel Mphahlele noted Paton's novel as *the first work in the history of South African fiction in which the black man looms so large*. It has been called a *Social Record*. The novel captures the way of life and the social situation in South African just before apartheid passed into law. It chronicles an historical moment of radical inequality and racial injustice in a realistic fashion.

Abraham Lincoln said that, “Achievement has no color”. Color cannot justify one's character, one's talent.

“I have a dream that one day little black boys and girls will be holding hands with little white boys and girls”.

This was a quote said by Martin Luther King about the future generation. “Racism is a blight on the human conscience” said by Nelson Mandela who is a South African anti-apartheid revolutionary. He was the President of South Africa from 1994 to 1999. He did many things for the welfare of black people.

Reference:
Paton, Alon. *Cry, the Beloved Country*. Vintage classics.2002
Chimamanda Ngozi Adichie, 1977-, is a Nigerian author, who offers the world a unique definition of feminism for the twenty-first century. Her writings are drawn extensively from her own experiences and her deep understanding of the disguised realities of sexual politics. Adichie earnestly explores and asserts what it means to be a woman today.

Adichie, born as the fifth of six children, is a voracious reader from a young age. She found *Things Fall Apart* by Chinua Achebe an impetus for her transformation. After studying medicine for a time in Nsukka, in 1997 she left for the United States, where she studied communication and political science at Eastern Connecticut State University (B.A., 2001). Spending her time between Nigeria and the United States, she received a Master's Degree in creative writing from Johns Hopkins University and studied African history at Yale University. Her play *For Love of Biafra* was published in Nigeria in 1998, and later dismissed by Adichie as an awfully melodramatic play, but it was among the earliest works in which she explored the war in the late 1960s between Nigeria and its secessionist Biafra Republic. Of her beginnings as a writer, Chimamanda Ngozi Adichie says: “I didn't ever consciously decide to pursue writing. I've been writing since I was old enough to spell, and just sitting down and writing made me feel incredibly fulfilled” (Anya, Oct. 2003).

As a student at Eastern Connecticut State University, she wrote her first novel, *Purple Hibiscus* (2003). The novel set in Nigeria, is about the coming-of-age of Kambili, a 15-year-old whose family is wealthy and well respected but who is terrorized by her fanatically religious father. This novel was awarded the Commonwealth Writers' Prize in 2005 for Best First Book (Africa) and that year's Commonwealth Writers' Prize for Best First Book (overall). It was also short-listed for the 2004 Orange Prize (later called the Orange Broadband Prize and now the Baileys Women's Prize for Fiction). She later wrote several short stories about the Biafran conflict, which became the subject of her highly successful novel *Half of a Yellow Sun* (2006).

*Half of a Yellow Sun* (2006; film 2013) Adichie's second novel, the result of four years of research and writing, was built primarily on the experiences of her parents during the Nigeria-Biafra war. The result was an epic novel that vividly depicted the savagery of the war (which resulted in the displacement and deaths of perhaps a million people). In this novel she focuses on a small group of characters, mostly middle-class Africans and it became an international best seller and was awarded the Orange Broadband Prize for Fiction in 2007. Eight years later it won the “Best of the Best” Baileys Women's Prize for Fiction, a special award for the “best” prizewinner from the previous decade. In 2008 Adichie released *The Thing Around Your Neck*, a critically acclaimed collection of short stories and also received a MacArthur Foundation fellowship. Her novel *Americanah* (2013) centers on the romantic and existential struggles of a young Nigerian woman who is studying and blogging about race in the United States.

Adichie's non-fiction includes *We Should All Be Feminists* (2014), an essay adapted from a speech she gave at a TEDx talk in 2012; parts of the speech also featured in Beyoncé's song “Flawless” (2013) and *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions* which was published in 2017. In an interview with Krithika, Adichie declares, “My attitude to feminism is this: I am a happy feminist” (The
Adichie says, “So I decided I would now be a Happy African Feminist Who Does Not Hate Men And Who Likes To Wear Lip Gloss And High Heels for Herself And Not For Men” (WSAF 10).

Chimamanda Ngozi Adichie's works proclaim her unique feminist insight with captivating brilliance. In We Should All Be Feminists (2014) which was adapted from her popular TEDx Talk of the same name, Adichie asserts that being a feminist is to understand and acknowledge the fact that sexism exists. In Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions (2017) Adichie has come up with fifteen suggestions, when a friend asked Adichie for advice on how to raise her baby daughter as a feminist. Adichie balances in her booklets as she does in her fictions: addressing a Nigerian friend on the Nigerian experience and at the same time addressing all of us, the world. The paper captures in a miniscule the exceptional feminist streaks in Adichie’s literary representations.

This paper focuses on the two non-fiction works of Adichie: We Should All Be Feminists and Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions and analyses the aspects of negritude, feminism and quest for identity in the works of the writer. A powerful feminist icon of this century, Adichie has acclaimed world recognition. She is a writer with a sensible African consciousness. Though her works are from her personal experience which is mostly Nigerian and partly American, she nails on the heads of the readers around the world that it is time to better ourselves. A guiding beacon among the multitudinous ostentatious flashes of “isms” popping around us, her clear cut views accentuate the fact that the myriad coloured world is still dark for the Blacks and darker still for the Black woman.

Negritude is a framework of critique and literary theory, developed mainly by francophone intellectuals, writers, and politicians of the African diaspora during the 1930s. Its initiators included Martinican poet Aimé Césaire, Léopold Sédar Senghor (the first President of Senegal), and Léon Damas of French Guiana. From a political standpoint, Negritude was an important aspect to the rejection of colonialism. Emerging at the cusp of African independence movements, Negritude made an impact on how the colonized people viewed themselves. It also sparked and fed off of subsequent literary movements that were responding to global politics. Adichie is a writer who takes pride in the cultural and physical aspects of the African heritage and strongly vouchsafes negritude in all her works.

The feminism that Adichie claims and proclaims is remarkably original and therefore a natural assertion for not only the Black womanhood but universal womanhood. In We Should All Be Feminists, Adichie argues that the first step towards feminism is to understand and acknowledge the fact that sexism exists. She says: “It seems to me that the word feminist, and the idea of feminism itself, is also limited by stereotypes (WSAF 3).”

“I decided to speak about feminism because it is something I feel strongly about (WSAF 4).”

Citing a number of personal anecdotes about growing up in Nigeria, she recalls a male friend calling her a "feminist," just as an insult. “It was not a compliment. I could tell from his tone the same tone with which a person would say, 'You're a supporter of terrorism.' (WSAF 8).” In another, her teacher gives a prize to a boy student, even though he received the second highest marks on the qualifying test. Adichie, then focuses on the wage gap and on the gendered nature of economic power. She points out that in Nigeria it is assumed that any woman with money has got that money from a man. In the workplace, women are expected to do the same work for less pay, and they learn not to speak up for themselves for fear of being called “aggressive.”

According to her, “A man is as likely as a woman to be intelligent, innovative, creative. We have evolved. But our ideas of gender have not evolved very much (WSAF 18).” Adichie concludes by saying that we do a great damage to both men and women by teaching them to adhere to strict gender roles. She concludes saying that we must all acknowledge that there is sexism, and fight together to fix this problem.

“Gender matters everywhere in the world. And I would like today to ask that we should begin to
dream about and plan for a different world. A fairer world. A world of happier men and happier women who are truer to themselves. And this is how to start: We must raise our daughters differently. We must also raise our sons differently (WSAF 24).”

In *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions*, she explains how a few years ago a good friend of hers asked her how to raise her baby girl as a feminist. She confesses that her first thought was that she had no clue of this stupendous task. She has spoken about feminism and helped to baby sit her nephews and nieces and in this process she had done a lot of observing and listening. With that realization, she had then proceeded to write her friend a letter. In this work, Adichie posts a powerful message that is timely particularly in this age of key figures such as Donald Trump, Harvey Weinstein and many more implicated for failing to create a world in which women and men are equal and treated with respect. Adichie argues that these behaviours and failure to protect individuals does not stem from what children are taught in school, domestic violence and rape crises or the fact that mainly men sign legislation on issues that affect only women. According to Adichie the problem begins right from the birth of the child, because the advice that parents provide to their children determines how they treat and perceive others when they are adults. “Still, I think it is morally urgent to have honest conversations about raising children differently, about trying to create a fairer world for women and men (AFMFS 4).”

She logically lists out and substantiates her suggestions one by one. The first four are 'Be a full person', 'Do it together', 'gender roles is absolute nonsense', Beware of Feminism Lite'. The fifth and sixth are 'Teach her to love books' and 'to question language'. The other suggestions are that marriage should never be spoken of as an achievement, teach to reject likeability, giving a sense of identity, never to link appearance with morality, to question culture's selective use of biology as reasons for social norms, give an early talk about sex, wait for the right time for the right romance, not be an oppressed saint and last of all to teach her about difference. “And so, instead of that, what I hope for Chizalum is this: that she will be full of opinions, and that her opinions will come from an informed, humane and broad-minded place (AFMFS 61).”

The manifesto which is supposed to be for raising a girl child also proves to be an excellent one for raising a boy child. Adichie accepts the binaries in the sexes and wishes for a change and betterment in both the sexes. She is not a anti-man personality, she understands the complexities of being a man who succumbs to expectations of the societal expectations of manliness. Nevertheless, the quest for identity of a woman is very strong in her fiction as well as in non-fiction. Adichie can be called a revolutionary feminist of the era. She does not universalize the black woman suffering but is able to universally appeal to the sensible women and sensible men around the world to steer the way we feel and think about gender roles and expectations.

Nigerian author Ben Okri, best known for his Booker Prize-winning novel *The Famished Road* in an interview with Vikram Kapur at the Jaipur Literature Festival acknowledges to the question, “What do you think of the generation of Nigerian writers that have followed you; Helon Habila and Chimamanda Ngozi Adichie?” as

“They are a very vibrant generation. They are aware of the social responsibility of literature and the fact that writing is not just about yourself. They carry on the tradition that has been intrinsic to African literature where the writer is more than just the writer. The writer is also the teacher, the social critic (The Hindu, Jan 29, 2012; Weekly Edition-2, 1).

According to Adichie, culture is created by us and most of it patriarchal. In the sixth suggestion she says: “ Try not to use words like 'misogyny' and 'patriarchy' too often with Chizalum. We feminists can sometimes be too jargony, and jargon can sometimes feel too abstract. Don't just label something misogynistic; tell her why it is, and tell her what would make it not be (AFMFS 27).”

She earnestly embarks to debunk all the clichéd and retrograded gender ideas and ideologies. She desires
that mankind marches in pride with a feeling of togetherness, where the binaries join hand in hand to lead
the future generations. “All of us, women and men, must do better (WSAF 48).”

Abbreviations
We Should All Be Feminists - WSAF
Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions - AFMFS

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'In the Footsteps of Achebe: Enter Chimamanda Ngozi Adichie, Nigeria's Newest Literary Voice',
Frank kobina parkes (193223 May 2004) was a Ghanaian journalist, broadcaster and poet. He was the author of one book, Songs from the Wilderness (University of London Press, 1965), but is widely anthologised and is perhaps best known for his poem "African Heaven", which echoes the title of Carl Van Vechtens controversial 1926 novel Nigger Heaven, and was selected by Hughes for inclusion in the ground-breaking anthology of African writing An African Treasury (1960).

Like all human cultures, African folklore and religion represents a variety of social facets of the various cultures in Africa. Like almost all civilizations and cultures, flood myths have been circulating in different parts of Africa. Culture and religion share space and are deeply intertwined in African cultures. In Ethiopia, Christianity and Islam form the core aspects of Ethiopian culture and inform dietary customs as well as rituals and rites.

Folktales also play an important role in many African cultures. Stories reflect a group cultural identity and preserving the stories of Africa will help preserve an entire culture. Storytelling affirms pride and identity in a culture. In Africa, stories are created by and for the ethnic group telling them. Different ethnic groups in Africa have different rituals or ceremonies for storytelling, which creates a sense of belonging to a cultural group. To outsiders hearing an ethnic group's stories, it provides an insight into the community's beliefs, views, and customs. For people within the community, it allows them to encompass their group's uniqueness. They show the human desires and fears of a group, such as love, marriage, and death. Folktales are also seen as a tool for education and entertainment. They provide a way for children to understand the material and social environment. Every story has a moral to teach people, such as goodwill prevails over evil. For entertainment, stories are set in fantastic, non-human worlds. Often, the main character of the story would be a talking animal or something unnatural would happen to a human character. Even though folktales are for entertainment, they bring a sense of belonging and pride to communities in Africa.

Traditions and Culture

In the poem African heaven the says about traditions and culture which is beautifully explained in the 2nd paragraph give them some drums, let them be three or may be four and them black-dirty and black of wood and dried sheepskin but if you will just make them peal, peal. Playing drums in group is their tradition since it is played by Africans s the author denotes that make them black, dirty and black. They lay drums louder were they just made them peal. Along with the drums they use calabash [a gourd from the calabash tree] which is blew along with the heavy sound of drums. However it sounds loudly and non-rhythmic but the poet says it is their beautiful culture and tradition.

Charactersticks of Africans

3nd stanza in African heaven author says do give me voices ordinary, ghost voices of women and the bass of men [ and screaming babes?] this denotes they have loud ghost voices which has a louder pitch not a softer one as we sing next about their dance. frank quotes that let there be dancers, broad-shouldered negroes stamping the ground with naked feet and half-covered women swaying to and fro, in perfect rhythm and voices of ghosts singing, let there be a setting sun above, green palms around, a slaughtered fowl and plenty of yams. Negros have broad shoulders and their dance is
stamping the ground with naked feet basically African women wear half covered dress as it comes to dance they do it perfectly with rhythm. As it comes to their culture they slaughter foul and plenty of yams when the sun sets above. the special thing that the master dancers and drummers instruct children to learn dance exactly as taught without variation comes only after one has master in it performed and has received the appreciation of spectators and sanction of village elders. Shoulders, chest, arms, legs etc. may move with different rhythm in the music.

**Spirit of Africans**

Frank had beautifully brought out the spirit and feeling of Africans. In his last stanza, and dear lord, if the place be not too full please admit spectators. They may be white or black. Admit spectators that they may see. The bleeding fowl and palms and dancing ghosts and finally in the balmy rays of the evening sun. In our lovely African heaven. This stanza says that the African proud of their culture, people to see it and known about African heaven.

**Conclusion**

Though their ghost voice and stamping the ground with naked feet looks odd to us but Africans take it has pride and they follow it enthusiastically. they practice their traditions and culture for generation and they make it as they identity.
Introduction:

“It is a divine one”. Village Life is different from city life. They live in the place of 'God'. In Africa people share their life with nature. In most of the aspects in African village life have a resemblance of Indian village life. Especially farming aspects and good are somewhat same to the Indianised way. These things are reflects in literature. Authors like Chinua Achebe in his Arrow of God, he portray the village life style through his works.

Christopher Roy gives in his research, the 'Daily life in rural villages in West Africa', specifically in Mossi villages in Burkina Faso. It included descriptions of farming, harvesting, planting, cooking a meal, brewing beer, carving a mask, children playing with dolls and making their own masks, smelting and forging iron, spinning weaving, a marriage, services in a Christian church and in a Muslim mosque, divination, sacrifices, musical entertainment and more.

The sounds of the village are interwoven with their heart. Without the noisiness busiest city, it includes the sound of unique insects and small birds. It welcomes the people whoever enters into the village. It hears like a harmony. It may call as poets of heaven.

People start their farming in the month October. They work together with their family. Their whole life depends upon it. The men and women of the family go out into the fields to cut the stalks of corn, millet, and sorghum and to store the grain in their granaries where it will be available during the dry season.

House holding chores:

One of the senior women has roughened up the grindstones, and all of the women gather to work together to grind up the malted grain that will be used to make millet beer. Drawing water from the well in mud pot. They go far away place to get some water.

Women are shelling Karite nuts. The nut meat is boiling to produce Karite butter, which is used in cooking and as a cosmetic. And they grind using mortars and pestles. The mortars are the concave containers on the ground which holds the grain. The pestles are the long heavy sticks that they are holding in their hands, pounding them up and down to crush the grain.

Prepare a meal of ground white sorghum with a sauce of Baobab leaves. At first they cleaning the grain, washing out grit and small stones before it is pounded into flour. The sauce, which is made of baobab leaves; that have been pounded and boiled. Finally they eat together.

The food is very high in fiber and very low in fat and protein. Occasionally meat provides protein.

Brewing millet beer:

The Sorghum has been malted by soaking it. So that it sprouts, this produces sugar in the grain. Drying malted grain. They add yeast and there are four large pots of liquid. After it has been boiled for three days, only three jars are left. African brewers do not use hops in their beer. Hops are something that from Germany or Czechoslovakia. They add flavor, but they do not make beer.

One of the most important events throughout the year is the initiation of young men and women into adult life in the community. This makes the transition from childhood to adulthood. The young men
of the village work together in a ceremonial hoeing, supervised by their elders. It teaches the team work. An important part of the initiation of young men is learning how to perform while wearing the masks of the village. They perform it with great enjoyment.

**Carving:**

The young initiates must repair and repaint the masks and costumes each year before they are used for the first time. An artist carves a new crocodile mask from the wood of the Ceiba tree. They use much kind of tools to carve. Their hands play with their tool on the wood. They make animals figures made by wood for their rituals. And each one has a story behind it.

The colorful dyes they use for the fiber costumes are making by BASF in Germany. The red dye is made from the pigment at the joints of the millet plant called pennisetum colorants. The red dye that West African leather workers have used for centuries to make what is called “morocco leather”.

**Children's mask:**

Children love to play with dolls. They imitate elder ones. The young boys in the village, who are too young to be initiated, construct their own masks of millet stalks. They imitate their ritual dance also.

Homes are constructed of sun-dried mud brick wet clay is stuffed into a rectangular mold, the mold is removed and the brick is allowed to dry in the sun. A group of boys work together, to apply a fresh layer of clay for the roof of a house. The mason lays up courses of bricks using wet clay as a mortar.

**Firming and firing pottery:**

A jar uses the concave mold technique. Every few days the women in the village fire their jars in a shallow pit. Their principle fuel is dried donkey or cow manure. It takes couple of hours.

**Spinning cotton thread for weaving:**

The weaver works at narrow looks, with the warp threads stretched out in front of them, and passing the shuttle back and forth from hand-to-hand. After weaving people dye the cotton product. It is a sad thing that very few man in the dyeing work. It also likes Indian tradition. People are aware about weaving now a day.

**Irons smelting and forging:**

People make special hard charcoal for the smelting. The wind is blowing too hard. It will burn up all of the wood instead of making charcoal. They must try a different technique, to form a barricade of brush that will block the wind. They pray for the success of this smelting. Chicken and millet beer are offered to the spirit to ask for their blessing. By the charcoal fire smelting the irons and forms a socket by hit the iron rod. Then the wooden handle is attached to the hoe. It is ready to use. In between time women of the family bring jars of millet beer to refresh the workers.

**The village market:**

People used to sell their things like shoes, clothing, pots and pans and everything. Even food items also there for ready to eat by the people. Whatever the country people give importance to food. Food is main part of life.

**Welcoming visitors:**

All men and women are known for their hospitality. When visitors come to know about their culture and all those things they welcome them with their unique dance and music. Their musical instruments are so unique in nature. And each one has a different sound. It represents the woods of Africa. Masks of leaves and woods, it represents the God of the wilderness named Dwo. Men perform in the occasion and women playing water drums. They made magic at funeral for honoring.

Divination is main thing in their ritual life. All things are parted with songs and music. The villagers offer the powerful material to the spirit to communicate with spirit. They honor the death.

**Education and Marriage:**

In East Africa young girls had no education. They married even in their age of ten. And there is a
dowry system also there. In the past man, who going to married he gave dowry to their woman. It seems in Chinua Achebe's work also. But now it change. Some parents of the girl not worry about the dowry. But in the poor family it is hard. The marriage witnessed by fire and their God. The dowry is given in the way of money, sheep and goats, and even hundred cows like wise. So birth of baby cattle is the celebration to them. People are struggling in poverty. Some accept the low offer. But most of them simply offer high. They feel nothing wrong in that. In 'Chinua Achebe's Lion and the Jewel' deals with it.

**Sports and entertainment:**

African villagers love entertainment. Apart from music, songs they have interest in sports also. The two most popular sports in Burkina Faso are wrestling and football. Christopher Roy made a documentary about their entertainment. People dance together with their unique costumes made by natural things. Hair dressing also it is a part of their hobby whenever they get relax time. Young women in the family enjoy braiding and combing each others hair.

**Conclusion:**

Things are change. Arrival of new life style begins to step into the world of villagers. Like fashion show as their entertainment and way of cooking; marriage, educational aspects. It shows the knowledge and their civilization. According to Christopher Roy's research, Malawi the poorest country in the world, women go to find wood for their three stone fires used for cooking. It calculates approximately sixty thousand pounds, and it takes ten hours per week. Now the three stone stoves are replaced by a modern one. People call it as 'changu changu moto'. It is less in smoke and safe to children.

There is two new religion are step into their worship. There is Christianity and Islam. Roy gave his calculation that twenty percent of people follow Christianity and forty to fifty percent of people follow Islam as their worship. At the time of their marriage and worship Christians use an interpreter. Every in the village celebrate the marriage ceremony witness by fire. On Friday afternoon all of the Muslim people in the village pray at the mosque. But in some other village there are seventy percent of natives still practice their spiritualism. There is seventeen ethnics distinct follow their ancestors. People have the awareness about education. In their education they had never worry about their age. Everyone begin to get their education.
**ACCLIMATIZATION AND UNINTENDED ALLIANCE OF THE TWO CULTURES IN'S A GRAIN OF WHEAT BY NGUGIWAITHIONG'O**

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A Grain of Wheat is considered one of Kenyan author NgugiwaThiong'o's greatest literacy achievements. Ngugi wrote his novel when he was studying at Leeds University in 1964-66 and he was inspired by the writings of Marx and Engel as well as Frantz Fanon's *The Wretched of the Earth*; Joseph Conrad's *Under Western Eyes* was also a major influence on *A Grain of Wheat*, as Ngugi had studied Conrad as an undergraduate.

The Nobel Prizenominated Kenyan writer's best-known novel, set in the wake of the Mau Mau rebellion and on the cusp of Kenya's independence from Britain, *A Grain of Wheat* follows a group of villagers whose lives have been transformed by the 19521960 Emergency. At the center of it all is the reticent Mugo, the village's chosen hero and a man haunted by a terrible secret. As we learn of the villagers' tangled histories in a narrative interwoven with myth and peppered with allusions to real-life a leader, including Jomo Kenyatta, a masterly story unfolds in which compromises are forced, friendships are betrayed, and loves are tested.

In 1987 Ngugi revised the novel, trying to give its peasants the more worldly outlook of his understanding of the oppressed throughout history. The two decades between the versions saw Ngugi changing his name from James Ngugi, repudiating Christian teachings, and beginning to write only in Gikuyu. He was also detained by the government for a year in 1977 and was harassed out of the country in 1982 by the administration of Jomo Kenyatta, one of the “heroes” of the Movement. As critic AbdulrazakGurnah writes,

“As Ngugi's work grew progressively more 'radical', it is only consistent that he should want the 'world view' of his peasants to reflect the historical triumph of the oppressed rather than a nagging conviction that progress comes at a heavy price. The 1987 revisions do not do very much to improve the novel, but nor are they deep enough to diminish the power and the subtlety of its narrative play and its compulsive drama.”

Kenya was colonized by the British in 1895 and was not independent until 1963. In the subsequent years the country struggled to negotiate a post-colonial reality in which the divisions caused by political and economic oppression, the Emergency, violence, racism, exploitation of rivalry and competition amongst Kenyans, and psychological trauma endured and deepened. Even though Ngugi does not take his readers into the days after colonialism, he hints at the difficulties the characters will face. Thompson's claim that Africa will always need Europe may not be true in the sense he wishes it to be, but it is prescient in that Europe's involvement in the region can never fully be erased. Finally, on a more personal level, all of the characters' lives are affected by colonialism, whether they are in detention camps or the Movement or losing their homes and land or trying to repair their fractured families or dealing with paternalistic colonial administrators. Colonialism is an inescapable reality, even after it is ostensibly over.

The novel's narrative focuses on the individual, with time given to Mugo, Mumbi, Gikonyo, Karanja, Kihika, and even minor characters like General R and Koina. Individual stories are significant, especially Mumbi's, as they facilitate greater growth for the self and for the community. As for that
community, it is also Ngugi's focus, and one that has attracted a large amount of critical writing discussing whether or not he successfully managed to convey the struggles of the masses at the same time as he relayed the individuals' tales. Indeed, some of the individual characters seem as if they are thinly drawn in order to promote the understanding that they are merely part of the Kenyan people as a whole, and when individuals do make choices for themselves those choices reverberate back through the community.

Almost every character feels guilty about something in this novel, and those sources of guilt tend to derive from a betrayal of another character or of the Kenyan people. Mumbi has betrayed her husband, Karanja has betrayed his people by becoming a homeguard and Chief, and Mugo has betrayed Kihika. These characters manifest their guilt differently, with both Mumbi and Mugo eventually taking the path toward redemption while Karanja can only choose that of exile. Mumbi and Mugo's redemption comes from open confession of their sin and a willingness to accept the consequences. Mumbi's also comes from being true to herself and regaining control of her life; she will be able to live out those choices, whereas Mugo's fate is death. Nevertheless, Mugo's death offers redemption to the community as a whole.

Many of the characters in this novel do reprehensible things: they betray loved ones and their community and the Movement, they commit acts of violence, they engage in selfishness and bitterness, and they compete and fight with each other. Some characters ask for forgiveness while others do not. Forgiveness is important on both a personal and communal level, and those levels are related to each other. Individuals must work to forgive those who have wronged them in order to work together to build a stronger community. In the vacuum left by British rule, it will be more important than ever for Kenyans to trust each other, work together, and create a mutually sustaining and fulfilling community. Mugo's public confession, an act of asking for forgiveness, is significant, and indicates a model for the future.

*A Grain of Wheat* takes place in Kenya on the brink of its Uhuru in December 1963. Although historical events anchor the story in real life, Ngũgĩ's preface to the book tells us that the characters themselves are fictional except when reference is made to national historic leaders (such as Kenya's first president after Uhuru, Jomo Kenyatta).

Over a period of four days leading up to independence, the people of the village of Thabai ready themselves for the celebration of freedom. However, the troubling events of a not-too-distant past continue to affect the book's characters. Many of the Kikuyu people were somehow affected by the Mau uprising (beginning in 1952). As a response to this uprising, the British government responded by declaring a state of emergency (referred to as the Emergency), during which time any of the people in Thabai or surrounding villages could be forcibly detained, imprisoned and tortured as suspected conspirators.

Although the narrative generally moves forward to the Uhuru celebration, these issues from the past continue to haunt the story's characters. *A Grain of Wheat* has a unique narrative style, which shifts its point of view from one character to another, often within the space of a single page. Occasionally, the narrative slips into a first person plural “we” as the voice of the village is heard when recalling important events. Each character has a present-day crisis, but each has a history as well, so the novel frequently shifts from the present-day happenings to the past and back again, allowing characters to reveal their experiences and innermost thoughts.

The story revolves around a few central characters, whose experiences during the Emergency have altered their present-day lives. Some were detained; some tortured in detention. Others turned against their countrymen, working for the British administration or betraying members of the Rebellion to save themselves. For the villagers of Thabai, one loss in particular that of Kihika, a man known for his heroic actions against the British during the Emergency has united them. Although he has been dead for several years, it is Kihika's story that provides a backdrop for the narrative as well as a framing device for the story. The new sections of the book are introduced by passages underlined in Kihika's Bible.

*A Grain of Wheat* chronicles the events leading up to Kenyan independence, or Uruhu, in a Kenyan
village. Gikonyo and Mumbi are newlyweds in love when Gikonyo is sent to detention. When he comes back six years later, Mumbi has carried and given birth to his rival's child. Instead of talking about their trials, a wall of anger separates them. Mumbi's brother Kihika, a local hero, is captured and hanged, and his comrades search for the betrayer. Mugo becomes a hero through leading a hunger strike in detention, and the town wants him to become a political leader. Mugo, though, struggles with guilt and ultimately confesses that he betrayed Kihika.

At the beginning of the novel, as independence approaches, several visitors come to Mugo's door. They ask him to speak at the Uhuru celebration and become a leader, and also ask if Kihika mentioned Karanja, a worker for the white government who is suspected of betraying his friend, before his death. Kihika, a rebel fighter from the village, was captured and publicly hanged. Mugo denies knowing anything about Kihika's death and says he'll think about making the speech.

Gikonyo, one of the men who asks Mugo to speak, feels his life falling apart after coming home from detention camps. As a young man, he is deeply in love with Mumbi, and his rival is Karanja. Mumbi chooses Gikonyo, and they marry. Gikonyo, a carpenter, is happy, but he is arrested as a rebel. Gikonyo spends six years in concentration camps, even after he confesses his oath to the Movement, in order to come back home. He feels guilty about his confession. When he returns home, though, his wife has a child by another man, Karanja. Gikonyo refuses to talk about the child or to share a bed with his wife, and throws himself into work in his distress.

While Gikonyo is away, the town is punished. The huts are burned down and the people are forced to rebuild in a contained area. They are put into forced labor building a trench around the town, and they have no food. People are beaten, raped, and starved. During this time, Mugo protests a guard beating a woman in a trench and is arrested and taken away. Mumbi works hard and is faithful to Gikonyo, though she doesn't know if he's alive or dead. She finds out finally that Gikonyo is coming home, and in a moment of weakness, allows Karanja to have sex with her. Afterwards, she rejects him again, and never wants to see him. Karanja has embraced the white government to gain power.

Meanwhile, Mugo struggles with his own guilt. Before Karanja's death, he hopes to have a quiet life, building a home, business, and family. One day after shooting a government official, Karanja comes to his house and asks him to join the Movement. Mugo is afraid that either the rebels or the government will kill him. He turns Karanja over to the government, but immediately regrets it.

At the detention camp for intervening in the beating, Mugo truthfully claims to have taken no rebel oath. No one believes him. He is beaten mercilessly and inspires a hunger strike. Afterwards, the townspeople consider him a hero, but Mugo is driven by his conscience to confess at the Uhuru celebration, and later is taken away by the former Freedom Fighters to be punished. Also at the celebration, Gikonyo breaks his arm. In the hospital, he realizes that he needs to open up communication with Mumbi and that he wants to rebuild their marriage.

Much of the present-day narrative revolves around various people of Thabai trying to convince Mugo, a quiet man regarded as a hero for his actions during the Emergency, to speak at the Uhuru celebration. Mugo seems strangely reluctant in fact, he is hiding a dark secret that will emerge only much later in the narrative. Gikonyo and Mumbi, an estranged husband and wife, both seek out Mugo to persuade him to participate and in the process end up revealing their own secrets of life during the Emergency to Mugo.

While the native Kenyans are preparing for their independence, the British administrators are preparing to leave Kenya once the government has been transferred to black power. John Thompson, once a perpetrator of cruel acts against detainees and now a disgraced official, is depressed at the thought of the British abandoning their progress his life's work in Kenya. Karanja, a Kikuyu who worked for the British as a member of the homeguard during the Emergency, is also distressed at the thought of the transfer to
black power, as he will lose his favored status among the white administrators and the respect and fear of his own people. However, Karanja hopes to remain in Thabai to be close to Mumbi, who he has long loved and whose child he fathered while Gikonyo was in detention. It is Karanja who is suspected by most of the villagers of Thabai as the person who betrayed the heroic Kihika, Karanja's boyhood friend.

As more and more secrets and desperate acts from the Emergency are revealed through the narration, it becomes clear that Mugo, regarded by many as a hero to rival Kihika, was in fact responsible for Kihika's death. Mugo finally confesses as much to Mumbi, although she keeps his secret. At the Uhuru celebration, the traitor is asked to come forward, and many look at Karanja. However, it is Mugo who confesses and is later led away by the soldiers of the new regime. Karanja, having lost his place in the new society and any hope of Mumbi's love, leaves Thabai. In the book's final scene, Gikonyo realizes his love for Mumbi still stands and plans to reconcile with her.

Kenya has extremes of temperature, weather, and landscape; nature has a thematic as well as literal importance in the novel. Fertile land of one's own signifies autonomy, independence, and fulfillment. The detention camp located in the hot, barren sandy desert signifies monotony, despair, emptiness, and estrangement. The sun can be warm and life-giving or burning-hot and oppressive. Rain can be cleansing or a gloomy omen of troubles to come. The forest is a place to hide safely as well as a place to commit acts of violence. Digging in the earth can be sustaining or it can be traumatic (the trench). Ngugi's weaving of nature into his story is not surprising given its prominence in Kenya's history and society, and also serves as a useful literary tool to suggest, signify, and convey.

Silence in this novel rarely leads to redemption, whereas confession does. Mugo's silence about his role in Kihika's death is poisonous, disturbing his own psyche and polluting the health of the community. It is mistaken for courage and helps create the mythic reputation he has in the village, but it is false. Silence can also lead to death, as it does for the deaf and mute Gitogo. Real healing only happens when someone speaks up, confesses, and reveals secrets. Mumbi's story and the resulting confession from Mugo tear away the facade of unity and allow a more authentic reality to emerge; this reality allows for an honest assessment of the community's divisions and needs, and facilitates a move toward a better future.

**Work Cited**

Post-colonization period plays an important role in manifesting different attitudes and salient features in the writings of the authors. The genius in them articulated in processing the senses in their writing giving them a natural and real content in the outputs. The space projected creates a depending on the situation that has always played their best in making the environment a better place to live in. Apart from being inextricably interwoven in all aspects of life, when shading literature, the temporal and spatial parameters of human experience move beyond their familiar dualism and are merged into space-time that is inherent in every narrative work.

The existence of a past time or space might be able to project some characters to determinate their identity conditions which would allow to regard them as particulars. By placing the past and the future within the present, during an existential situation creates the time space sense bringing in memory and expectation, where a character will be able to rescue this initial certainty from apparent disaster. By transferring it into expectation that reciprocates in his or her travel or migration culminates idea for a long future and a long past. Thus Ricoeur comments, so long we have not formed the idea of the distended relation between expectation, memory, and attention, we do not understand what we are actually saying when we repeat for the second time. (Ricoeur 1984).

This notion basically creates a sense of migration for the sensible future. The Indian and African writer's Amitav Ghosh and Ben Okri novel try to surpass the related indigenous hopes and suppression to the outer world through writings. The written sources fixate the humanism in them that they are well addressed by the immediate expeditions of the immense time acclaim for their work. Amitav Ghosh and Ben Okri could be noted down for their sense of meaningful and mindful writing which explores the hideaways in real time situations that partakes the sense of Identity, Migration and Memory in them.

Embracing the situation in the sociological underpinning of the space and temporal experience necessarily provokes the charismatic consuming of the mindful daily thoughts and actions. In the seminal work on the consciousness about theories of space and time, Earman (1989) points to the serious difficulties concerning identity theory of space-time sense that would confront the future. The search for identity or to make a person migrate to places or the carefree thinking of nostalgic memories forces human to stay in the present and in the moment spotting mobile reception for making of a thorough shift and evolve in the forms of explicit physical space constructed through time and changes in culture. (Bakhtin). Following the lines of Earman and Bakhtin, Amitav Ghosh and Ben Okri could be related to reflect on the spatial temporal aspects.

The materialistic of modern civilization coinciding with the dying of human relationships, blending of facts and fantasy, search for love and security, diasporas, etc could be noted as the major preoccupations in the writings of Amitav Ghosh and Ben Okri.

In The Shadow Lines, the author makes it visible by naming the two chapters “Going Away” and “Coming Home.” The relentless aspect affords the funneling revenue of the sustained seamless actions forcing the search of identity and a desirous migration in search of her uncle and the culminating memorable events as she segments out her travel. The time and space consequences held in Thamma's life in Shadow Lines determines her away-away from 'home', a 'mythic place.' But the frenetic pace at which it
is shaded down seduces us to imagine the space which encounters the situation that creates the memory lane go down her consciousness and make a sturdy self search for her. Amitav Ghosh states that

*By the end of Jan 1964 the riots had faded away from the pages of the newspapers, disappeared from the collective imagination of „responsible opinion“, vanished, without leaving a trace in the histories and bookshelves. They had dropped out of memory into the crater of a volcano of silence. (TSL230)*

The searches for the roots, the Partition or the socio-economic disparity causes tragic commentary on the state of the self that creates a space for them in the disconnected breathless dream is socialised highlighting the their scars in the lives. **The narrator in the novel Shadow Lines has no name. The narrator's grandmother, Thamma is an important character in the novel. She is a bold middle class Indian woman. She was born and brought up in British India. She felt that it was necessary to kill Englishmen who were reborn in bloodshed during wars. Home is said to be the place where one is born and brought up, innate and hone ones adaptability to the situation. If there is a basic confusion on this score about the very roots of one's origin an individual's identity would be in question. Leaving Dhaka during the partition had obviously meant for Thamma which ushered in some interesting aspects of migration in her and groping for a new kind of stability and identity. Therefore, years later, on her visit to Dhaka, she is distressed to write, 'Dhaka' as her place of birth:**

*She liked things to be neat and in place and at that moment she had not been able to quite understand how her place of birth had come to be so messily at odds with her nationality. (TSL 155).*

Thamma is physically and culturally dislocated due to globalization and partition and she remember her past through memory, fantasy, narrative and myth and the search for identity make them an individual without a reciprocal. **Space: time configurations or chronotopes are dialectic relations, held in tension, both opposing and mutually defining one another (Timmis, 2013)**

She is blocked in her past. She always takes great pride in her nationalistic feeling without knowing the ways of the changing the earth. In her return visit to her homeland seventeen years after she had left Dhaka in 1947, Thamma 'comes to know that border does not mean a solid wall put between two countries.' (Alam, 2008). Thamma exclaims if there aren't any trenches or anything, how are people to know? ... what was it all for then --- partition and all the killing and everything--- if there isn't something in between?" Thamma's son tries to erase her confusion regarding the changing political scenario.

Most people have similar ideas about borders. Initially frayed by the seducing timely political scenario prevailing around them. These shadow lines are what they try to explore to find their identity. For them, shadow lines are inspiring which identifies them to design their ideas that extends to move in an aesthetic aspect. The frontiers constructed by politicians creates the spatial temporal arena which renders the high impact for the search for oneself. The signifying act construct notions of discrete identity.

The realization that the construction of history as time-bound and space bound is ridden with contradictions. Amitav Ghosh clarifies the lines dividing not just nations as shadowy, but the ones dividing time as well. He significantly brought out the obsessed spatio-temporal manifestations over-shadowing. His shadow lines are dimensional and could find the temporal elusive boundaries of deference taking the centre stage for the characters commuting the ideological thinking as well as innovating the strength within them. Through imaginative legacy, Thamma goes on to project an image of history, which cuts across these “shadow lines”, and has little to do with the pronouncements of the chronicler.

BenOkri's*The Famished Road* can be dealt in as an inevitable book of writing which carries ideas like personal transporters for want of best solved radiant incidents. A type of literature in which the characters and events in the text represent, allegorizes, personages the historical events, enabling the different spatial temporal situations. Serving as a mode for amazing piratical happenings the novel leads to characters migration, search for identity and memory. The many dualities Azaro and his family face under
the aspects of the continuous wavering of situation is put across due to the change in the living conditions, that proclaims for Azaro's connectivity to the spirit world, allegorizing the paradox of Nigerian national identity. The description of the two worshipping groups that Azaro and Mum pass while searching for Dad is radically a different experience in the novel's situational painting. Because it feeds into the novel's larger themes of duality, the span of time and space provides insight into Okri's portrayal of Nigerian identity by focusing on duality in its history and culture through memory and migration.

“Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, with the new cultural practices then represent, we should think, instead, of identity as a “production”, which is never complete, always in the process, and always constituted within, not outside, representation.” (Hall 222).

Azaro's action of proclamations on the worshippers from the church and the unnamed. Second group, portrays the history and the longevity of its effects. Of the first group, Azaro notes that he and Mum “passed them and could hear them long afterwards” (282). This statement upholds the legitimacy of the past's memory influencing the present.

This draws on the symbolism found throughout the novel in which images of land or forest represent locality, and imagines Africa at the temporal situations creating a space for the earlier thoughts splashed as a memory. The second group is doubly focused, drawing on both spatio temporal elements in their living, but its identity is focused in the place of living. This is an exhortation for the dual-identities shown on places with effect to situation.

Time and space adopted in this paper has a strategy that focuses on the strategic events that follows a situation of a character to forgo his or her appeal to the living for further consequences. Focusing in the light of post-colonialism traits the time and space aspect is one of the most current of post-theories and as a peculiar literary theory which reflects or mirrors the conditions of ‘post-Colonial' (third world) societies. It analyzes the characteristic features of both Nigerian writer Ben Okri and Indian writer Amitav Ghosh with their literary text. The paper determines the extent to which the spatial temporal features reflect the postcolonial literary ideal. For easy and better analysis, the paper tries to scrutinize the text through the paradigms of the memory, migration and identity aspect for focusing the best plausible means of highlighting the significance. The paper finds that Ben Okri and Amitav Ghosh uses spatial temporal aspects that develops in the visionary of the characters desperate underlying of strategy which becomes an intellects tribute to the post colonial way of living.

Works Cited
Music is an integral part of the African culture, with various ceremonies being preceded by some sort of music. Music is used to communicate, pass literature, welcoming heroes among other ritual functions. There are diverse genres of music in Africa like hymns, dirge, that create mood and feel for the occasion. Though it is not possible to clean a genuine culture unity for the several thousand tribes living in the area defined above, and Janheinz Jahn's attempts to do so, and to extend it to Afro-American and American Negro culture (in Muntu, 1961) are not generally accepted, certain cultural features can be traced throughout “Block” Africa. Moreover it is convenient to treat the culture of these peoples separately from that of the Arabs of North Africa, whose traditions being Islamic, are basically different; and from the essentially European culture of “White” South Africa. With the slave trade, oral traditions spread from Africa into the New World; and many African myths, songs, and saying have survived in the Caribbean and the Americas, where they have helped to give birth to a rich syncretic culture.

The praise name is probably the most widely used poetic form in Africa. It is applied not only to gods, but to men, animals, plants, and towns. Most important in many African communities are the praise names of chiefs and war leaders, as for example, those of the great Zulu chieftain shaka

He is Shaka the unshakable,
Thunderer while- sitting, son of Menzi
He is the bird that preys on other birds,
The battle-axe that excels over other battle-axes,
He is the long-stride pursuer, son of Ndaba,
Who pursued the sun and the moon?
He is the great hubbub like the rocks of Nkandla
Where elephants take shelter
When the heavens frown...

(Trans. by Ezekiel Mphahlele)

But there are numerous other poetic forms: the Yoruba distinguish between praise names (oriki); the poetry of lineages and towns (orile); oracle verse (odu); hunters’ songs (ijala); the poetry of masquerades (iwi); incantations (ofo); songs (orin); and improvisations (rara). Incantations play an important part in all African traditions. The Ibo divine, for example, invokes truth before consulting his bones:

What will it be today?
Success or failure? Death or life?
Ha! The flood cannot run uphill.
What is the evil spirit that throws his shade between me and truth?
I hold my sacred staff against it.
Here is the East, there is the West;
Here the sun rises-
See the truth come riding on the ray of the sun.

(Trans. by Romanus Egudu, in *Black Orpheus*)

A common poetic form is the magic formula, in which the meaning of the words is often obscure. These formulas are sacred combination of word whose correct repetition, accompanied by the proper ritual, is believed to be effective both in curing and cursing.

Probably the most elaborate body of poetry is that of the If oracle among the Yoruba. Even the most learned priest is not expected to know it all, and the recital of the most important *odu* takes a whole night. The poems are accompanied by stories that constitute the mythological or historical precedents by which the diviner judges his client's case.

Even situation in Africa life is accompanied by poetry and song. The herdsman praises his (“my bull is dark like the raincloud in a storm”: Dinka); the young warrior sings of his bride (“neither her heel nor her palm are rough, but sweet to the touch like liver”: Fulani); children invent a song to comment on an important event (“Europeans are little children, at the river bank they shot an elephant, its blood became a canoe and it sank”: Nyasa); the widower mourns the death of his wife (“What are your wares that they sold out so quickly?” Akan).

Africa falls, musically, into two main areas separated by east-west line running south of the Sahara and Ethiopia. North of this line the music is predominantly Arabic; south of it is found what is called Africa music—the music of the Negroid peoples. In spite of the different language families represented by the large number of tribes, the music of this huge area is fundamentally homogeneous and its chief characteristics are: Spontaneous creation; while the tune and word of a song or the drumming for a dance will keep within the traditional pattern of melody or rhythm, they are not crystallized in a standard form, but are modified at each rendering by the creative genius of the performers. This modification is not an embellishment but a fundamental principle of the system, which may be defined as “free creation around a traditional framework.” A melody tied to the rise and fall of speech in the “tonal” language where the meaning of word depend on the pitch at which each syllable is spoken in such case, the course of a melody cannot be dictated solely by musical principles, but must move generally up and down in conformity with the spoken word, a powerful inhabiting factor to development of musical form. Limit harmonic development. Exceeding complex rhythmic structure

The essence of the African rhythmic system is tension. Thus while in western music the accents of a melody usually coincide with time beats, in African music they normally must not do so. The melodic accents are in free rhythm, and although the melody itself is tied to the claps, which may be either a regular beat or an irregular short pattern constantly repeated, the claps do not determine the rhythm.

Both vocal and instrumental forms of simple harmony or heterophony are found, though some tribes restrict themselves to unison. This heterophony is usually in the form of organism and is either in parallel thirds or in fourths or fifths. The groups favouring the one or the other are mutually exclusive, though there are a few borderline tribes which use both. There is reason to think that the thirds tradition is of Indonesian origin: it is met with in pockets in the Malay Archipelago and notably on the Island of Madagascar, while in Africa it seems to have started on both east coast and the west and to have spread inland.

African musical instruments even if of primitive appearance, often exhibit a considerable musical precision although it is necessary to distinguish between an instruments as it leaves the craftsman and as it is later modified by in different performers. Functionally, instruments may be classified according to whether they are used for the community occasions, for solo playing or solo accompaniment or for the performer’s own pleasure. In area where Islamic influence is felt, such as the lake region of Uganda, in the northeast part of the Republic of the Congo and Nigeria, stringed instruments are prominent. Among the Chopi in Mozambique, where the xylophone is paramount, drums play a minor role. The Vends of South
Africa uses a flute ensemble for some dances. All these instruments are used for communal dance but usually the drums, with rattles and often iron clapper less bells, are the main communal instruments.

Music is of the very fibre of African tribal life. It is an essential part of religious ceremonies. It is integrally associated with the events of the life cycle- birth, marriage and death with initiation and with serious sickness. It is the closely associated with royalty, the chiefs owning court orchestras and their movements being accompanied by music. It is the universal spur to protracted work, and here the rhythms of work are deftly exploited: pounding grain, paddling canoes, hoeing the fields, rock drilling in the copper mine, are all accompanied by singing, while even the operation of a European sewing machine is turned in to a rhythmic pattern. Communal recreation must have music: folktales are interspersed with songs in which the chorus is sung by the audience; a “beer-drink” has singing dancing; and the most common recreation for the whole village is to gather for drumming, singing and dancing. But beside this communal aspect, music is a form of individual delectation. One sings or plays to oneself just for pleasure. Music thus plays a part in Africa life which is both to society and to the individual. Africa music proliferates without any conscious theoretical system, depending entirely on creative musicianship within traditional practices.

Reference:
Ngugi Wa Thiong'o has been highly praised as East Africa's foremost novelist. His criticism of colonial rule, Christianity and post-colonial abuses earned him as much admiration from the public as well as trouble from Kenya's authorities. He believes that the primary aim of literature is not only to amuse but also to persuade. To give expression to colonized experience, postcolonial writers sought to undercut thematically and formally. There is bitterness and anger against the neo-colonial leadership in Kenya. They have hope for the people as they struggle to forge a new community. The role of Christianity, western system of education, and the conducting of the freedom struggle in early novels like Weep Not Child and The River Between. Ngugi brightly identifies three facets of encounter of the Africans with the European imperialists—slavery, colonialism, and neocolonialism. The first three novels Weep Not Child, The River Between, A Grain of Wheat deals with slavery and colonialism. It has explored the detrimental effects of colonialism and imperialism. On the other side Petals of Blood and Devil on the Cross are about Ngugi's best criticism of neo-colonialism. There is also attack on slavery and colonialism.

The River Between:

The novel opening situates the narrative's broader conflicts within a Kenyan landscape that has yet to experience the effects of British Colonialism.

“The two ridges lay side by side. One was Kameno, the other was Makuyu. Between them was a valley. It was called the valley of life. Behind Kameno and Makuyu were many more valley and ridges, lying without any discernible plan. They were like many sleeping lions which never woke. They just slept, the big deep sleep of their Creator. A river flowed through the valley of life…. The river was called Honia, which meant cure, or bring-back-life. Honia river never dried: it seemed to possess a strong will to live, scorning droughts and weather changes.” (1)

The deeply rooted conflict between the Kameno and Makuyu ridges is centrally one of religious antagonism. The novel's protagonist Waiyaki, symbolizes a continuation of indigenous cultural traditions such as polytheism and circumcision, the inhabitants of the Makuyu ridge had already succumbed to the exigencies of Christianity and British educational systems. Ngugi's in this novel is mainly concerned with the exploitation of the African by Whites and adverse impact of colonization on the culture of Kanya. In the beginning the novelist emerges as a true advocate of the cultural glory of Africa. The Africans, due to their ignorance, could not understand the evil intention of the Whites. They settled down with their religious missionary at Siriana, a place situated at the outskirts of Makuyu and Kameno ridges. These Whites very soon occupied the surrounding land and with their religious preaching and catechism, they were able to convert to their faith quite a few natives like Joshua and Kabonyi. Indeed, the act of conversion is the first step of colonialism. Joshua as a converted Christian began to hate his African culture. He repented all his life for having married circumcised Miriamu. He did not want his children to have any inclination for their African culture. Joshua began preaching to the people to believe in the Bible and give up the traditions. He was at once the exploited as well as the exploiter. Chege was hurt to see many Africans converted. He was disappointed as he was unable to do anything to save his culture. He feared that even his Waiyaki might begin to dislike comments on the disruptive influence of Christianity on the African life in this manner:
“Christianity as an organized religion is corrupt and hypocritical: besides acting as an agent of imperialism. It exercised a highly disruptive influence on African life and was the chief villain in alienating the African from his own culture”. (31)

The people of the ridges ceased to talk to each other. The real charm of life has been completely disappeared under the impact of white man's religious attitude towards the natives.

Weep Not, Child

The novel deals with the Mau Mau Uprising and be wildering dispossession of an entire people from their ancestral land. Njoroge, young boy is urged to attend school by his mother. He is the first one out of his family who is able to go to school. His family lives on the land of Jacobe, an African made rich by dealings with white settlers, namely Mr. Howlands, the most powerful land owner in the area. One time Ngotho, Njoroge's father tells the story about how the land originally the landlords is their ancestors. Ngotho attacks Jacobo. The result is a big tumult with two people being killed. The relationship between Mwihaki and Njoroge is not affected by their fathers' hatred of each other. They are still very good friends and remain successful in school. Finally the two are separated because Mwihaki continues her education at a girls' only boarding school. Njoroge stay close to home. Everyone's attention is focused on the upcoming trial of Jomo a revered leader of the movement. Many blacks think that he is going to bring to forth Kenya's independence. But Jomo loses the trial and is imprisoned. This results in further protests and greater suppression of the black population.

Jacobo and a white landowner, Mr. Howlands, fights against the rising activities of the Mau Mau, an organization striving for Kenyan economic, political and cultural independence. Jacobo accuses Ngotho of being the leader of Mau Mau and tries to imprison the whole family. Jacobo is killed. He is murdered in his office by a member of the Mau Mau. Although there doesn't seem to be a connection between Njoroge's family and the murder. Boro is the real leader of the Mau Mau. A full scale colonial penetration had reduced the Gikuyu of the ridges to squatters on their own land and has brought about the destruction of the traditional family unit. Ngugi's opening quotation from Walt Whitman bears repeating:

Weep, not child
Weep not, my darling
With these kisses let me move your tears,
The ravening clouds shall not be long victorious,
They shall not long posses the sky....(Whitman’“On the Beach at Night”p 381)

The image of “ravening clouds” reflects the darkness of colonialism. Despite optimistic introduction the land of ridge is to be dominated by a white colonial bourgeoisce and a black collaborating home guard. Ngugi acknowledges the ridges both as a former home and as a source for Kipanga in Weep Not, Child:

  I have tried to describe the landscape in Weep Not Child
  Where Kipanga town obviously stands for Limura, or
  Ruungai as the town popularly known, one of the valleys
  Described in Weep Not Child originated from
  Kamiririthu. (7)

  Dominating this novel's landscape is the division of land between the settler class, personified by Howlands. Jacobo is the collaborating indigenous or national bourgeoisie represented by jacobo. A second major image is that of “the road” divided the people into economic zones. The African peasants were forced to live in the least productive areas disillusionment and disappointment prevails in this novel and a young boy's journey into manhood. Sadly Njoroge is forced to accept that there is no hope for his generation. Sweet promises of prosperity from the hands of modernization collide with the Mau Mau's passionate battle cries. Idealistic like Ngugi points the oppressive power of colonialism to erase, alter,
divide and destroy an entire race of people.

A Grain of Wheat:

The novel involves a more complicated narrative technique and development of the time. The novel covers the period of Kenyan decolonization between the 1950s and 1963, the year shown official Kenyan independence. Ngugi leads us to an understanding of the complexities of the colonial satiations in Kenyan. To, understand the freedom movement, it is necessary to take into account the interrelation of culture, economics and politics as factors contributing to the rise of the Mau Mau. As Ngugi pointed out:

- It will be therefore be seen that in the Kenyan scene of the last sixty years (under British colonization) you cannot separate economics and culture from politics. The three were interwoven. A cultural assertion was an in terms of all these different and yet closely interrelated planes of conflict can the Mau Mau revolution of 1952 be understood (26)

The novel, Ngugi shows that the Mau Mau movement is a revolution with a noble cause that needs to be carried out in a culturally specific way. Kihika's explanation leads us to an understanding that there are at least two kinds of violence. While the first kind is carried out to control the subaltern group, the other kind is made in the name of social justice. Ngugi seems to suggest that looking at violence at only its surface is insufficient to determine.

- “Violence in order to change an intolerable, unjust social Order is not savagery; it purifies man. Violence to Protect and preserve an unjust, oppressive social order is Criminal, and diminishes man” (28)

The important is that any judgement justification of an act of violence will be valid only the context. Kihika talk about violence, Ngugi makes it clear that it is colonial suppression that has caused political violence in Kenya in the first place. The violence of the British authority and that of the Mau Mau are not comparable because while the first is made to take an advantage of a people, the letter is made to protect their own rights and liberties. As Ngugi has noted,

- “Mau Mau violence was anti-injustice; white violence was to thwart the cause of justice. Should we equate the Two forms? (29)

Ngugi draws this comparison to render the Mau Mau a more just political movement and critiques British justification of their power in Kenya. Gikonyo's disillusionment can be demonstrated in his futile effort to ask for bank loan from an M.P. in Nairobi. Like the other politicians, the M.P does not really care about national development. These politicians functions in postcolonial Kenya as the puppets of colonial power, preoccupied with their self-interest- and neglecting their own people.

Petals of Blood:

The novel around the mysterious murders of Mziog, Chiu and Kimeria the most well-known businessmen in the community. The novel, Ngugi is attempted to expose the exploitative features of neo-colonial capitalism and to speak as a representative voice of the Marginal. The departure of the British colonizers does not mean the end of colonial power. The novel is a demonstration and impact of neo-colonialism on the marginalized peasants and the workers. These tow lower classes are on the verge of disappearing in contemporary Kenyan history. The advent of imperialist economic planning inevitably leads to restructuring the mode of production and transforms human and social relations in past-colonial societies.

African lives have been neglected by the government since they have no control or power. Munira
comes to Ilmorog because he is dissatisfied with his personal life. His father is a priest against the Mau Mau. His sister commits suicide because of her failed love affair with Karega. Feeling that life is absurd, he is driven to do something to give him a sense of belonging. As the narrator tells us:

“He was an outsider, he had always been an outsider, a spectator of life, history. He wanted to way: Wanja! Give me another night of the big moon in a hut and through you, buried in you, i well be reborn into history, a player, an actor, a creator, not this, this disconnection”. (212)

Devil on the Cross:

Ngugi as a sensitive writer is worried about corruption that prevails in the Kenyan society. He was in the prison; he wanted to express his emotions regarding the neo-colonial exploitation of ordinary Kenyan people. He believes that capitalism is a systematic robbery of peasants and workers. The novel opens at a crush in a realistic society.

In Devil on the Cross, Ngugi tries to convey that the Devil is worshipped by the capitalist power magnets. It is Satan exposes the precise methods of power of the neo-colonial Kenya. The pattern of exploitation reaches its zenith:

We, who are gathered here now, belong to one clan: the clan of workers- I think all of us saw the incredible spectacle of those who have bellies that never bear children come to scorn us. Those bellies are not swollen by disease. They have been fattened by the fruit of our sweat and blood. Those bellies are barren and their owners are barren. What about us the workers?.....

Today here, we refuse to go on being the pot that coos but never tastes the food. (208)

The venue of the competition for seven modern thieves and robbers is a plush place called the cave at the Golden Heights in Ilmorog. The competitors are the elite of the land, those have become wealthy in post-colonial Kenya beyond their wildest dreams by oppressing and exploiting their own people. They rule their own people as representatives for the imperialists because they had been the collaborators of their colonial master during the British rule in Kenya. Wariinga and Muthuri also burst out thus:

Famine has inceased in our land
But it has been given other name.
So that the people should not discover
Where all the food has been hidden (150)

Ngugi’s novels remains a quest for identity, emphasizing the fact that decolonization is a psychological process, advocating freedom rather than the geographical/ political freedom.
CONFLICT BETWEEN TRADITION AND MODERNITY IN SEFI ATTA'S
EVERYTHING GOOD WILL COME

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Africa is the second largest continent in the world and is thickly populated. It has 58 countries and approximately 2011 wages in it. Like each and every other country which has a mixture of cultures due to the individual tribe's contribution to its language and culture, African culture is also a mixed one and quite interesting. Africa has nearly 3000 tribes following their individual way of life and unique culture including language.

Africa has a very high linguistic diversity, having four major groups such as Afro-Asiatic (north part of Africa), Niger-Saharan (west and central parts of Africa), Nilo-Saharan family (Nile Valley and most eastern parts of Sahara) and Khoisan Family (most South African parts). Africa has nearly 350 million people who follow Christianity which is the major religion of Africa. North East and West Africa has Islam as the dominant religion and there are countable groups in South and East Africa who follow Hinduism. Judaism has its own ancient and rich history in the African continent. Even now there are several Jewish communities in African countries. Even though people are converted to other religions still they are following the customs of their own traditional religion. Africans use local fruits, vegetables, grains and meat products as their food. North Africa is known for the cultivation of aloe vera and spices such as ginger and saffron.

The major production of south and East Africa are dairy products, corn and vegetables. Pineapple, orange and lemon are the major fruits which are used for desserts. Rice dishes are prominent in western countries of Africa. Cattle, goats and sheep are mostly raised up in these Western areas. General customs of the society are different from one group to another but the institution of marriage remains common in which a man may marry several wives if he can afford it and the wives should share the responsibilities of the family such as preparing meals, washing, cleaning and so on. Regarding clothing, they are influenced by European and Arabian styles including the designs and embroidery patterns. People who are progressive in their thinking wear western dresses like shirts, pants, skirts and so on but other people of Africa wear clothing befitting the tradition.

The African style of celebrating festivals and functions are totally different from other continents. They celebrate family functions like wedding during the time of night and generally they celebrate their traditional functions with music and drums in a pompous and splendid way. There are several celebrations in African culture which goes according to the individual tribal groups. With regard to sports and games, African cultural games are almost popular till Olympics from 1980. Generally Africa is famous for football and cricket. In particular, South Africa and Zimbabwe are two of the best teams in football and cricket.

Sefi Atta is born in such an environment which is noted for its culture and tradition. This Prize winning Nigerian author and playwright was born in 1964. Her short stories have appeared in literary journals such as Los Angels Review, Mississippi Review and World Literature Today. Her books are translated into many languages. She has written novels like A Bit of Difference in 2013, Swallow in 2010 and Everything Good Will Come in 2005. Her stage plays are The Engagement (2005), The Cost of Living (2011) the naming ceremony (2012) and Last Stand (2014). She has written some radio plays and screen
plays in her literary career. She got second prize in BBC African performance in 2002, Zoetrope Short Fiction Contest third prize in 2003, Red Hen Press Award first prize in 2003, BBC African Performance second prize in 2004, Wole Soyinka Prize for African Literature in 2006 and shortlisted for many prizes during her career. In her writings, she speaks about Nigerian tradition, culture, the lifestyle of people and the basic problems prevailing in the society. She also deals with problems of women in her writings. One can identify some feminist aspects in her writings as she discusses how women are being suppressed by the male dominated society and the problems created by men in several situations of life. Everything Good Will Come of Sefi Atta charts the fate of two Nigerian girls of whom one is prepared to manipulate the traditional system whereas the other one attempts to defy it.

Everything Good Will Come is the well-known work of the writer which deals with several aspects of society such as marriage, love affair, the conflict between tradition and modernity and issues related to religion and social classes. All these are the elements are focused in this paper for a better understanding of the culture of African people. The base of a culture is the structure of family and religion followed by the people in the society. In this novel, Sefi Atta portrays characters, who follow two religions; one is Christianity and the other one is Islam. Enitan is the daughter of a highly religious mother who believes and works for the development of Christianity in the society and Sheri is the daughter of a family who follows Islam. When Sheri goes to Enitan's home the workers do not allow her to enter the house because she is a Bakare child. This incident shows that there is a class distinction between the higher and lower class people. Moreover, Christians are more in population and so that can also be one of the reasons for their supremacy over the other religions.

Sheri uses lipstick when Enitan goes to her house. By seeing this, Enitan also wants to use it. When she returns home with coloured lips, her mother notices it; she wants her daughter to avoid such types of makeup. The eagerness of this girl shows how the African people are much eager to change themselves to modern ways. The midnight party attended by these girls with drinks and dances is yet another example. Sheri dances with Damola, a minor character which proves how Africans are influenced by western culture and how they pay much attention to modern ideas. Enitan attempts to open a women’s club to have a secure life for women in the society in which Sheri also joins. This can be seen as a modern and feministic idea.

Sheri's father has totally three wives and his first wife was dead. Sheri is taken care by her step-mothers. Meanwhile Enitan's father also has a second wife secretly which comes to her knowledge through a phone call from a travel agency when she was in her father's office. After this incident her mother leaves her home permanently to offer her services for the development of Christianity. When she goes for higher studies she develops a relationship with a boy named Mike. But when she happens to see him with another girl in his living room, she concludes that all men are same. This incident reveals that African culture allows a man to have more than one wife.

In every society sexual harassment and rapes are the most common features which imbalances the culture. In this novel Sheri is raped by four men while returning from the party. Her plight is described in the following manner:

Tears ran down her face. I sat her in the chair and went to the kitchen to get a bucket and brush. He water gushed into the bucket and i wondered why i was so angry with her. Holding my breath, I delved deeper and he fist in my stomach exploded. Yes. I blamed her. If she hadn't smoked hemp it would never have happened. If she hadn't stayed as long as she did at the party, it would certainly have not happened. Bad girls got raped. We all knew. Loose girls, forward girls, raw, advanced girls. Laughing with boys, following them around, thinking she was one of them. (65)

Though it happens in front of Enitan's eyes, she is unable to help her. She is afraid because of her young age and there are four men to fight with. It creates a negative image of males in her. Enitan gets
married to Niyi. She suffers a miscarriage of pregnancy more than once and her mother-in-law forces her to
give birth to a baby.

When Sheri's father dies, her step-mothers go away to live their lives on their own. Meanwhile her
uncle takes her properties on the pretext of taking care of her and also by saying that a girl does not need
properties in her life. This incident brings out the inequality of gender prevalent in the African society
which does not treat men and women equally and where women are prohibited to have properties. Women
cannot have their own will and wish in the male dominated society and are supposed to sacrifice everything
for the sake of the family and happiness of others.

Enitan goes to Sheri's house but Sheri is not allowed to go to Enitan's house. At that time, a
conversation takes place through which it is revealed that people following Islam will not eat pork as it is
considered filthy according to their religion. It shows the difference in food habits between the people of
different religions in the African society.

Conclusion

The novel *Everything Good Will Come* thus gives many interesting incidents and information about
the African docility and culture for which a few samples are given above. These are the elements and basic
factors which are necessary to know about a culture to understand it in a better way. This novel of Sefi
Atta, with the knowledge and facts about the lifestyle and culture of the African people enhances the
reader's horizon. Set in 1971, a year after the Biafran war and Nigeria under military rule, the novel talks
about the story of Enitan Taiwo, the eleven year old girl is struggling between tradition and modernity in a

culture which still insists on feminine submission.

Reference:

TONI MORRISON'S *SULA*, THE FRACTURED STORY OF BLACK WOMANHOOD

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Toni Morrison is a very familiar name in Afro-American literature. As a Female black writer, Toni Morrison is greatly concerned about the fate and the future of black woman. Black woman have a unique place in American life and literature. *Sula*, Toni Morrison's second novel, portrays an eccentric, unmanageable, and unusual new black woman. Sula a Strong, Vibrating novel which, as McKay claims, Morrison considers “a novel about black women's friendships, and about good and evil” (McKay4), it came to destroy previous stereotypes of black female characters in the North American literary tradition. Eva and Sula Peace are wholly different from the Stereotypical female characters we are used to.

In *Sula* Morrison depicts the quest of the Protagonist, Sula, for creating her own self and coming to terms with her identity as a black female. Morrison demonstrates difficulties that black woman face when they try to explore different aspect of their self. *Sula* has been labeled as a “black woman's epic,” a study of “female friendship,” an “antiwar novel,” a “contemporary fable,” an exploration of the “feminine psyche,” and “a prime postmodernist text”.

*Sula* is centered on a matriarchal line of three generations of women, and the relationship between the two main characters, Sula and Nel, from their childhood to their divergent choices as adults. It defies racial stereotypes and follows the exciting, wild and dangerous character of Sula who, in her search for experience and total freedom, becomes the embodiment of both potential of black womanhood and also its antithesis, the target of every hatred, the outrageous scapegoat of her community.

Toni Morrison wrote in Unspeakable thing Unspoken: I always thought of Sula as quintessentially black, metaphysically black, if you will, which is not melanin and certainly not unquestioning fidelity to the tribe. She is new world black woman extracting choice from choicelessness, responding inventively to found things. (3)

The novel focuses on a young black girl named Sula, an “unusual child” who matures into a strong and determined woman in the face of adversity and distrust, even hatred by the black community in which she lives. As a female black writer, Morrison is very much concerned about the destiny and the future of black woman. Therefore her stories are rooted in the history and reality of black people who have been relegated as “other” and socially marginalized.

Toni Morrison creates an unusual world in this novel. The place where her characters live has unusual history to tell. Sula, her mother Hannah and grandmother Eva Peace live in a place called Bottom, in Medallion City, Ohio. This part of the city was ironically called Bottom, though it is up in the hills. It is the creation of a good white farmer. To begin with, a good white farmer promised freedom and a piece of bottom land to his slave if he would perform some very difficult chores. Sula lives in a place that has a history of this kind.

*Sula* as a representative of 'black' literature interprets the intimate relationship between Sula and Nel as an imitation of the nurturing bond between mother and daughter, and a substitute for the lost sense of kinship in the Post-diaspora black community. *Sula* maps a discourse of maternal intimacy as a means of reclaiming a sense of self as well as a sense of community. The two main female characters, Sula and Nel, are drawn together out of a shared lived experience as black women in a white patriarchal society.

Sula, the new world black woman who challenges social norms and determines to live an
experimental life. Embodying freedom, adventure, curiosity, unpredictability, passion, and danger, Sula takes little from others and gives even less. She is not ruthless; rather, she is spontaneous and unable to moderate or temper the sudden impact her action might have on her community. Her life is like an open rainbow for experimental freedom that often touches the edges of danger.

In the character of Sula, Morrison has shattered the stereotypical image of black women and addresses her strength, wisdom and rebellion spirit of exploring themselves. Also, three generation of women i.e. Sula, Hannah, Eva represent economically and sexually independent ladies who gain strength from each other in the absence of male member. Sula's mother and grandmother leave a great impact on her, since childhood in her development as a grown woman. They both are independent and sexually appealing to men, which is particularly relevant to Sula's future sexual behavior. With very few exceptions, Morrison makes her female characters- fiercely independent and subverts the traditionally assigned roles of dutiful wife, mother and daughter.

Eva, Sula's grandmother, was left in poverty along with her three children after leaving of her husband. Eva returns to Bottom with one leg and a certain amount of wealth. She is able to provide for children by continuing her as a determined matriarch. In a matriarchal Afro-American house, Eva accepts her role as a single mother. Her residence is continuously “awry with things, voices and slamming of doors”. Sex was open in the house and Sula learns at an early age that it was pleasant, frequent otherwise unremarkable. Eva's approach is divergent to generally accepted notion of motherhood. Black families had to suffer a lot in case of a single parent, facing the inhumanity of slavery. Despite of her physical handicap, Eva, defies the sexually inhabiting gender roles and tend to be openly flirtatious. She challenges the conventional notion of womanhood as well as of motherhood. There is no doubt regarding her powerful sexual magnetism, which is certainly attached to an all-encompassing love of life.

Contrary to Eva, Helena tries to preach religious teachings to her daughter, so that, Nel could be a traditional and conventional woman. Women of Helena's family live their lives with limited self-expressed of these gender identifies roles. Her daughter, Nel is also a conventional woman who tends to follow the authority imposed on her by the society. Helena largely shapes the degenerated aspects of conventional female morality. Due to the impact of slavery, fathers are often absent from the family. Therefore, role of mother is dominating in this novel and such families which are run by woman undergo the traumas of emotional laps. The love of mother plays significant role in the absence of father. Finally the survival of black community depends on the motherhood.

Though their contrasting characters, Sula and Nel evolve their friendship. Both come to realize at an early age that most freedoms and triumphs will be denied by them throughout their lives for they are neither white nor male. Sula's feminist spirit makes her refuse to take the responsibility of marriage. Different ideas of Sula and Nel about womanhood breed different lives. Morrison brings out the predominant traits of Sula's personality by providing readers with another character called Nel Wright, In fact, Sula and Nel are the two faces of the same coin. Many times Eva confuses Nel for Sula and Sula for Nel. Naturally, in the company of each other they discover their own consciousness; start to learn who they are, and what they want to do individually and collectively. In the company of each other they come over certain basic difficulties which they had experienced as young girls. Sula can solve the immediate problem, and they become “blood sisters.

The uniqueness of Sula-Nel friendship lies in their ability to transcend the difference in their background and life styles to share a single vision. Nel represents the attitude of Bottom, her priorities are easily understood. She has devoted her life to Jude (husband) and her children. Sula, however, is her own priority. No definable set of values has governed her behavior and hence she can be seen to represent the darker impulsive side of human nature. However, she is the black woman whose power and ability can seize control of her circumstance and create a universe suited to her changing needs.

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Sula becomes conscious of being a black female. She understands that there is no love for the black women. Therefore, she love herself, to attain the self love, she does what please her though she is discarded as a pariah by the society. She defies the male and white dominated social norms. She depicts the status of black womanhood. Sula portrays the conflict of the self in the process of being another. It also presents the desire of black woman to survive in a society that is hostile to their interest. Sula enacts a yearning for a genuine self and existential totality.

Sula, as an outcast, helps define and strengthen the community even as she defines herself by her lack of conformity. She is willing to go far beyond the accepted norms to establish “herself”. In her pursuit of identity, she closes her eyes to the effects her actions have on others. She becomes the evil that bonds the community together and the force that tears families apart. It seems that she stands in opposition to the community that is firmly rooted in rituals and tradition. As the novel progresses, the readers reach the conclusion that Sula is the fractured story of the black womanhood.

Sula serves an important function in the community as a scapegoat. She takes on for them the evil they have previously done to each other. They become righteously simple by defining themselves as being different from her. Sula is separate and apart from the community, yet the community is dependent on her as the force that binds them collectively together. In other words, her defiance unifies the community by objectifying its danger. Therefore, Sula's presence has a beneficial effect on the community and reinforces the collective social and racial identity of the Bottom. In this sense, Sula functions as a preserving force that keeps the community seemed to lose their unity, as Morrison states:

“other mothers who had defended their children from Sula's malevolence (or who had defended their positions as mothers from Sula's scorn for the role) now had nothing to rub up against…….Now that Sula was dead and done with, they returned to steeping resentment of the burdens of old people. Wives uncoddled their husbands; there seemed no further need to reinforce their vanity…..”(153-154)

Even though the black community of the Bottom, as Morrison continually emphasizes, does recognize the fact that evil is an inevitable part of life, they are too quick to label anyone who deviates from their accepted conventions as being evil. So when Sula has frequent sex, and throws her grandmother out of the house, and even threatening to set her aflame, this evil soul half is interesting because its pureness seems to frighten people into denying the evil in themselves. Bad mothers take a sudden loving interest in their children. Wives coddle their husbands. Those who never cared for old people take evil enough to compensate for everyone's evil in the community of Medallion. It is a force that pushes people into the good side of the spectrum.

Years after Sula's death, Nel comes to this realization at her friend's grave, that she is finally able to identify the source of the grief that has undermined her after her husband's departure; the loss she suffered was actually not him but Sula. The real reason for her sadness, then, is Sula's absence. Sula's death is seen as a good omen. The people of the town go to her burial not out of respect or duty, but to confirm that the “witch” has indeed been buried. Immediately following her death, rumors of black workers being hired for the construction of the tunnel and the building of a new old folks home for the white and black alike begin to circulate. To the community, these events are a signal that the town has been freed from Sula's evil spell. Soon afterwards, an early frost grips the town and ruins the crops and black people in the Bottom “suffered heavily in their thin house and thinner clothes” (152) thus leading people to believe that even from the grave, Sula has the power to control and destroy their lives.

Sula as a new black woman dares to defy society's restrictive traditions and contests the concept of female sexuality and motherhood in search of self. She is a pioneer seeking her true self by revolting
against double discrimination and oppression. She openly rebel against all that is white and male, and the invisible cruel system that oppresses and distorts black women's individuality. Sula had rejected the traditional feminine role and sought to define herself in a way that differs from all she has known. She rebels against what patriarchal society has deemed her role, that of having babies and taking care of a husband, by living an experimental life. Morrison's craft of allowing Sula to be both good and evil allows her character to emerge as the defining new world black woman. The black community needs her as much as, or perhaps more than, she needs it.

In this novel, with the portrayal of Afro-American culture, the condition of woman and humiliating effect of slavery are explored in the gender biased society. Through the narration, the fates of two typical black women Sula and Nel, the novel demonstrate under the triple oppression of sexism, racialism, and classism black women have experienced great hardships and misery in the process of searching for identity and struggling for freedom and equality. Sula foregrounds the conflicted status of race and gender in post-slavery American culture. Sula and Nel, born into a social position of instability and loss, turn towards each other to reclaim the fractured story of black womanhood.

Works Cited
African literature in English started to flourish only in the post independence period i.e. after 1950's. Though the continent was decolonized, the British left certain influencing factors- religious, cultural and language. African writers put across their cultural practices and their colonial experiences through the medium of English to the world audience. African literature, within a short span of time has gained universal acclaim. It is closely linked to its soil and society. It speaks about the African's experiences genuinely. Most often, it deals with the colonizer's influence on the continent's culture and religions. The impact has led to manifold clashes and the continent suffers even today. The writer focuses on these themes and their outburst is inevitable and natural. African literature asserts a new sense of identity and it creates a new national literature.

A study of the three phases of African history- pre-colonial, colonial and postcolonial could be very helpful for the proper appraisal and evaluation of the works of African writers. They express themselves in all genres and it is with the genre “Novel” they are more successful and popular. The form helps them convey the ideologies through narration. Post-colonial period in Africa refers in general to the era between 1960s and 1970s, during which time many African nations gained political independence from their colonial rulers. The writer during colonial period of time, work as both artists and political activists, and their writings reflected their concerns regarding the political and social conditions of their countries. As nation after nations gained independence from their colonial rulers, beginning in the mid-twentieth century, the continent celebrated its independence from years of political and cultural domination. Most of early postcolonial writers reflect the sense of freedom and hope in their writings. Beginning in the 1970s, the director of African fiction began to change, with writers forging new forms of expressions reflecting more clearly their own thoughts about culture and politics in their works.

The major themes of postcolonial literature are varied but tend to consist the struggles of indigenous people- their poverty, social and financial instability and cultural upheaval. Though the countries they inhabit are considered independent of their former European rulers, the education systems and social structure in which the various characters operate tend to be the remains of the old European-dominated systems. Thus, what it remain to be a person of non-European descent in a country recently ruled by a non-native elite minority is another major theme. Postcolonial writers also portray the uncertain national and cultural identities of people who are trying to build their young nations.

Women's rights and women'sbeing have always been taken for granted, nicely and safely tucked away under the bed of patriarchy. Traditional societies in pre-colonial times had sphere of power and influence for women in closely-knit organizations that helped them maintain a voice.

The presentation will be in the tradition of redressing the critical imbalance that has undervalued or neglected African women writers by considering Flora Nwapa's best-known novel *Efuru* (1966). As a married woman, she was the first woman novelist to come out of Nigeria. Her concern was women and her motive for writing was to correct the negative image of women in male-authored novels. She started from the grass-roots and situated her women characters in the tribal village environment its masculine supremacy and dominance where gender roles and relationships were strictly circumscribed by norms and tradition.
Flora Nwapa in her first two novels, *Efuru* and *Idu*, addresses the conditions of women in traditional Igbo society with emphasis on their expected roles as wives and mothers within the community. Throughout the novels, the reader is introduced to several characters, male and female, who express traditional and nontraditional views about choices that women make as well as the reasons for those choices. Her first book, *Efuru* which was published by Heinemann in 1966, is about an elegant beautiful woman whose two marriages are unsuccessful because Uhamiri, the Woman of the Lake, has chosen her to be her worshipper. It gives insight into the traditional life of an Igbo community and particularly exposes their hopes and fears regarding child bearing in marriage.

*Efuru* was filled with beauty, intelligence, industry and economical power. She was successful in life but not the capable of producing offspring or vegetation. Her feminism shone forth in that she was able to marry her first husband without the requisite dowry. She was able to live down the shame and degradation of two unsuccessful marriages and exercised her right of choice of staying married or returning to her father's house. She was still regarded and respected at the end of the novel. This novel is rich in portrayals of the Igbo culture and of different scenarios which have led to its current status as a feminist and cultural work. And the novel ends with Efuru living happily among her people while helping them and worshipping Uhamiri, who gave her wealth and happiness but no children. Christianity gave the Igbo social view not available through traditional beliefs, rituals and customs. Multiple birth of child, twins were also became acceptable and mothers kept their children along with them; the mothers were no longer banished by the community. In addition, Christianity also encouraged young couples to get married in church or in court whereas the earlier traditional custom was for the families to meet, discuss in details, and then agree that the couple should marry.

A traditional marriage involves the community, with the families' meeting and discussing terms for the marriage and a dowry paid to the bride's family. The bride is supposed to carry herself in a way that does not disgrace her father's home because his name and reputation are important. Adizua asks Efuru to marry him after a brief courtship and before he meets with her father and male relatives to seek permission. They have met at a big festival celebration where young couples go to find their future companions. Afterwards, Efuru informed that they marry within a short time or she will drown herself. Adizua, however, is not able to pay the dowry and tells Efuru that he does not have the money. She decides that they are “going to proclaim themselves married”. Adizua says to Efuru,

“You will come to me on Nkwo Day.
Every place will be quiet that being market day.
Take a few clothes with you and come to me.
We shall talk about the dowry after” (7).

Efuru moves into the home shared by her husband and his mother; and when the mother-in-law returns from the market and learns about the situation. The words spoken by Efuru's mother-in-law indicate that the proper avenues have not been followed, and this female speaker shows concern for tradition even though she is quite happy that her son has married the daughter of one of the most powerful men in the village. At the same time, she fears what Efuru's father and his family will say or do.

Efuru and Adizua act as individuals with their own agenda instead of members of a collective family. Adizua's family is supposed to go visit Efuru's father and family to announce Adizua's interest in marrying Efuru. After the two families talk for a while, which could be hours or months, the young lady's father gives a signal that he wishes to accept the young man's offer of a dowry. Then the arrangement of wedding begins as a big festival celebration. In addition to not following these traditional customs, *Efuru* does not select a young man from her same social and economic background. Her father is Nwashike Ogene, a great man of his time, but Adizua's father is not known. Thus, Adizua's mother has every right to be concerned since her son has not followed tradition and respected the great Nwashike Ogene. However,
Efuru's response shows that she is not worried about following tradition; she chooses her own way, as indicated by her words, “I shall settle it myself.” One must question why Efuru chooses not to obey traditional customs, especially considering her father's position in the community. Is the implied author speaking through the character Efuru? Efuru evidently has decided to bend the rules to suit her purpose, which is to “proclaim themselves married” now and pay the dowry later. Obiora Nnaemeka refers to this type of action as “negotiating realities.” Even the word choice “settle” indicates a type of bargaining.

Efuru and her husband fulfill one tradition but not until about a year later when they have earned enough to pay a dowry. Only then does Efuru allow her husband's family to make the trip to meet her father and have conversations. Her father accepts Adizua's family and his request to marry Efuru and gives his blessings to the marriage. According to the narrator, Efuru and Adizua go home and “for the first time since that fateful Nkwo day the two felt really married.” In fact, Ogunyemi has suggested that Efuru is refusing to be bought by any man since it is part of her money that pays the dowry. The words and actions of Efuru clearly indicate a young woman who has decided she should make her own choices and who will be able to handle the consequences. The words of the narrator that “the two felt really married” indicate an ideological struggle between Efuru's evolving opinions and her traditional values. Most readers focus on Efuru's action of choosing her own husband without the dowry's being paid instead of the fact that later the couple pays the dowry together; however, her father probably does not know that the money belongs to Efuru and Adizua, not just Adizua and his family. So once again Efuru in subtle manner maintains her control of life. Certainly, the words spoken by Efuru and the actions she takes indicate a need for change within the community; however, the narrator of the novel also supports respect for older customs. In the first year of Efuru's marriage, people in the community question Efuru's father's inaction and are told he sent two groups of men to check on Efuru, but the men are not able to convince her and Adizua to talk with her father. Members conclude that her father is old and does not have any fight left in him. In addition, community voices say that “Things are changing fast these days. The light-skinned race have imposed so much strain on our society Thus, the narrator suggests that colonialism has introduced new ideas and methods that are now influencing some people in the community. The people are not sure if they want to accept change but realize that the new will probably replace traditional values and customs.

Efuru, in addition to deciding to marry Adizua without a dowry, chooses not to go to work on the farm with her husband but to stay in town and trade at the markets. Again, her actions indicate a sense of independence. She tells Adizua, “If you like . . . go to the farm. I am not cut out for farm work. I am going to trade” (10). Again, choice is the message that Flora Nwapa, the “implied author,” is advocating through the narrator, community voices, and Efuru's individual actions as well as the words spoken by Efuru.

Many voices of the community condemn her for not following her husband: “Why does she remain in town and not come to the farm with her husband?” Someone says that, “She is trading instead of going to farm . . . And I don't blame her. She is beautiful. You would think the woman of the lake is her mother” (12). At first, Efuru and Adizua have a successful marriage, enjoy each other's company, and even create jealousy among some women. But since they work in different locations, Adizua gets lonely for her, and he creates all types of excuses to come home to be with her. At first she does not mind the attention, and she cooks whatever foods he brings home to her. Another example of the good times in their marriage occurs after Efuru has her “bath.” Instead of Adizua's returning to work in a timely manner, he decides to spend extra time at home pampering his wife. This period of contentment continues for several years, including the birth of their child. They laugh and enjoy each other's company, but Adizua's profits begin to decrease on the farm. Efuru then suggests he trade with her in town; however, he is not skilled at trading. Eventually, Adizua starts to come home later and later until Efuru begins to realize there are problems in the marriage.

At first after Efuru has gone to bed, Adizua comes to home. He wakes her up and she cooks food for
him. Later he stays out all night and begins to refuse to answer any questions about his actions. After conversations with Adizua and his mother, Efuru starts to ponder what will become of her if Adizua decides not to return to her. Adizua does not explain his actions to his wife or mother; he just abandons the marriage and child, Ogonim. Even when his daughter becomes ill and dies, he does not return for the funeral. Clearly, the marriage is over. A reader is quickly able to detect Nwapa's desire for choice without condemnation if the choice steps outside of the norm. Not only does Efuru encounter mixed views about her first marriage to Adizua, but she faces similar problems with her second marriage to Gilbert Eneberi, a former schoolmate who has been educated in a Christian school and has adopted some western customs. First, by allowing Efuru to return to her father's house after a failed first marriage, the narrator is advocating alternative choices for women and men. It is at her father's house that Efuru meets Gilbert while she is searching to find herself and her space within the community. Efuru is allowed to be happy and to help people in the community even though she is widowed and without children. Because Efuru is a very successful business woman, many people seek financial assistance from her, and she never refuses them. She even arbitrates to seek western medical help for them. Even though Gilbert and Efuru appear to be nontraditional in some ways, they must safely arranged choices within the traditional environment.

The concepts of marriage and motherhood will also be problematic for the couple. A male friend of Efuru's is concerned because Gilbert has not been married before. The doctor friend says, “He must be young then, for our people marry young” (128). Efuru responds, “We are in the same age-group and I knew him as a boy.” Her friend says a second time, “And he has not married? Why has he not married?” There is concern that Gilbert has not followed traditional customs instead of great happiness that Efuru has found a future concerned husband who is more on her socio-economic level. Again, Efuru comes to Gilbert's defense by saying, “You forget that he went to school and that those who go to school do not marry early” (128). The words spoken by Efuru remind everyone that society is changing; it is being influenced by outside views and norms. Moreover, her voice indicates that one should not worry about following the tradition. An understanding takes place only when Efuru's friend accepts her. Bakhtin states this is what makes language polyphonic, and even heteroglot from top to bottom, for here it is evident that there is a co-existence of socio-ideological contradictions between the present (educated) and the past (traditional non-educated). Moreover, Efuru is fighting for the “different socio-ideological groups in the present, between tendencies, schools, circles and so forth.” The so called “languages” of heteroglossia, contextual within a language, cross each other in varies ways, forming new socially epitomise “languages” (Bakhtin 291).

Efuru and Gilbert Eneberi present a cultural connection between past, present, and future. They marry according to traditional custom; Gilbert and “some of the members of his family went to Efuru's father's house” where they shared palm wine, kola nuts, and homemade gin (135). The purpose of the meeting is to ask Efuru's father and family for permission to marry. According to custom, Efuru tells her family to drink the wine signifying her wish to marry Gilbert. After her father gives his approval and Gilbert pays the dowry. In this presentation, Flora Nwapa's Efuru is analysed to study Nwapa's use of culture and also the significance of rituals, traditions and customs as prototypes of literature is discussed. Like many other African writers, Nwapa stresses on the need to express the values of the African tribal tradition, especially the Igbo myths and rituals that clash against modernisation. In Efuru Nwapa juxtaposes the rural and traditional Africa with the urban, newly acquired cultural ethos. When heroine of the novel, Efuru left by her both first and her second husband and bear hands without children, Igbo people believe that her worship towards the goddess of lake, Uhamiri made her to be blessed with what the God have. Thus Nwapa tries to express how cultural traditions, rituals and customs lead to the discrimination of women and they indirectly force the society to treat women as properties and harm not only the women in question, but the entire society and she also shows how Igbo society is prejudiced and unfair towards women.
Hence tradition is the driving force of human beings. They perform three important functions as creating the culture, preserving the culture and destroying the culture just like Gods in Hindu mythology and religion- Brahma who is in charge of creating the world and the mankind, Vishnu who deals with the action of preserving the world and mankind and Shiva who is responsible for destroying the world and mankind as per the belief of Hindus. They design our path of life and regulate the moral life of human beings. In other words, tradition, cultures and rituals are the savior of mankind, humanity and primordial experience. Paradoxically, the mortal human beings are responsible for designing the immortal cultures and rituals through which they can attain immortality. Their main purpose is to instill the fear of God in man's mind and and also to prevent mankind from committing any sin. Consequently, rituals is just like Art, are the compensation for the shortcomings of life and are the archives of African culture and tradition.

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Introduction:

Africa is a continent consisting of different countries with various tribes. Each has unique characteristics. Entirely diverse populations inhabit the continent of Africa and the African Diaspora. It is said that African cultural. Happens to be the epitome of uniqueness. Since African culture is widely diverse, we come across different kinds of teachers in their culture. A nation's culture can be well-understood by its arts and crafts, folklore, and religion, clothing, cuisine, music, and languages. African continent consists of multiple cultures, with if not only changing from one country to another but within a single country, many cultures can be discovered. When these cultures are closely studied, we come across many similarities.

The end of the colonial rule gave rise to short lived hope in many newly independent African countries. However, the continuing western economic, political, military and ideological influences resulted in a new kind of colonialism. The African novelists in their fictional writings have tried to relocate and reconstruct the literary, economic, and socio-cultural positions of their society. Their sense of commitment is manifest in their writings and they have come to identify themselves with the social and political movements of Africans in their fight for human rights. Africa has influenced and has been influenced by other countries. This could be seen in their willingness to adapt to the ever-changing modern world rather than staying rooted in their static culture. Since Africans have been noted for their nationalism and patriotism, a cultural recovery had occurred quite naturally in their country most of their African nations, governments had not failed to encourage national dance, music groups, museums, artists, and writers.

The demand for freedom, social justice and equality runs through the African literature, pre and post independent and the African writers present the critique of the socio-political structure of the Africa society. Through their form of protest, they tend to focus the contemporary reality in their respective nation states. Thus, they have treated the social, cultural and traditional changes most exquisitely in their fictional works.

Historical overview

A number of Ethnic cultures are found to exist in Africa. Continent's cultural regeneration has been an integral aspect of post-independence nation-building on the continent. People of Africa had to preserve their cultural resources to enrich the process of education and an enabling environment in a number of ways. They stressed a greater emphasis on the cultural dimension in all aspects of development in the nation. During the Roman colonization of work Africa, Tripolitania province became major producer of food for the republic and the empire which generated much wealth in these places for their 400 years of occupation. African people and their culture are inseparable in nature. Though they were oppressed, suppressed and exploited by British colonial rules, Africans had never given up their cultural values and their precious tradition. Actually, culture is defined as the totality of thought and practice which moves the whole generation of a particular nation towards the path of holistic development of humanity.

The postcolonial African writings differ from those written during the precolonial period in its
intent and essence. Though the above discussion regarding precolonialism is out of context of the present study, it is important to know the hypothesis of the precolonial period and its writings including the themes of those writings in order to have a more can did perception of postcolonial African writings for postcolonialism in a way is an offshoot of colonialism. African postcolonial literature can be defined as an emergent twentieth century critical practice that reached full definition in the last twenty years of the twentieth century. Chinua Achebe, Wole Soyinka and Cyprian Ekwensi are among the most representative writers and their fiction has been universally acclaimed for offering a critique of the postcolonial situation in Africa. The following chapters are devoted to the study of the select novels of these writers with a focus on the postcolonial reality.

**Arts and Crafts**

African has rich traditional arts and crafts. Their traditional varieties of wood carvings, brass and leather artworks have a unique style. African Arts and crafts also include sculpture, paintings, pottery, ceremonial and religious headgear and dress. While stating about African arts and crafts, maulana Karenga status that all arts must be revolutionary and in being revolutionary it must be collective, committing and functional. In many traditional arts and crafts traditional in African, certain themes significant to those particulars cultures recur, including a couple, a woman with a child, a male with a weapon or animal and outside or a stranger. Each and every form symbolically represents particulars thing.

**Folklore and Religions**

African folklore and religion represent a variety of social facts of the various cultures of African culture and religion share wider space and it is quite natural to find this kind in almost all cultures of the globe folktales play on an integral role in many African cultures. Storytelling affirms pride and identity in a culture. There are different types of stories (animal tales, day-to-day tales). But each and every story has an element of entertainment and dose of moral sentiments. Normally village people used to gather around a common meeting place at the end of the day to listen and tell their stories. Each and every story has a certain structure and all the stories have certain moral values and all of them were to instila certain degree of pride and happiness into the next generation.

It is a known fact that most of the people from different cultures had followed and believed in their religion is deeply rooted in African culture. It Ethiopia, Christianity and Islam from the core aspects of Ethiopian culture. Religions faith is required to augment the godliness among the masses across the country. Religions faith and belie for would provide spiritual shaping of African people and it would help people practice customs as well as rituals and rites.

**Clothing**

Traditional clothes are of all cultures of the world. Each and every culture on this planet has a distinct and unique style of clothes and garments. Women's traditional clothes in Ethiopia are made from cloth called shemma and are used to make Habesha Kemis. Men wear pants and a knee-length shirt with a white collar, and a sweater. Men often wear knee-high socks, while women might not wear socks at all. Men, as well as women, wear shawls, the net. Zulus wear a variety of afire, both traditional for ceremonial or culturally celebratory occasions. And modern-day westernized clothing for everyday use. Men of higher social order normally wear a headband which is made of leopard hide or springbok hide. Zulu men wear cow tails as bracelets and anklets during ceremonies rituals such as wedding or dances. In the Muslim parts of Africa, daily afire reflects Islamic tradition.

**Cuisine**

African people usually take fruits, cereals, grain and vegetables, milk and meat products. In some parts of the continent, people are milk curd and whey products. Since African continual in demographically diverse, we find different eating and drinking habits, and preparation techniques of its manifold populations. In central Africa, the basic ingredients are plantains and cassava. FUJU like starchy
foods is served with grilled meat and sauces. The cuisine of the African great lakes region varies from the area. Since the African culture is diverse and varied, we come across different kinds of eating habits among African people.

**African Music**

Music has no language, culture and no religion. It is a unique phenomenon which goes beyond everything and it has a universal appeal to binding different people across the globe together intact.

Music plays a pivotal in culture and in a country. African music has unique features and we come across a different variation of music throughout the African continent. Traditional sub-Saharan music in as diverse as the region's various populations. It is rhythmic music centred on drums. Nilo-Saharan music uses extensive use of string and horns. Middle eastern music loan melodic modes and it has a considerable range. African people enjoy different musical genres and each has its own unique features. Music is the most integral part of a culture.

**Languages**

People of African continent speaks hundreds of languages. Dialects are spoken by various ethnic actually we come across a lot of dialectal varieties an among them. Language and dialects do not enjoy the same degree of importance. Some are spoken by only a few hundred people, others are spoken by millions of people. Among the most prominent languages spoken are Arabic, Swahili and Hausa. Since very few countries of Africa use any single language, we could see several official languages coexist. Some Africans speak various European languages such as English, Spanish, French Portuguese, Italian, German and Dutchs

**Conclusion**

The African literature or the literature of the Third World countries is a literature of protest against colonization. Contemporary African literature has surpassed the phases of nationalism and Negritude and follows the commitments of a universal world order. Writers like Wole Soyinka, Chinua Achebe have presented in their writings the human predicament resulting from cultural conflict, exploitation and political injustice.

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DUSTING THE PRE-COLONIAL WEST AFRICA WITH REFERENCE TO ITS ORAL TRADITIONS

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“Africa has her mysteries, and even a wise man cannot understand them. But a wise man respects them”.

- Miriam Makeba

Africa is claimed to be one of the oldest countries of the world and it is also said that world's first human being was born in Africa. 'Mitochondrial Eve' is considered being the first women born somewhere in Ethiopia or Tanzania and so somehow we all happen to be her descendant. Due to Migration in search of food and shelter people started to spread to all over Africa. According to Archeologists it is said the human started settling in West Africa around 12,000 BCE especially in Sahara. Early West Africa was full of rivers, forests and Savannah was also a part of Sahara then. Around 1500 BC water scarcity emerged as a problem and so people started to build sedentary settlements. The settlements along Niger river and Lake Chad happened to be the most dominant settlements. The first urban settlement is was found as Jenne-Jeno which is considered as the father of West African cities. Pygmies are considered to be the first inhabitants of West Africa who were later displaced by the Bantu origins. The Bantu origins later established Empire of Ghana, Empire of Mali, Empire of Songhai, Kingdom of Congo, and the last pre-colonial kingdom was the Almoravids. In 15th century Europeans marked their foot prints on the Atlantic coast of West Africa and later colonization swallowed West Africa.

West Africa inhabited people of diverse culture and tradition and so it carried a variety of tradition and culture. These legacies were passed to the next generation through oral traditions and in Pre-colonial West Africa it was the only way. Oral tradition is defined as 'a system for preserving a group's beliefs, customs, and history, in which parents tell their children about them, and the children tell their children and so on' in Cambridge English Dictionary. In order to preserve the ancestral beliefs, their history and custom the African people followed oral tradition method. Though they had written history in West Africa it was all written in Arabic. Since majority of people don't read are write in Arabic they adopted the oral tradition method. Songs, Fables, Proverbs, Epic narrations, Riddles, Genealogies were the different types of Oral traditions that Africans followed. Among these entire oral traditions story telling was much used by West Africans.

Griot plays an important role in oral tradition. On looking deep on the etymology of the word Griot, it is possibly from a Portuguese word “criado” meaning 'one who eats, learns and lives in the master's place'. In the West African context Griot is a story teller and oral historian. They are considered to be the record keepers of the people, He holds all the facts, history, culture, tradition and beliefs of West Africa, and it is his duty to pass on all the information to the next generation. Initially Griots were court musicians and later they became the advisors to the nobility and also act as a messenger to the community. They were paid according with a few coins or even a blanket sometimes depending on the audience and his own storytelling skills. They are described as “the all-seeing, all knowing eyes of society”. Every village had its own griot who recited all the important events of the past. Even kings greatly relied on griots to gain knowledge about the past rule so that they solve the current problem. One such famous information in griot
history is the story of Sundjata Keita, founder of Mali Empire. Even today he remains a hero in West Africa. Griotte is a female story teller. She sings songs to women in their weddings to make the bride prepare for her new life. Role of women in society, women independence, women empowerment, motivation are all other themes in which griotte sings songs. One such work is Saabi, a long poetic narrative which throws light on the men women relationships. Drum beats accompanied with the words “Come hear, come hear” marked the arrival of griot. After hearing these words children and all village people gather around the griot happily to hear stories. Since each village had one griot stealing a griot caused war among villages.

Folktales are an important part of oral tradition. West Africans used folktales to teach moral values to the young population, “trickster tale” is one fable which dealt with clever animal or human who wins his opponent cleverly. Hare was used as a famous trickster in West Africa. When West Africans were enslaved by Americans these tales started spreading in America too, and so it became a part of culture of North and South America and also West Indies. When the tales of hare were brought to America, Joel Chandler Harris renamed hare as Brer Rabbit and many stories are said about them. Other famous folktales are Anansi, Why the leopard can only catch prey on its left side, why turtles live in water.

Proverbs are another part of oral tradition, which are also found in other cultures. Proverbs' main objective was to advice and to spread moral lessons to all generations. These proverbs are also a great source to know the history, life, culture, tradition and wisdom of African people. Proverbs were also an illustration of vivid and fundamental truth. “A good story is like a garden carried in the pocket” it is one of the African proverbs which tell us how African people valued their stories. “Every time an old man dies it is as if a library has burnt down” this proverb instills on the importance given to old man and his role on spreading the legacy of the Africans. “Do not call the forest that shelters you a jungle”; “A little rain each day will fill the rivers to overflowing”; “Cross the river in a crowd and the crocodile won’t eat you”;“Lizard that ruined its mother’s burial, what did it except others to do”; “No matter how many times you wash a goat, it will still smell like a goat”; “When elephants fight, it’s the grass that suffers” all these proverbs implies us that Africans have lived along with nature in a very close relationship.

Songs accompanied with music is another part of oral tradition. Call and Response is a most common music style of West Africa in which a leader sings a short phrase which is termed as Call, and then people sing a chorus responding the call which is termed as Response. This pattern is repeated and a song format is achieved. Balafon, Ngoni and the kora are the classical western musical instruments which are used to sing songs. Drumming and Dance also plays an important role in the traditional practices of West Africans.

Around 1990’s rappers started evolving who comment on the social issues. They were now encouraged by African youths. Griots now are termed as 'Modern griot' who keeps the ancestral oral history. To be a modern griot he must have griots in his ancestor, though rappers are the follow ups of griot they differed from griots. Griots never opposed the society and they always praised kings and celebrated their tradition. But rappers on other hand opposed government and they sang mainly on social issues. Griots must necessarily have a griot in his family but a person can became a rapper through practice. Yet there are many similarities between a rapper and modern griot.

Even after decades the oral tradition of West Africans are preserved. Oral traditions are being a best way in knowing the pre - colonial history of West Africans. Yet still Africa happens to be a mystery and many truths are still to be explored.

“Africa is still a land of mystery”
-Anonymous
Violence is seen as a necessary and justified way of resolving conflict, and males believe that coercive sexual behavior against women is legitimate. The reliance on a criminal justice system that is mired in many issues, including inefficiency and corruption, a subculture of violence and criminality, ranging from individual criminals who rape or rob to informal groups or more formalized gangs. As a result of poverty, unstable living arrangements and being brought up with inconsistent and uncaring parenting, some South African children are exposed to risk factors which enhance the chances that they will become involved in criminality and violence.

*Cry, the Beloved Country* is a social protest against the structures of the society that would later give rise to apartheid. Paton attempts to create an unbiased and objective view of the dichotomies it entails: he depicts whites as affected by "native crime" while blacks suffer from social instability and moral issues due to the breakdown of the tribal system. It shows many of the problems with South Africa such as the degrading of the land reserved for the natives, which is sometimes considered to be the main theme, the disintegration of the tribal community, native crime, and the flight to urban areas.

Reverend Stephen Kumalo's search for his son takes place against the backdrop of massive social inequalities, which, if not directly responsible for Absalom's troubles, are certainly catalysts for them. Because black South Africans are allowed to own only limited quantities of land, the natural resources of these areas are sorely taxed. The soil of Ndotsheni turns on its inhabitants exhausted by over-planting and over-grazing, the land becomes sharp and hostile. For this reason, most young people leave the villages to seek work in the cities. Kumalo undertakes his first journey to the city of Johannesburg. He is intimidated and overwhelmed by the city, betraying his simple background. With the help of generous hosts, however, he is able to put his fear aside and search with determination for his son. As the search drags on, we become aware of Kumalo's physical weaknesses according to African tradition, he has reached the time in his life when his children should be caring for him. He is forced instead to search for his son. When it becomes clear that Absalom is in grave trouble, Kumalo's body is further broken by his grief. His faith waivers, too, but he seeks the help of friends in the ministry, who support him and pray with him.

Kumalo's brother John Kumalo is a carpenter, who has gone to Sophiatown, Johannesburg to do business of his own. His sister Gertrude, twenty five years younger than him has gone with her small son to look for the husband who has never come back from the mines. Kumalo's only son, Absalom has gone there, to look for his aunt Gertrude, and he has never returned. Both Gertrude and Absalom find themselves caught up in this wave of emigration, but the economic lure of Johannesburg leads to danger. Facing limited opportunities and disconnected from their family and tribal traditions, both Gertrude and Absalom turn to crime. Kumalo feels ashamed to see his sister as a prostitute:

> There is laughter in the house, the kind of laughter of which one is afraid. A woman's voice, and men's voices. You have shamed us… A liquor seller, a prostitute, with a child and you do not know where it is. Your brother is a priest. How could you do this to us? (29).

Msimangu, a friend of Kumalo discusses about the tragic plight of the people in South Africa. He says that the tragedy of South Africa is not that things are broken. The tragedy is that they are not mended again. The
white man has broken the tribe and he feels pathetic that just because of these discrimination: “the house that is broken, these are the traffic things. That is why children break the law, and old white people are robbed and beaten” (25).

Another prevalent theme in *Cry, the Beloved Country* is the detrimental effects of fear on the characters and society of South Africa as indicated in the following quotation from the narrator in Chapter 12:

Cry, the beloved country, for the unborn child that is the inheritor of our fear. Let him not love the earth too deeply. Let him not laugh too gladly when the water runs through his fingers, nor stand too silent when the setting sun makes red the veld with fire. Let him not be too moved when the birds of his land are singing, nor give too much of his heart to a mountain or a valley. For fear will rob him of all if he gives too much (71).

Absalom's economic lure of Johannesburg leads him to murder the white priest, who is a courageous man. Arthur Jarvis is the president of the African Boy's Club, in Claremont. The famous magazine in South Africa, Evening Star, shows the bold black lines: MURDER IN PARKWOLD. WELL-KNOWN CITY ENGINEER SHOT DEAD. ASSAILANTS THOUGHT TO BE NATIVES(65). This is the terrible loss for South Africa. Arthur Jarvis is a courageous young man, and a great fighter for justice. It is a terrible loss for the church too. He is shot dead in his house by an intruder, thought to be a native. The native servant in the kitchen is knocked unconscious. Mr. Jarvis hears the disturbance and comes down to investigate. He is shot dead at short range in the passageway leading from the stairs into the kitchen.

Three native youths are seen lounging in Plantation Road shortly before the tragedy occurs, and a strong force of detective is immediately sent to the scene. Exhaustive inquiries is being made and the plantations on Parkwold Ridge is being Combed. The native servant, Richard Mpiring, is lying unconscious in the Non-European Hospital, and it is hoped that when he regains consciousness he will be able to furnish the police with important information. His condition is serious. Sadness, fear and hate are found in the heart and mind whenever one opens the pages of messengers of doom. Cry for the broken tribe, for the law and the custom that is gone. Cry, the beloved country, these things are not yet at an end. The sound of the shot is heard by a neighbor, Mr. Michael Clarke, who investigates promptly and made the tragic discovery. The police are on the scene within a few minutes. On the table by the bed of the murdered man was is found an unfinished manuscript on “The Truth About Native Crime” and it appears that he is engaged in writing it when he gets up to go to his death. The bowl of a pipe on the table is found still to be warm.

Mr. Jarvis leaves a widow, a nine-year-old son, and a five-year-old daughter. The dead man is well known for his interest in social problems, and for his efforts for the welfare of the non-European sections of the community. Mr. Jarvis writes:

It was permissible to allow the destruction of a tribal system that impeded the growth of the country. It was permissible to believe that its destruction was inevitable. But it is not permissible to watch its destruction, and to replace it by nothing, or by so little, that a whole people deteriorates, physically and morally (127).

Alan Paton believes that the old tribal system is known for all its violence, savagery, superstition and witchcraft. The natives today produce criminals, prostitutes and drunkards not because it is their nature to doso, but because their simple system of order, convention and tradition has been destroyed. It is destroyed by the impact of one's own civilization. He believes that it is permissible in the early days of South Africa, one becomes aware of its cost, in the disintegration of native community life, in the disintegration of native family life, in poverty, slums and crime. It is permissible to leave native education to those who wants to develop it. Alan Paton longings for his beloved country, gets reflected in the writings of Mr. Jarvis. He believes:
It was permissible to doubt its benefits. But is no longer permissible in the light of what we know. Partly because it made possible industrial development, and partly because it happened in spite of us, there is now a large urbanized native population. Now society has always, for reasons of self interest if for no other, educated its children so that they grow up law-abiding, with socialized aims and purposes (127).

Men fear in South Africa for death, murder and criminal atrocities. The headlines that men fear in South Africa: ANOTHER MURDER TRAGEDY IN CITY. EUROPEAN HOUSEHOLDER SHOT DEAD BY NATIVE HOUSE BREAKER (165). House Holders, wives, law-abiding black men and all those who work for South Africa fear the dreadful headlines. People are urging the newspapers to drop the word native from the headlines. Others found it hard to know what the hiding of the painful truth would be.

The accused Absalom Kumalo has not sought to deny his guilt. The defence has chosen to put the accused in the witness box, where he has told straightforwardly and simply the story of how he shot the late Jarvis. He confesses that it is not his intention to kill or even to shoot, that the weapon is brought to intimidate the servant. The Court clarifies:

What again are the facts of the case? How can one suppose otherwise than that here were three murderous and dangerous young men? It is true that they did not go to the house with the express intention of killing a man. But it is true that they took with them weapons the use of which might well result in the death of any man who interfered with the carrying out of their unlawful purpose (172).

The Law on this point is stated by the great South African judge: 'An intention to kill' he says, 'is an essential element in murder:

The question is whether on the facts here proved an interference of that nature was rightly drawn. Such an intent is not confined to cases where there is a definite purpose to kill; it is also present in cases where the object is to inflict grievous bodily harm, calculated to cause death regardless of whether death results or not (172).

The Judge presents the verdict that Absalom Kumalo is to be returned to custody and to be hanged by the neck until his death and may the Lord have mercy upon his soul. By the time Kumalo leaves Johannesburg, he is deeply sad, but his faith is buoyed by the generosity of others. When he returns to his village, Kumalo works to improve the lives of his parishioners. In the end, he faces his son's death with mourning, but also with a sense of peace. The novel captures the extremes of human emotion, and Alan Paton's faith in human dignity in the worst of circumstances is both poignant and uplifting. The novel shows the brutality of apartheid, but despite its unflinching portrayal of darkness and despair in South Africa, it still offers hope for a better future. The novel itself is a cry for South Africa, which one learn is beloved in spite of everything; a cry for its people, its land, and the tentative hope for its freedom from hatred, poverty, and fear.

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The literature of the African continent can distinctively be categorized into three; the pre-colonial, colonial and postcolonial. The factors which influenced its development were chiefly cultural, social and political. Colonization played a vital role in introducing foreign languages in the country and gradually started replacing the native tongue. The impact of colonialism is evident in the writers of the postcolonial era like Chinua Achebe, Ngugi Wa Thiongo, Wole Soyinka and Nadine Gordimer.

African literature is allegedly five thousand old. The Arabic influence on African literature can be traced back to the ancient Egyptian hieroglyphics. The native languages like Yoruba, Somali, Swahili and Zulu contributed to the ancient literature of Africa and flourished. The oral literature of Africa spread in the form of songs, proverbs and stories. Pre-colonial literature was mainly songs and proverbs glorifying the native Gods and Goddesses and the valorous deeds of the ancestors. These were passed on with the purpose of instilling moral values among the people until Colonization replaced it with western languages like French, English and Portuguese. Anglo African literature was more popular and widespread owing to the extensive European colonies in Africa.

The postcolonial era and the years after represented political chaos. There was euphoria among the African people to rebuild their country from the ruins of colonial oppression. Postcolonialism in Africa had a huge impact and the period has produced many eminent, world renowned writers. Ngugi Wa Thiongo, Chinua Achebe, Ayi Kwe Armah, Wole Soyinka etc... were some of the writers who portrayed the disillusionment of Colonialism and the political disorder that followed. The Socialist party of the country was also a failure as it never bothered to restructure the country which was getting corrupted further. Political anarchy spread around the country and the lives of the people were moving towards regression. As Thiongo rightly says in his “Decolonising the Mind” “It is the final triumph of a system of domination when the dominated start singing its virtues.”(The Language of African Literature pg20). There was a battle between the languages on whose was better. The people who were more oriented towards the native tongues were looked down with inferiority while the language of the Colonizer became dominant. Pramod K Nayar defines the marginalization of the native languages owes to the process of Globalisation and that the term 'native’ is narrowed down to 'tribe'

“In the global system, then, native languages do not find a presence, and a new wave of colonialism; this time in the form of globalized world culture and governing bodies sweeps their cultures away. Hence as Ngugi points out, in such an unequal power relation, local and native languages seek representation in the national/global iconography and a share in decision making-ethnic and caste groups band together. An affirmation of local identities-linguistic, caste, community, tribe-takes place.”

(Nayar, pg 87)

The paper aims to reflect on the chaos of the postcolonial province of Ghana and its impact on the individual, and on a larger scale, the society as seen in Ayikwe Armah's “Beautyful Things Are Not yet
"Born”. It is the first of his six novels which portrays the degradation of mankind through allegorical and existential ideas. The theme extended in his novels that followed; “Fragments” and “Why Are We So Blest?” They too dealt with the disillusionment of the people which was the aftermath of the colonial era. The allegory of 'Plato's Cave' is seen in all these novels where the man who has escaped the cave to see the world outside and returned to tell them that the world outside is beautiful, is supposed to be out of his mind and should instead be chained in the cave which is more protective. The other novels; “Two Thousand Seasons”, “Healers” and “Osiris Rising: A Novel of Africa Past, Present and Future” are based on the folklores and traditional ways of Africa's forefathers.

“Turning and turning in the widening gyre/
The falcon cannot hear the falconer/
Things fall apart, the centre cannot hold;/
Mere anarchy is loosed upon the world;/
The blood-dimmed tide is loosed, and everywhere/
The ceremony of innocence is drowned;” (Yeats, lines 1-6)

Armah’s “Beautyful Things are not Yet Born” reflect human chaos and degradation because of corruption. The impact of colonialism has deteriorated the political health of the African nations and there was commotion everywhere. Armah's novel is set in Ghana where the postcolonial era has just begun and the regime of KwameKrumah was spreading sickness in the form of corruption, thus leading to the degradation of human values. Political anarchy was let loose and the downfall of righteousness eventually affected the spiritual life of the individual. The realistic portrayal of the disillusioned society is represented by the protagonist, the unnamed 'man' who struggles between his virtuous ideals and a disheartened society engulfed in corruption and pandemonium. The theme of corruption is a predominant theme in the novel along with inevitable suffering of the human kind. Armah, through his 'man', tries to find a way of salvation for the disillusioned society which is more focused on materialistic aspects. He uses symbols, motifs and characters to rationalize the theme of corruption.

The novel “Beautyful Things Are not Yet Born” begins with the journey of the man's transit to his office. The rusting metal of the bus and the rotting, odorous smell of the old currency depict the decay of human values around him. He works as a clerk in the railway office. A person of deep aesthetic and spiritual fervor, he is forced to succumb to the mundane responsibility of a man to provide for the family. His wife Oyo is the traditional house wife who thinks that her husband's ideals are impractical and would bring upon only misery. Set in a decaying environment, the novel portrays the conflict between the honorable ideals of 'the man' and the wealth-mongering, corrupted and heartless society in which the protagonist is an outcast. The characters in the novel do not show rebellion or disagreement in an obvious manner. Instead there is a constant turmoil in the minds of the man and the teacher who could not endure the degeneration that was happening around them.

The Teacher is an epitome of disillusionment in the novel. He has moved away from the coarse reality of the degrading society through foreign books and music. His friends Maana and Kofi Billy are reminiscent of youthful days which have turned into memories of violence and terror. Colonialism has left a permanent scar in the lives of the African people in the form of political chaos. The postcolonial period did not mark any change either as Krumah's government and the military coup had worsened the situation further.

Another reason for the political disorder was because of the 'hybridities' infused into the African society by the Colonisers. The western influence had resulted in the creation of a 'mixed' cultural identity among the natives. Armah, in this novel, questions the never ending curse of Africa and her leaders who have brought little change. Maanan expresses her disappointment when she says: “They have mixed it all
together! Everything! They have mixed everything” (80). The ancient tradition of the African society had been replaced by materialistic cravings. Even the women were getting meaner as they account for every penny they earn. The African government has become an extended personality of the Europeans in thought and deed. Even the native people have fallen a prey to the ways of the Englishmen. Independence has brought little change to the country's chaos and the African leaders are like the European colonisers only with a dark skin. “There is something terrible in watching a black man trying at all points to be the dark ghost of a European, and that was what we were seeing in those days...”(pg80).

Koomson is presented as a personification of 'corruption'. He wants to overlook the decaying society which is represented through the unclean toilets and the poor living condition of the people. Oyo, the man's wife reproaches him for not accepting the bribe offered by Koomson to buy a boat as it was illegal and she says that it was useless to stay righteous as it would not bring him any good.

The Koomsons are a juxtaposition of the man's personality. They are corrupted to an intense level as they are ready to do anything to achieve materialistic pleasure. The tone of desperation is prevalent throughout the novel. Koomson's escape through the lavatory line marks a significant twist in the plot. The man who is free from any guilt finds redemption when he jumps into the sea while Koomson is always covered in dirt because of his vicious ways. Armah questions the chance of redemption for the corrupted African society and ends the novel with a note of futuristic possibility for a change.

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According David Hume when the administration resolve upon war, it is affirmed, that, either wilfully ignorantly, they mistake the interest of the nation, and the peace. This is applicable to the Nigerian government as mentioned by Onuzo in the novel Welcome to Logos. There is no representation of the Bifran war but there are references to it. Followed by this is mentioning of the oil fields that are totally against the wishes of the people. The group that are against the government termed militants and the other well trained group taken from common men referred as army. But at the end all that suffered were citizens, being kidnapped, living with fear and even their places being burnt. Oil fields had been the reason behind the union of all the five squatters, as the novel mentions them.

It is the duty of youths to war against indiscipline and corruption because they are the leaders of tomorrow.” - Ifeanyi Enoch Onuoha.

The novel begins in Dickens style, beginning at peace then gradually moving chaotic. It mostly centres five characters Chike Amoebi and Yemi Oke who had abscond from their military camping, Fineboy a militant passionate about becoming a presenter in radio, a vulnerable young girl named Isoken and finally joining their group a married woman Ifeoma escaping from her conventional marriage life. If there is something that can unite them under a singular roof beyond beginning a new life, apart from fear of their place, it is the oil fields. Everyone is somehow related to the petroleum that is pumped out of the ground against the wish of the people living there. The military officer and his subordinate being a part of the squad that has come to fight against the rebellions who opposed the oil fields being setting up in place, showing their hatred through bunkering, a kind of stealing as the government called it. In the fight between few ambitious people those that were affected are the commoners.

The militant who is a part that group of rebels and the girl had come from Lagos to her grandmother's house and it is where she got separated from her parents because of the turmoil that was taking place around her dwelling. The married woman did not have direct relationship but her husband is influenced by the oil fields whose reputation rose after the employment. They all had their own reasons to escape from their circumstance and had stayed united amidst all the odds they faced. They managed to be in group even when they were caught for the wrong that was done the chief, however the way they formed their group was not intentional perhaps it was more an accident. The plans that everyone were holding were different, when all their ways had seemed dead end, having no other hope they all united towards their goal, their goal to start their life afresh.

“It was for the politicians to decide who they fought and why, which causes were just and which were not”, says Chike. This is why Yemi and he had left their abandoned army for the orders of the colonel had been judgemental and also illegal at times. All his aversion had reached saturation one night when they were about to attack the civilians while they have already burnt few houses.

The government was always against bunkering considering it illegal to take away the oil. The people had been lured with foreign investments that would reach them in no time but all that was seen was dwindling of the water resources their lands becomes lifeless because of oil being pulled from their grounds that finally disrupts the livelihood of those people. All the factors had created a group of people
who rebel against the system and oil works and they had moved to an extent to kidnap the petroleum engineers. The president to get back all of the fame he had lost and to show off himself as a reformer to the nations and ambitious of the foreign currency flow to his nation's pipes in his oil fields that are lying damaged. Conflagrations have become common in Delta, so were the piracy and kidnapping. Colonel like Benatri were very clearly against the militants and by this his orders were stern and immediate that sometimes was a threat to the livelihood of the civilians living in the area.

The narration mentions “World Bank approved plan was the basic education funds then million dollars to improve literacy at primary level. Ten million dollars to leak through the bureaucratic holes in the ministry.” Added to this the chief himself states that the money allotted at the higher level do not reach the lower level: or its destination because it would be swallowed by those in the middle. The chief through the course of their renovation proceedings had extended helping hand to the group and there was no sense of remorse in him when he was helping.

The education minister named Remi Sandayo who had been denounced to have stolen a sum of ten million dollars that had been provided for the primary education in the nation, wants to maintain his reputation unaltered when he is caught red handed at his house in Lagos. The reasons behind his confession are obscure. Though he opposed the ideas of the squatters to use the money for renovation of the schools, he latter pronounced it to the journalist. The novel is narrated in an omniscient subjective style, providing the ideas if not crystal clear but to an extent that is undeniable important in learning about the characters. However it provides no knowledge of the intentions behind his moves. The earlier discussions he makes with the senate depicts that the ministers get their portfolio after involving themselves in one or more bribe giving to their higher authority and mostly the first lady, who is constantly been pointed for her lavishness by many of the characters. Though not explicit the statement makes it visible above the levels.

It is highly ironical that the money that had been stolen from the education department was at last utilised for the renovation of the schools. However this created nothing but troubles to the principals turning them prisoners. The journalist were particular in talking about the big heads and almost neglecting the condition of the school principals being jailed for receiving the stolen money as fund from suspected fraudulent men.

The petroleum ministry can be obtained through depositing the required cash in the separate accounts for shoes and hand bags only and for favours to be done in Abuja, the capital. There are so many accusations that Chief Sandayo makes on the president Hassan, the first lady, and the senator Danladi all at last proving the system is completely corrupt. He also adds that the militants, who in the Niger Delta kidnap the people and threaten them, are financially supported by the president, who is believed to win the elections in a suspicious manner. There is also mention that the youth are calling for the dissolution of the polity and it is clear there are people wanting their state to be separated. The first lady is given the epithet 'Vindictive' in the early pages of the novel which can provide the possible and the probable source that lead to the conflict in the life of the so many individuals in the latter part of the novel. When that was published in the Nigerian journal, the results were drastic, creating a sombre mood and suspicion if that was true of the condition of their government.

Every chapter has an epigraph, which are only clippings from the Nigerian Journal. One of the epigraph states, “It is my belief that the corrupt in this country exist because of the good will, support and cooperation of large segments of the population. It is alright to be thief, as long as one is thief who shares.” It is clear this mentions the chief who was about to make a dealing with the squatters for getting rid of them. The words clearly say he had been used to these exchanges in the period of one year which he had spent in Abuja. He is now used to convince people with his power and believes money can do anything, which had been symbolically mentioned in the novel through Biblical allusion that Chike reads every day. The
question was about in what currency they need the share. Fineboy was also particular in dividing the amount among them as he was aware that the police had been searching for him for he had stole amount of ten million dollars. He in his manner sometimes contradicts his own self. He at the last comes to rescue the group though he is sure about his arrest by the commanding officer. This is something unexpected out of him. Though he is finally released after so many pressures from various nations he only lies in the ground murdered one morning giving shock to everyone in the group.

Nigerian government has been portrayed incompetent to meet the need of the people and maintaining the peace and happiness in the nation. A different dimension that can be provided to the novel is the interest of men and women who were struggling for a living shows interest in the development and progress that is absent in those power holders who are destined to bring about a growth in their nation and bringing peace and content to its people.

The kind of feel the people of Nigeria in this fiction possess is similar to that of Achibe that he has expressed in his essay. The reasons being the same, it was not just because it put to vain the people's life but the government behind all these moves watching the scenes taking place. It is unforgivable mistake from their sides, for the cruelty they had, the self-centeredness and the lust for power and money, robbing the people of their chance of development hiding their paths. “The people seem to bear no memory of having been British”, appreciates David west. It can be taken either way, for they are now they have turned back to their uniqueness and originality and the other being the development. The development of the nation has been obstructed in few ways and all attributed to the Government for the scandals the officials are involved in. All the good deeds that had been done by the so called squatters goes unrecognised just because of the ego of those politicians who are holding power. In this course it is the children who had suffered not receiving enough from the Government and having lost all that was given to them by the commoners like them. It is ironic they lost them due to the cruelty of that Government.

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Memory is the most prominent mental faculty that enables the sustenance of the human race. The process and various functions of memory have received much attention, and psychologists such as Richard Atkinson, Richard Shiffrins, Fergus Craik, Robert Lockhart, Alan Baddeley and Graham Hitch have identified three types of memory: Sensory, Short Term and Long Term memory. Memory helps the human race evolve ideas, lifestyles, identities and cultural mores, by enabling human beings to remember the experiences and events of the past. It depends on the processes of encoding, storing and retrieving information. It is not a faultless faculty as these processes are influenced and affected by various factors such as aging, physical and mental disorders, etc, and one or more of these processes can become corrupt at any point of an individual's life.

The paper aims to analyse NoViolet Bulawayo's 2013 novel *We Need New Names* to study the cultural memory of a small community of people in Zimbabwe, and the fragmentation it has undergone due to colonial imperialism and the new cultural forms such as religion introduced by the Colonial powers. The paper draws from the concept of Cultural Memory as conceived by Jan Assmann, a German Cultural Studies theorist and Honorary Professor of Cultural Studies at the University of Konstanz, Germany. Assmann and his wife Aleida Assmann have developed a theory of cultural memory and communicative memory that has received much acclaim in the field of Cultural Studies. The paper focuses on two articles of Jan Assmann “Communicative and Cultural Memory” and “Collective Memory and Cultural Identity” and aims to analyse the fragmentation of cultural memory of the people of Paradise as represented by Bulawayo in her *We Need New Names*.

Jan Assmann conceives of memory as individual or personal memory, communicative memory and cultural memory. Individual memory is associated with subjective time, and functions at the inner level, i.e. neuro-mental level of the individual, creating an identity for the inner self. Communicative memory corresponds to social time, and functions at the social level, creating an identity of the social self, making a person carrier of social roles. Cultural memory is associated with historical, mythical or cultural time, and functions at the cultural level, creating a cultural identity for a human being.

Memory, on the social level, facilitates communication and social interaction, but until the 1920s, personal memory was recognised as the only form of memory. French Sociologist Maurice Halbwachs, in his *La memoire collective*(1950) advocated the idea that collective memory can be analysed as a function of the social life of any group or community. Collective memory is a shared group of memories, knowledge and information of any social group that is connected to the identity of the group. It is constructed, shared and passed on by social groups such as nations, communities, etc. But Halbwach's collective memory excluded the cultural sphere, keeping away from the realm of traditions and transmissions. Jan Assmann writes: “Memory enables us to live in groups and communities, and living in groups and communities enables us to build a memory” (109). Theories of collective memory were formed and developed by Sigmund Freud and Carl Gustave Jung, but these theories looked for collective memory in the unconscious depths of the human psyche, and not in the dynamics of social life. Aby Warburg, German art historian and
founder of a private library for Cultural Studies, coined the term “social memory” with reference to the cultural level of memory. Warburg considered cultural objects such as images as carriers of memory.

Maurice Halbwach's collective memory and Aby Warburg's social memory are two different approaches to the memory of a community. Yet they both dismiss endeavours to conceive collective memory in biological terms or as something to be inherited in racial terms. They shift the focus from the biological to a cultural framework. The term “cultural memory” has been developed only in the last three decades, and is only “since then that the connection between time, identity, and memory in their three dimensions of the personal, the social and the cultural has become more and more evident” (110).

The individual, as a member of a particular society, derives a specific character due to the customs and socialization prevalent in that society. Cultural memory of any society facilitates the survival of its members as a type. Nietzsche states that human beings need ways to maintain their nature consistently down the generations. Cultural memory provides a way to achieve this, for it is a “collective concept for all knowledge that directs behaviour and experience in the interactive framework of a society and one that obtains through generations in repeated societal practice and initiation” (126).

Assmann differentiates Cultural Memory from Halbwach's Communicative Memory or everyday memory. Communicative Memory lacks cultural characteristics; it is based on everyday communications that have a “high degree of non-specialization, reciprocity of roles, thematic instability and disorganization” (126). Everyday communications take place between people who always change roles. They create socially-related memories in individuals that relate to a group. Each memory constitutes itself in communication with Others members of groups who have a common image of their past. The Others may be members of families, neighbourhood, professional groups, political parties or nations. An individual is a member of many such groups, and hence carries innumerable collective self-images and memories. The temporal horizon of Communicative Memory is limited, and it “shifts in direct relation to the passing of time. The Communicative memory offers no fixed point which would bind it to the ever expanding past in the passing of time. Such fixity can be achieved through a cultural formation and therefore lies outside of informal everyday memory” (129).

Halbwachs stops his exploration at the point where the living communication crystallises into the forms of objectivised culture in texts, images, rituals, monuments or cities. According to Halbwachs, “memoire”, at this juncture, is transformed into “historie”, as the contemporary reference is lost, and the nature of this knowledge as a memoire collective disappears. Assmann contradicts Halbwach's conclusion he finds that a close connection between groups and their identities exists in the context of objectivised culture and of organised and ceremonial communication. Assmann calls this structure of knowledge “concretion of identity”. He is of the view that the consciousness of unity and specificity of the group is based on this identity. “In this sense, objectivised culture has the structure of memory” (128).

Communicative memory is characterised by its closeness to the everyday whereas cultural memory derives its unique character by its distance from the everyday. This distance, also called transcendence, serves as a marker of its temporal horizon. While communicative memory has a limited temporal point, cultural memory has its fixed point, and there is no change in its horizon with the passage of time. These fixed points are called “figures of memory”, and they comprise of the most painful and tragic happenings of the past. The memory of such happenings is recorded through cultural formation such as books, texts, rites and monuments, and institutional communication such as recitation, practice and observance. The festivals, poems, rituals, etc., of everyday communications expand in cultural memory into memory spaces of “retrospective contemplativeness”, a term coined by Aby Warburg. A collective experience is formed with the objectivation of culture, and the meaning of this experience gets revealed and becomes accessible across the culture.

Warburg depicts the nature of pictorial memory, but he does not develop on its sociological aspects.
Halbwachs discusses the relation between memory and group, and Warburg writes on the relation between memory and the language of cultural forms. It was Jan Assmann who relates all the three poles “memory (the contemporized past), culture, and the group (society)” (129).

Assmann spells out six characteristics of cultural memory: 1) Concretion of identity 2) Capacity to reconstruct 3) Formation 4) Organisation 5) Obligation and 6) Reflexivity. Cultural Memory preserves a storehouse from which a particular community forms an awareness of its unity and uniqueness. The members of the community identify themselves as “We are this” or “We are not this” (130), drawing from the objective manifestations of cultural memory. A sharp difference is perceived between members and non-members.

Memories cannot always preserve the past as it was in reality. Each group culls out what it is capable of reconstructing “within its contemporary frame of reference” (19). Cultural memory relates its knowledge to an actual and contemporary situation. The contemporary contexts relate to the stores of knowledge and memory either through criticism or preservation. According to Assmann, cultural memory exists in two forms: firstly, it lives as an archive that has stored all texts, images and rules of conduct; secondly, it exists in the mode of actuality, whereby each contemporary context puts the objectivized meaning into its own perspective, giving it its own relevance.

Cultural memory is transmitted through objectivation or crystallization of meaning and shared knowledge. A steady formation of cultural memory depends on writing, pictorial images and rituals. The organization of cultural memory is the institutional support of communication and the specialization of the bearers of cultural memory. The binding character of the knowledge preserved in cultural memory has two aspects: the formative one in its educative, civilizing, and humanizing functions and the normative one in its function of providing rules of conduct.

Cultural memory is self-reflexive in three ways: (i) It interprets common practice through maxims or proverbs, and is thus practice-reflexive (ii) It draws on itself to “explain, distinguish, reinterpret, criticize, censure, control, surpass, and receive hypothetically”, and thus is self-reflexive (iii) It is reflexive of its own image insofar as it reflects the self-image of the group through a preoccupation with its own social system (132). The paper attempts to trace the presence of cultural memory in the novel *We Need New Names*.

NoViolet Bulawayo's novel *We Need New Names* deals with the life of a group of Zimbabweans who face a sudden fall in the standards of living, as their houses have been bulldozed during the regime of Robert Gabriel Mugabe. This small community of people lead a life of poverty and wretchedness, as they have moved to live in tin houses, in an ironically-named shanty town, Paradise. They try to lead a life of dignity, hoping that the power to bring about a real change in the government is vested in them. The resultant disillusionment deepens the desolation of the elders. The children roam around indulging in stealing guavas from the gardens of a rich neighbourhood, Budapest. They spend the rest of their time playing and dreaming about luxurious lives in places such as America and Dubai.

The story is narrated by Darling, a ten-year old girl, who dreams about moving to America, to live with her aunt. Darling's friends Bastard and Chipo are eleven, Godknows is ten, Shbo nine, and Stina's age is not known as he has no birth certificate. Chipo is pregnant as a result of her grandfather's incest. Shbo, the most beautiful of the pranksters, yearns to live in a big house, marrying a rich man in Budapest. Bastard dreams of leaving “this kaka country” (13), and making a lot of money, and returning to buy a big house in Budapest. He plans to buy houses in Budapest, Los Angeles, Paris, “Wherever I feel like” (13). The dream world of the children strikes a sharp contrast with the reality. They steal guavas, eat them “because it's the only way to kill our hunger” (16).

The adults, after losing their houses and livelihood, “did not come to Paradise. Coming would mean that they were choosers” (73). They arrive with swollen ankles and blisters under their feet,
exhausted after their long walk. They have lost the power to speak, and when they find their voice, they lament not much over their homelessness, but about what has been done to them. The present kindles their memory before independence. “Wasn’t it like this before independence? Do you remember how the whites drove us from our land and put us in those wretched reserves? ... those were evil white people who came to steal our land and make us paupers in our own country” (75). Throughout the novel, the various memories evoked do not belong to the cultural memory of the tribe. The memories of the characters recede to the era of colonialism. Even when the characters discuss the more remote past, they do not have easy access to the most remote past, as they do not possess the intellectual calibre or social status to explore their cultural memory. The experiences during the colonial period, and the change in the social practices and religious rituals dull the senses and memory of the people. The trauma of colonialism weighs so much on the colonized minds that the people have lost their power to relate to the glory of the pre-colonial era.

The children spend much of their time in playing, inventing and improvising games. They play games such as Finding bin Laden, Country Game, etc., and sometimes invent new games like being the killers of Bornfree. The games express the power game of the adults as leaders of nations. Every child who plays Country game wants to be the USA, Britain, Canada, Australia, Switzerland, France, Italy, Sweden, Germany, Russia or Greece. The USA and other European countries are considered real countries. Sometimes, the children have to settle for countries like Dubai, South Africa, Boswana and Tanzania. But “nobody wants to be rags of countries like Congo, like Somalia, like Iraq, like Sudan, like Haiti, like Sri Lanka, and not even this one we live in who wants to be a terrible place of hunger and things fall apart?” (49) The pathetic nature of the present does not allow the members of the community to know or mourn what they have lost. Even when they mourn, they do not understand the significance of what they have lost.

Darling’s memories of her grandfather are a result of the accounts given by the elders of the community. The photograph of Darling’s grandfather too serves as a cultural carrier of memory. It shows him standing in front of waist-high maize crops; he wears earrings and a bone through his nose. He was killed by the whites “for feeding and hiding the terrorists who were trying to get our country back because the white people had stolen it” (20). He is not given a proper burial as his body is not found, and “the church people say his spirit is inside me” (20). Darling is more intrigued by the fact that the whites have stolen the country than by the idea that her grandfather’s spirit resides in her:

If you are stealing something it's better if it's small and hideable or something you can eat quickly and be done with, like a guava. That way, people can’t see you with the thing to be reminded that you are a shameless thief and that you stole it from them, so I don't know what the white people were trying to do in the first place, stealing not just a tiny piece but a whole country. Who can ever forget you stole something like that?“ (20)

The memory of the land being stolen by the whites, the resultant depravity, humiliation and poverty pervades the social existence of the community.

The people of the community have left their land, gathering what they can, from their pulled down houses. An old man asks his wife about his stool: “You know it was meant to stay in the family my greatest grandfather Sindimba passed it on to his son Salile, who passed it on to his son Ngalo, who passed it on to his son Mabhada, who passed it on to me, Mzilawulandelwa, to pass on to my son Vulindlela. Now it’s gone! Now what to do?” (75). The objects that remind them of the past are either destroyed or taken away from them.

The rich white houses of Budapest are ransacked by pro-Mugabe partisans, under the banner of Black Power. The protestors destroy the house of a white man and his wife, paying no heed to the white man who keeps insisting that he too is an African. Bulawayo raises a much serious question through the ten year old Godknows: “What exactly is an African?” (119) The cultural memories of the whites and the Africans are so muddled that no one has a clear image of their heritage or tradition.
Darling cannot sleep during the night. She pretends to be asleep often, deceiving her mother or Mother of Bones: “Even if I want to sleep I cannot because if I sleep, the dream will come, and I don’t want it to come. I am afraid of the bulldozers and those men and the police, afraid that if I let the dream come, they will get out of it and become real” (64-5). The memories of her house being demolished haunt her in her dreams. The personal world of the children is much damaged by the memories they carry as members of society. Bulawayo writes that the people were in Paradise with nothing, “except of course memories, their own, and those passed down by their mothers and mother’s mothers. A nation’s memory”(75-76). The cultural memory that is evoked in the minds of the members of the group does not receive a detailed treatment. The novel does not give an account of the glory of the past. Darling, now a teenager, discusses her memory:

There are two homes in my head: home before Paradise, and home in Paradise; home one and home two... There are three homes inside Mother's and Aunt Fostalina's heads: home before independence, before I was born, when black people and white people were fighting over the country... There are four homes inside Mother of Bones's head: home before the white people came to steal the country, and a king ruled; home when the white people came to steal the country and then there was war; home when black people got our stolen country back after independence; and then the home of now... When somebody talks about home, you have to listen carefully so you know exactly which one the person is referring to” (191-92).

Bulawayo hints at the monarchy that Africa was under in the most remote past; yet she does not sing the glory of that past as the characters do not have a clear picture of the cultural memory. Whatever remains of the cultural memory of the despondent population are the distorted fragments of the past, the glory of which is inaccessible to them due to their ignorance, illiteracy and distance from elite existence.

The religion of the colonizers has created much damage to the cultural memory of the people. The ignorant masses are caught between the preaching of the new religion and their own cultural dictates. Christianity brands whatever has been practised in the land based on the beliefs of the indigenous religion as pagan. The long cultural roots of the native religions have lost their significance and the new religion rules over the land with falsity and ignorance. Bulawayo gives a harsh treatment to the practice of Christianity in the land of Paradise. She devotes one full chapter to delineate the shallowness in the understanding and practice of the religion.

Mother of Bones, an elderly lady who looks after Darling when her mother is in the border selling things, is a follower of the religion of the imperialists, and she compels Darling to attend church. Bulawayo gives a very negative account of the rituals practiced by the people in their associations with Christianity. Prophet Revelations Bitchington Mboro is the religious minister of the community; he has built a church in the Fambeki for his personal welfare, charges money from people to pray for them or to exorcise the demons in them. He molests a young woman in his attempt to bring the demon out of her. He demands five hundred U S dollars to cure Darling’s father who is afflicted with AIDS. When Darling’s mother does not have the money, he accuses her of being possessed by three demons, one of them being the spirit of a dog. Prophet Revelations Bitchington Mboro is poor in reading, and avoids reading from the Bible, and uses his eloquence to control the people in the church. He brands the practitioners of traditional religion and rituals as pagans, and his ‘christian’ people are scared to even greet the people involved in it. He makes the people believe that seeking the help of Vodlaza, a traditional healer, is an act of succumbing to the devil. Though Christianity cannot eliminate the presence of the traditional ritual practices, it has successfully changed the way people view the world; it has filled their mind with guilt about their own religion and traditions. The fear and guilt do not allow them to think about their past with a sense of pride, as the glory of their past is inextricably linked with the indigenous religious practices. Thus Christianity makes cultural
memory inaccessible to the people.

The children are scattered to different places. Darling goes to the USA to stay with Aunt Fostalina. She grows up to be a teenager, and she is disillusioned by the harsh realities of the African existence in America. She is scared about the gunshots she hears at nights in the neighbourhood, murders in the locality, and people begging for money. Paradise, now, becomes a yardstick with which Darling scales the quality of life in America. Aunt Fostalina is obsessed with the notion of slimness, and keeps exercising. Uncle Kojo has begun to lose his sanity as his son TK has gone to Afghanistan to fight in the war. The Africans in America have lost the African way of living. Darling says:

If I were at home I know I would not be standing around because something called snow was preventing me from going outside to live life... But then we wouldn't be having enough food, which is why I will stand being in America dealing with the snow; there is food to eat here, all types and types of food. There are times, though, that no matter how much food I eat. I find the food does nothing for me, like I am hungry for my country and nothing is going to fix that (155).

Chipo tells Darling that Zimbabwe is not her country anymore, as she has decided to abandon it, in search of comfort and pleasure. Darling is upset by the fact that she is equated with people like the NGO who do not have a deep understanding about the real problems of the land. You are not the one suffering. You think watching on BBC mean you know what is going on? No, you don't, my friend, it's the wound that knows the texture of the pain; it's us who stayed here feeling the real suffering, so it's us who have a right to even say anything about that or anything and anybody, she says... If it's your country, you have to love it, to live in it, and not leave it. You have to fight for it no matter what, to make it right (287-8).

Naming is a very powerful tool in Cultural politics. The power to name, the power to create official versions and the power to represent the legitimate social world are the most important ideas articulated by Cultural Studies. Names evoke a strong cultural memory in the oppressed people. Bulawayo projects the character of Tshaka Zulu, a singer of traditional African songs. He is an approximation of Assmann's concept of Specialists who preserve the Cultural memory of a group. Tshaka Zulu performs at weddings and “wherever people from our country are holding events, and looking at him at it you would never think there was something wrong with him, that he was really a patient at Shadybrook” (178). This great preserver of the Cultural memory is in a mental asylum, an evidence to the fragmentation of the cultural memory of the afflicted group. Darling visits Zulu in Shadybrook: Being in Tshaka Zulu's room is like being in a museum of “remembrance or something the walls are choking with things: newspaper clippings of Nelson Mandela when he came out of jail and stuff, pictures of our country's president...a picture of Kwame Nkrumah, Kofi Annan, a big picture of Miriam Mabeka, Brenda Fassie, ... and so on” (235). There are family pictures of his sons, daughters, nieces, nephews and grandchildren, about whom he remembers everything. He has named them all, “each name carefully thought out and finally given over the phone” (236). Tshaka Zulu feels that he gets to touch them by giving them names, “every time they are called by name and they answer, I am the invisible hand touching them and calling them my own” (236). The Preserver of memories has the power to name, yet is deprived of the power to represent common sense, or to create official versions, and also the power to represent the legitimate social world.

Bulawayo pictures the people of Paradise as a population that has lost its cultural memory, at times clinging on to its distorted fragments. Their homelessness, poverty, loss of cultural practices, especially with the spread of Christianity, and depravity have worked together in rooting out the glory of the cultural memory, and what remains in the form of memory exists only in fragments that fail to provide solace or confidence to take their lives to greater levels of experience and existence.
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The literary works which was written in the African continent is called as African Literature. The most of the literary works of African written literature is in European languages especially English, French and Portuguese. In pre-colonial times, Africa was divided into several ethnic groups. Africa faced several difficulties in its past which left an impact on the themes of its literature. Colonization is one of the difficulties which led to many others. Colonization is when people move from their own country and settle in another country, often one which is already occupied. The problem with colonization is when the incoming people exploit the native people and the possessions of the inhabited land. J.M. Coetze, Sam Selvon, Alice Walker, Maya Angelo, Joseph Conrad, Ngugi Wa Thiong'o, Zora Neale Hurston etc. are the writers who express the struggle for freedom in their works. The writings of these writers helped in familiarizing the 'African Consciousnesses'.

Ngugi Wa Thiong'o was born in Limru, Kenya in 1938 into a large peasant family. As an adolescent, he lived during the period of the Mau Mau War of Independence (1952-1962). In his early works he used these incidents as a major theme. Ngũgĩ wrote two novels, two one act plays, eight short stories, and a regular column for the Sunday Nation under the title, As I See It.

His third novel, A Grain of Wheat (1967), was a turning point and ideological direction of his literary works. In the opening of the novel A Grain of Wheat, as an approaching of Uhuru, Wambai and Gikonyo come to visit Mugo. They ask Mugo to give a speech at the Independence celebration and made a leader. He discussed with them about the 'Movement'. Mugo remeniscenes “the whiteman came to the country, clutching the book witness that the whiteman had imperceptibly acquired more land to meet the growing needs of his position. He had already pulled down the grass thatched hut and erected a permanent building. Elders of the land protested. They looked beyond the laughing face of the whiteman…‘“ (GW 11-12)

A rebel fighter Kihika from the village was arrested and hanged publicly. Mugo rejects of knowing anything about the death of Kihika and tells he'll think about giving speech.

A Grain of wheat depicts the characters' experiences relating to Kenyan's Uhuru. One of the central characters is Mugo. He feels separated from the world around him, and he is afraid of the attention given to him by the people. Mugo's relation to the old woman's hut is an important element in the story. They are related by their common isolation. Mugo has no one in the world, and he cannot bear to involve in the community. The old woman's deaf and dumb son was killed by the troops of government on the day of raids in the village, and so she talks to no one. She lives lonely in the world and was isolated by loss and trauma.

The Mau Mau arising, in which freedom fighters conduct raids on “disloyal” Africans and white settlers' land, led to the law of a State of Emergency enduring from 1952-1960. During this period Jomo Kenyatta, the Kenya African Union leader, lost at a trial in which he was charged of being a terrorist of Mau Mau Movement, and was put into jail. He imprisoned there until 1961, after that he became prime minister in 1963 when Kenya got its freedom. The Emergency saw thousands of people in Kenya put into concentration camps where they distressed from painful conditions and often meet death.
Ngugi's depiction of the Movement is interesting to everyone. He clearly and succinctly lays out the history of the whiteman's incursion into the country, beginning with how Christians and their “faith foreign to the ways of the land” eventually led to the people's realization that “the whiteman had imperceptibly acquired more land to meet the growing needs of his position”. When Kenyans became concerned and rose up to fight, “The whiteman with bamboo poles that vomited fire and smoke, hit back; his menacing laughter echoing in the hearts of the people”. The white characters in the text are loathsome. Henry Van Dyke is a drunken fool who molests the Africans. DO Robson is cruel beyond measure, and DO Thompson, the main white character, is self-interested, paternalistic, and prejudiced.

Another important element of struggle in the novel is religion. Mugo reminiscences the changing mood of the people while engaging in a meeting of the Mau Mau Movement. It seems to him a change from one of non cooperation to that of the struggle of a militant. A fighter Kihika had attracted hundreds of young men told in an address. “What we now want is action, a blow which we tell” (GW 14). Like many others Kihika has revealed the game of cheating played by the colonized people in the religious guise:

We went to their church. Mubia in white robes, opened the Bible. He said: Let us kneel down to pray. We knelt down. Mubia said: Let us shut our eyes. We did. You know his remained open. So that he could read the word. When we opened our eyes, our land was gone and the sword of flames stood on guard. As for Mubia, he went on reading the word, beseeching to lay our treasures in heaven where no moth would corrupt them. But he laid his on earth, our earth.” (GW 15)

Christianity was brought to Kenya by the white men, and many blacks get involved in the religion of Christian. Nevertheless, the existing system of religions do not disappear. At the Independence celebration, the town will give up rams in a traditional sacrificial ceremony. In the same time, kihika is a pious man, comparing the black man's struggle in Kenya with the Jews' struggle to be released from the pharaoh. God is on the side of the persecuted people and will save the poor and downtrodden.

Kihika is a very delicate young man who drew aspiration from “listening to stories of how the land was taken from black people” (GW83), thereby expressing a notable maturity of approach in recognizing the commonness of all such tussles against the colonial British; “he recounted the deeds of Waiyaki and other warrior, who, by 1900 had been killed in the struggle to drive out the Whiteman from the land” (GW83). Mugo, though not influenced by kihika's non representational ideas of Uhuru and unity of black, is touched by the idea of the poor and the suffering. He sympathizes with tragedy of the individual.

Kihika is a perfect freedom fighter who discovering that Christianity have come to inspire the minds of many and that the priests were using it as a weapon to damn the freedom struggle. Ngugi Wa Thiang'o rises the idea of the nation of negritude and nationalism. Fanon explained anti-colonial nationalism. He points out the following points in the novel A Grain of Wheat. He means to identify alternative histories, cultural traditions and knowledge which struggle with the representations of colonial discourses. He shows the cultural inheritance of the colonized people in defiance of colonial discourses, etc.

The novel closes with Independence of Kenya. Kenyan Uhuru is the end of the era, and starting of a new one. No one knows what is going to be achieved, good or bad. The corruption of politicians certainly exists, and the wealthy appear to remain wealthy while the poor still poor. The celebration is the unity of people in the quest to go forward.

Mugo, meanwhile, has struggled with his guilt. He also has looked toward the past at this moment of moving into the future. He finds that he cannot live with the guilt that he feels. Like Dr. Lynd, like Mumbi, like Gikonyo, Mumbi feels the need to tell his story and connect with the human beings around him. He must confess.

Lastly, the structure of the chapters within the novel is telling of the colonial experience. The
beginning chapters of the novel can only be identified by number. Towards the end of the book, however, the chapters' titles become names, such as "Mugo" and "Karanja." This chapter titling sequence is indicative and symbolic of the Kenyans; once nameless and lost in European culture; the Kenyans are now shown gaining order, taking power from European colonials and growing back into their own cultural identities. *A Grain of Wheat* (1967), focuses on the many moral, social, and racial issues of the struggle for freedom and its aftermath. Thus the paper deals with the idea of the people of Kenya and their various struggles with European colonialism. As is typical of this type of fiction writing, this work contains seemingly factual evidence about colonialism; yet it also includes a sub-plot about the relationship between main characters, Mugo and Kihika.

**References:**
Describing his plays, “Theatre of the Resistance”, MaisheMaponya, a playwright, poet, actor and director born in Alexander township, Johannesburg in 1951, wrote many political plays about the dispossessed South Africans. He was also personally victimized by the unjustifiable laws of apartheid, his whole family was forcibly removed to Diepkloof under these laws. He voiced his resistance against apartheid through his plays. He founded the Bahumist Drama Group in 1976 and directed many plays. His works not just entertain people but also edifies. Play is the thing wherein Hamlet catches the conscience of the king in Shakespeare’s Hamlet. Likewise, play is the thing which Maponya uses to catch the consciousness of the black people. His early plays include The Cry, Peace and Forgive, followed by The Hungry Earth in 1979.

The Hungry Earth is about the sufferings of the migrated mine workers and oppression under apartheid. Getting introduced to Bertolt Brecht and after watching his play, The Measures Taken in Britain, Maponya’s plays show strong influence on Brechtian aesthetics. This is well reflected in many of his plays. This paper focuses on how Maponya uses Brecht’s Epic Theatre form to voice his resistance against apartheid in the play The Hungry Earth. Using this technique, Maponya dismantles the illusionary form of drama and suspends the audience from emotional involvement with the play. Brecht’s ‘Verfremdungseffekt’ or Alienation effect is used to break the fourth-wall of realistic theatre and actors directly address the audience. This effect or technique is explained by Brecht in Die Strassenszene as, “A technique of taking the human social incidents and labelling them as something striking... and is not to be taken for granted. The object of this 'effect' is to allow the spectator to criticize constructively from a social point of view.” (qtd. in. Subiotto)

Distanced from the play, the audience is transformed into an objective critical observer. His plays are written and enacted to provoke some social changes. The Hungry Earth also deals with the discriminated black people's lives, Maponya wants to create change by abolishing apartheid and gaining equality. The social incidents portrayed in this play are child labour, fire accidents in mines, sufferings of migrated workers. This ‘Verfremdungseffekt’ allows the spectators to view the play critically and understand the condition of South Africans and initiates them to take actions. At the end of the first scene the characters Malthoka, Usiviko and Beshwana on one side and Sethotho and Umlungu (meaning a 'white man' in Zulu Language) on another side directly addressing the audience as men and women of Africa. The former supporting the Black and the latter defending the White. Malthoko puts forth an argument how white people, who are total strangers from Europe enter Africa and slowly curb their wealth of property, plunder their gold and diamonds and also the smiles in their countenances thereby enslaving them. Umlungu defends and argues the positive sides of their arrival. This ongoing debate occurs in between the play as audience as the judge. It helps them in gaining better realization about their pathetic situation.

A small visit to a horse stable is presented in the next scene. The visitor is surprised to see twelve and thirteen year old kids living inside the stable. They are dehumanized and are treated like animals. Through a brief conversation with them the visitor came to know that they were on contract and working in sugar plantations for minimum wages without getting proper food and habitat. Maponya just discusses
these issues and does not give proper solutions or ends in every scenes. He has left the end to the audience to ponder over it and to resist.

The train incident in the next scene shows how innocent people are also arrested along with the criminals and culprits without proper investigation under apartheid “This is inhuman and unjust procedure to endorse the unjust laws that make another a stranger in the land of his birth and rob him of his freedom to move wherever he wants.”(Maponya 71).These lines echoes and recollects the lines from the famous speech of Martin Luther King “I have a dream” in August 28,1963“…finds himself an exile in his own land. And so we've come here today to dramatize the shameful condition.”In this play also, Maponya dramatizes the shameful and miserable conditions of South Africans.

The major issue discussed in this play is the great explosion that cause fire accident in the mine. Though a mineworker cautions the White about the unsuitability of the place for mine work, he does not accept it. The following sentence reveal how the Officer shout at the worker without hearing his suggestion,”I didn't ask your opinion. Do you want to argue with me when I tell you to work.” (72). Even after explosion, the mine workers pass through the bodies of their neighbours and risk their life to save the white skin and not the black. The white ambulance also permit only the white not the black. When the workers rebelled against this issue, the compound manager has called the police and he has opened fire. The words of Usiviko in the end of scene 4 shows how the entire place becomes the funeral ground after firing. “And they opened fire! I went to the funeral and was shocked to see how hungry this earth is for it had opened to swallow the black man.”(75)

The tone of the play sounds really pathetic towards the end. It ends with the hysterical cry of a woman who came to know that her husband was one of the 41 victims who are trapped underground in the mine during explosion. The story of that woman has left the audience with great impact and provides insight on the conditions of the migrated mine workers. The plight of the woman is clearly comprehended from her words: “And when the beer don't sell I become every man's woman.”(78).The migrated woman sells her body to serve her two fatherless children. Death of her man makes her everyman's woman.

There are six scenes in this play. Each scene depicting different conflicts and situations like emotional distortion, child labour and sufferings of mineworkers. Brecht in KleinaOrganon says about the structure of plays in epic theatre form.”As we cannot invite the audience to fling itself into the story as if it were a river…the individual episodes have to be knotted together in such a way that the knots are easily noticed.”(qtd.in.Szondi). Maponya also knotted together these different situations in which African men, woman and children are affected with visible knots and demonstrates the sufferings of their fellow beings to the audience, and hence provoking them to show their resistance. In addition to characters directly addressing the play and loosely constructed plot structure, the play is further estranged through the use of songs, prologue, epilogue and characters performing several roles.

This play was first performed in Soweto in 1979, then it toured Britain over May- August 1981 with the cast down to three MaisheMaponya, DijoTjabane, SydwellYola. These three characters performed different roles in every scenes. The overall effect of the play to create awareness among people about their situation and rebel against umlungu is enhanced by the use of songs. More than dialogues, lyrics of the songs created deep insight on audience, and it continuously ring in their ears. The play opens with the song, Wake up Mother Africa

Wake up
Before the white man rapes you
Wake up Mother Africa… (Maponya 63)

Comparing the subjugation of umlungu to the act of raping, prick the conscience of the audience and helps them to develop Black consciousness to create voice against them. The epilogue song also is very powerful.“They will never return again / They have been swallowed up by this Hungry Earth”(80)
Thus the above observations and analysis shows how in the play *The Hungry Earth*, Maponya perfectly uses Brecht's Epic Theatre in Black theatre and shows resistance against apartheid in his own style. The title *The Hungry Earth* is also very relevant because it clearly depicts how the black people became the favourite food of the Earth under the suppression of the Umlungu. Thousands of people are killed without mercy. Maponya himself saw in his own eyes how his own people suffer under apartheid and it was well expressed in all his plays including *The Hungry Earth*. Writing political plays involved many risks during his time both financially and also personal safety issues. Some of his plays are even restricted to be performed only in South Africa. Still he continued writing plays without hesitation with political significance.

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AN OVERVIEW OF STRUGGLE FOR LIBERATION IN AFRICA THROUGH BEN OKRI'S AN AFRICAN ELEGY AND WOLE SOYINKA'S TELEPHONE CONVERSATION

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Nigerian Literature is the Literature of Nigeria, which is written by Nigerians, for Nigerians and addresses the issues that are Nigerian and shares the same sensibilities, consciousness, world-view and other aspects of the Nigerian cultural experience. Nigerian literature has witnessed an impressive expansion in the more than five decades of its existence. Most probably, as a result of the fact that most literary writers are products of the society they write about, hence, the society natures and nourishes the writer. Much of the Nigerian literature is a deflation of the harsh and inhuman condition with the publication of Tutuola's novel, a landmark had been scored for Nigerian literature. The trail blazers or first generation Nigerian writers were Chinua Achebe, one who awarded the Man Booker international prize in recognition of his entire career as a novelist and author in 2007. Nadine Gordimer referred to Achebe as "the father of modern African literature". Wole Soyinka, who was awarded the Nobel prize in literature in 1986, the first african to be honored in the category. The experimentalists or second generation writers are Femi Osofisan, Olu Obafemi, niyi osuandare and host of others. The third generation writers or contemporaries are Olugbenga Hansen-Ayoola, known for his famous work Groans (2003). The famous female writers are Akachi Adimora-Ezeigbo and Bose Ayeni-Tsevende. Finally, one sees nigerian literature rising above the challenges new writers and writings must emerge to enable nigeria an enviable position in a globally emerging techno-literary world.

Optimistic view of Ben Okri's An Africian Elegy

'Our future is greater than our past' - Ben Okri

Ben Okri is a nigerian poet and novelist. Okri is considered as one of the formost african authors in the post-modern and post-colonial tradition. Okri's success as a writer began when he published his first novel Flowers andshadows. His notable works are A way of being free, star book, A Time for newdreams. He was awarded Aga khan prize for fiction 'The Dream vendor's Augest'. His latest novel is The Age of Magic

An African Elegy is one of the marvelous poems of Ben Okri. Traditionally, an elegy is a mournful poem, that often focuses on death. Okri's Elegy, however is not mournful, rather it is reflective and thoughtful. It is about the sufferings of African people. The poet has used the elements of African culture in the poem. The element of hope is also present in the poem. This poem emphasizes, that the good can be found in the bad. The poet's diction reflects his interest in African mysticism. He uses words that have religious overtones such as 'miracles', 'mystery' and 'bless'. He implies that all Africans are able to bear poverty and hardship because they are 'the miracles that God made'. There is imagery when the poet says,'To Taste the bitter fruit of Time', bitter means something bad and the fruit means something sweet. The time could mean life. Thus, he says to the people that as life goes on, they will face some really bad and really good happy times. By saying 'And one day our suffering will turn into the wonders of the earth', the
poet compares the sufferings of his people with the wonders of the Earth. The speaker suggests that in their endurance and optimism, the people are rare and unusual, they have worth and value. The poet's message is centered on reconciling negatives in a positive ways such as the suffering will turn into wonders, the negative of 'burn' will become 'golden' poverty is drowned out with song and sweet dreams, despite 'pain', we bless things. Even though we have all the factors weighing on us we still has a lot to be thankful for and we can have the sweet dreams of the future.

We are the miracles that God made
To Taste the bitter fruit of Time.
We are precious
And one day our suffering
Will turn into the wonders of the Earth.

The word 'Burn' gives the reader an idea of how the poet feels about Africa. He feels passionate about his country and its people. In this sense, the poet carries the feelings of sadness and anger. When he feels happy, these feelings 'turn golden'. The word 'Golden' can be associated with something precious and rare, something memorable and worthwhile. This suggest that at these times he feels that all he has suffered has been worth it.

There are things that burn me now
Which turn golden when I am happy
Do you see the mystery of our pain?
That we bear poverty
And are able to sing and dream sweat things.

The poet says that the people of Africa do not take things in life for granted. They cherish all the things they have. They never even curse the negative factors which harm them. They take their sufferings as stimulus which motivates them to be thankful in every sort of situation. The narrator uses 'warm air' as the symbol of sufferings and 'silence' as the symbol of their dedication because they silently seek freedom. The words 'curse' and 'bless' are used paradoxically in the sense that the poet uses 'curse' for positive experiences and 'bless' for negative experiences. This suggests that Africans have the ability to accept life as it comes. Even in times of suffering, they are able to find joy and when things are going well they do not forget to show their gratitude.

And that we never curse the air when it is warm
Or the fruit when it tastes so good
Or the lights that bounce gently on the waters?
We bless things Even in our pain
We bless them in silence.

He wants to say that at every moment something is happening in Africa and this happening is not worthless. In the line 'I too heard the dead singing', he states that,'dead' is the symbol of deceased Africans. It means that the deceased Africans ancestors have lived a good life despite bad conditions of living in Africa. It portrays that life is good. The people of Africa should live life happily, despite the situation and there is always something for them to look forward to in the future. The main point is to tell fellow Africans not to be afraid but to remain hopeful as things do get better over time. The poet ends with 'Destiny is our friend' suggesting that the future is something to look forward to.

And there is surprise
In Everything the unseen moves
The ocean is full of songs
The sky is not an enemy
Destiny is our friend

**Pessimistic view of Wole Soyinka's Telephone Conversation**

Akinwade Oluwole Babatunde Soyinka known as wole soyinka is a Nigerian playwright, poet and Essayist. His poetry has often been described as a powerful and serious agent to social change. Wole Soyinka was the first black African to win the noble prize for literature. Soyinka was awarded the prize as he was the one, 'who in a wide cultural perspective and with poetic overtones fashions the drama of existence'. His notable works are *the lion and thejewel, A Dance of the forests, The strong Breed, Kongi's Harvest and Madmen and specialists.*

Wole Soyinka's *Telephone Conversation* depicts a conversation between a white lady and an African American man which casts a harsh light on the racism; prejudice which grips society. It is a dramatic monologue in which a person of color responds to the racial prejudices of a woman with whom he is trying to negotiate rental accommodations. The title itself reveals the fact that two people are talking through the phone, so the beginning of the poem is on a positive note. The man is searching for a house and the land lady has named a considerable price, and the area where it is located is an impartial and not racially prejudiced. The African man is ready to accept the offer, and admits to her that he is black, saying he prefers not to waste the time travelling there if she's going to refuse him on that bounds.

But self-confession. "Madam," I warned,
"I hate a wasted journey - I am African".

There is silence at the other End........! when she speaks again, she disregards all formalities and asks him to explain how dark he is. The man felt that he has just been reduced to the status of a machine, similar to the telephone in front of him, and asked to choose which button he is, the man is so disgusted that he can literally smell the stench coming from her deceptive words and sees red everywhere around him.

"HOW DARK?,.......I had not misheard.....
"ARE YOU LIGHT OR VERY DARK?" Button B,
Button A.stench
of rancid breath of public hide and speak

He suddenly understands what she is trying to ask and repeats her Question to her stating if she would like him to compare himself with chocolate, dark or light? Then, he describes himself as a 'west African sepia' as it says in his passport. She gives curiosity and asks what that is. He replies that it is similar to brunette and she immediately clarifies that, that's dark?

I chose. "west African-sepia"--and as afterthought,
"Down in my passport." silence for spectroscopic
Hard on the mouthpiece."what's that?" conceding
"DON'T KNOW WHAT THAT IS".
"Like Brunette".
"That's Dark, Isn't it?" Not altogether.

Then, he disregards all constraints of formality and mocks her outrights, saying that he isn't all Black, the soles of his feet and palms of his hands are completely white, but he is foolish enough to sit on his bottom so it has been rubbed black due to friction.

The speaker uses humor, in addition to irony. The poem reveals ignorance, culture gaps, problems with verbal conversation and most importantly prejudice.

In this poem, when the man hears the question regarding how dark he is, he is so humiliated and angry that he sees red everywhere. The imagery of the huge bus squelching the
black tar is symbolic of how the dominant white community treats those belonging to the minor black one. As the conversation unfolds, it becomes a painful accumulation of ironic miscommunication and blatant racism.

**African Literature as a soul for Africans**

This genre of literature to be regarded as being English, even though it is Nigerian, would imply that the language is that of the English language through the milieu is Nigerian. Therefore, this genre of literature manifests the struggle of a people whose country still undergoing a painful transformation from colonization, through independence to internal wars counter. Coups and political strife. The least one can do for such writers is to acknowledge their worth, read and appreciate their works, and be a partaker of the realization of their literary vision and the development of the nation Nigeria which they so dearly cherish.

Thus, this paper examines the struggles for liberation in Africa through two marvelous poems. In *An African Elegy*, Ben Okri, remarks that the African bear a lot of sufferings but they are not pessimist. They are full of hope that their sufferings and pain will ultimately bring reward for them. Their dedication and patience will not go worthless. Therefore, in optimistic way, the poet leaves the hopeful note that one day they will meet their good time and get success in their aim. The speaker seems to believe that the tendency to hope and the sensitivity to recognize wonder is a shared trait of Africa's people. On other hand, in *Telephone Conversation*, Wole Soyinka reveal a lyrical understanding of the rhythms and resonances of language balanced with humor and a deeply felt compassion for the human condition. Through this poem, Soyinka explores the struggle of a African american man to lead his life and prove how absurd it is to judge the intellect or character of a man depending on the color of his skin. Only. Thus, the telephone conversation is used to make the issue of racism clear and prove how nonsensical it really is.

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GENDER DISPARITY AND SEXUAL OBJECTIFICATION IN AFRICAN DIASPORA: 
ACRITICAL STUDY OF THE NOVEL BLACK MOSES BY ALAIN MABANCKOU

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Diaspora is one of the significant areas of study in postcolonial literature for many writers as well as readers can relate with the diasporic experience. Though the term was coined and familiarized to express the diasporic experience of Jewish people, it was later adopted across borders. Now the term has become the identity of the many writers which facilitates them to contribute their lived in experience to the world through the writings. This term is used to mention the displacement of a person or a set of people from their homeland to another land out of their personal decision or enforcement, where they live as aliens alienated on the basis of their colour, culture, language, etc. Diasporic writers have penned various theories and terms under the umbrella of Diaspora, African Diaspora is still considered as one of the first and foremost facets of Diaspora.

The term African Diaspora was coined during the 1990s in association with African natives scattered across the world. African Diaspora can be studied under three major bases: the first base is slave trade happened in the beginning of 15th century which is still considered as the largest forced migration in human history, because there was a great devastation in African Economy, the whole of African society was disordered due to the cause of forced migration. The second base of African Disapora is volunteer migration. In 1950s many Africans initiated moving to Europe and North America because, even after the independence, economic and cultural tie ups stayed strong between the two regions, so Africans left their own continent voluntarily to acquire quality educational and to improve the standard of living. The final stage is fragile states; this era is depicted from the year of 1980s, the major causes of the migration are war, poverty and political persecution in their own land. This still ensues in most of the places of Africa.

Alain Mabanckou, a francophone writer, shares the identity of African Diaspora. He originally belongs to The Democratic Republic of Congo, migrated to France for his higher studies since he was awarded with scholarship at the age of 22 and settled there as a citizen. He has portrayed the contemporary Africa and African Diaspora in France through his best known novels. He has authored eight novels, six poetry and seven essays in French, since French is also the official language of The Democratic Republic of Congo. Later all his novels were translated into English to accomplish his theme and ideology to the people all over the world. Moreover, most of his characters are also francophone as they are displaced within the same country concerning their tribe, language and profession. He also depicts the grievance of the African women through his novels and most often, women are compelled to undergo internal migration due to various reasons. This paper is an attempt to study the role of women under African Diaspora. Alain Mabanckou's novel Black Moses will be cited for it provides a wide range of women characters such as Mother of Boventure Kokolo, Mother of Sabine Niangui, Sabine Niangui, Single Mothers, Maman Fiat 500. These characters are also the victims of Gender Disparity and Sexual Objectification which are the framework for the study.

African Diaspora is an umbrella term in which Gender Disparity and Sexual Objectification are the
sub-aspects. These two terms are interrelated, for Gender Disparity is the major cause to make the Sexual Objectification which in turn becomes the driving force for Gender Disparity. When the women are denied of equality, it is where all the other sufferings of the women get commenced. This leads the path to dominance theory. Gender Disparity not only focuses on the lack of rights of the women but also speaks about the differences arise from biological traits, psychological turbulence and cultural norms. This aspect plays the major role in the novel Black Moses, by Alain Mabanckou. The concept of gender disparity has been explained by many writers as per the situation of their own countries. UN Special Adviser on Gender Issues Rachel Mayanja puts forth her idea, on Gender Disparity in the first world woman conference in Mexico City (1975), “women are still at the same place they were that is, trying to sensitise the world to the unwarranted and unacceptable marginalization of women, which deprives them of their human rights,” This has become true as per the writings of Alain Mabanckou, particularly in Black Moses.

In the novel, Black Moses, the male characters are given prominent roles, but there are plenty of female characters to register their experience of suppression. In some cases, Authorized Female suppresses their own gender by showing their political power issued by the male gender. Bovventure Kokola is one of the major characters in the novel. He travels with the protagonist from the beginning to the end of narration. The Protagonist and Bovventure Kokola are brought up in very strict orphanage, where the military rules are implemented under the name of discipline. It Bovventure's mother who has left him in the orphanage because of her poverty for, she is the first character in the novel to be a victim of gender disparity. Zacharie Kokolo is a man working in National Water and Electricity Company, takes an advantage of his authority to assist the women in order to make them to be the sexual victims of him. When explaining the character and betrayal of Zacharie Kokolo, Mabanckou writes,

“He used to fix the dials on the electricity and the water meters…….. He did fiddles like this on behalf of the entire population of the town, and the pontenegrins paid him a sum of money in return. There was no risk as he was handed-in-glove with some high up people in the Water Electric Company. Bovventure's mother would have been just another client…..” (44)

Zacharie Kokola exploits the poor women by taking advantage of their poverty, Alain Mabanckou simply depicts the manner how authorities show their power to the unable people and exploits them, especially it happens for the women. It is not only Bovventure's own mother exploited by his father but there are plenty of women who were compelled to stand by his orders. Zacharie Kokola disappears from the Bovventure Kokola's mother as soon as he comes to know about the pregnancy. Biological difference makes the women get down, though both do the same sexual blender with no mutual understanding, the women get affected and ill-treated by the society due to the cause of bearing child. The biological differences leave the mark of shame in the lives of women. After which she will be enforced to live with other man for the survival.

Like the mother of Bovventure, Sabine Niangui, her mother, single mothers are the victims of Gender Disparity and Sexual Objectification. They underwent the systems of ill-treatment by the society due to the poverty. These are all the characters that are focused in orphanage, located at Pointe Noire. Sabine Niangui is well known character and preferred as second mother of the protagonist, since she recognizes the pain of orphans. She waters in her eyes and narrates to Black Moses “Back then, dear Moses, the Children called me “Mama Organizer”, and there were only thirty or so orphans, mostly girls, a good dozen of them abandoned by their parents because in their families, it was considered a failure to have a first child who was a girl”(63). The above said belief distinctly describes the mindset of the people of Democratic Republic of Congo (DRC). The orphanages were filled with the female children and later only a bit ratio of male is given some space that is even due to the poverty. Female children were sent to the orphanages, stating that the first female child is the bane for the whole family. This is where again Alain Mabanckou communicates how gender disparity is deeply rooted in the minds of DRC people. They have
an ill notion and hated towards their own female children. This is how Sabine Nangui was set to the orphanage where she gets close to the protagonist. Later, she was adopted by a family and renamed as Angela Davis, the name of the black American Activist. She was given good education by the family members, gets baccalaureate in Literature, and has got the job in high up office at the age 17. In spite of her age, she was molested and raped by a 40 year old post man. So she was compelled to walk out of the family due to her pregnancy. This incident clearly shows that when it comes to the desire, men fails to bother about age and feelings of a girl/women instead, they are simply seen as sexual objects. Sabine Nangui’s life has got the turning point and gone entirely opposite to where she is not supposed to be. She started her career in orphanage afterwards. The Director of Orphanage also tried to take advantage over her body. According to the Director, Sabine is simply a machine where the director relaxes all his sexual desires. Apart from such sexual objectification, Sabine wasn’t given any promotion whereas the new joined men were promoted for they are ‘men’. Sabine is a victim of both sexual objectification and gender disparity.

Being a victim sexual objectification and gender disparity, the women cannot speak out for their rights. They will be the subjugated by the dominant voice. Most of the women were betrayed by men and so they leave their children in the orphanage. In places like DRC, most of the women make their child to live under the custody of orphans due the issue of poverty and fatherlessness, at the same time, visits very often to the orphanages to meet them. Alain Mabanckou explains distinctly how the Director of the orphanage treats those desolated mothers in the words of the protagonist “As they were single mothers, and thought that if they offered their bodies to the Director he would give their children special treatment, he was able to exploit his position to make them stay longer in his office”(74). Through the false promises, single mothers are made to spare themselves for their children survival.

African had the unfair view in their mind, in some of the places, the same thought and ideas are still being occupied. Anything in white is superior and everything in black is ugly. The same ideology, the Congolese People have in the novel Black Moses as per the view of Alain Mabanckou. This is the first route made for the whites to rule most of the countries in this world. Sabine Nangui is the one of the best examples and results of such constructed ideology. While she narrates the story about her mother to Black Moses, She puts forth to him. “Yes, She did want to have a child with lighter skin, because at the time that represented a kind of superiority, it was silly, but it was all part of the complex we had about the white people, anything white was superior, everything black was doomed, with no future…..”(65). Sabine Nangui has got name of ‘bastard’ because of her appearance, she has got light skin from; hair is not black as Congolese women. Objectively, Sabine Nangui is left in the orphanage caused by the gender issues. Her whole life has got collapsed because of the orphan life led.

Corpse rape has got place in the novel Black Moses. Old Koukouba is the one who rapes the corpse of women since he works in Mortuary. He selects the women who are beautiful and rape them in the ice box. Even women's dead body is not left out peacefully. Mabanckou pictures the animalistic quality of men through the character of Old Koukouba. Black Moses narrates how Old Koukouba raped the corpse of a girl who died in an accident. Old Koukouba raped the girl by applying some white colour on her body, and tried to deliver the different dead body to the parents after ten days, when it is found out, the narration goes, “A Post Mortem was requested that same day, by the uncle. The next day the front pages of the Point-Noire newspaper carried the strangest headlines” ‘Corpse Rapist who transformed his victims into white women,' The man who loved cold and inanimate women…” (92). This clearly shows how men are influenced by sexual objectification.

The women characters, from educated to illiterate and from young girls to dead corpses, are the victims of sexual objectification and gender disparity. It doesn't stops there; it affects their generation for the children born of such circumstances were sent to orphanages where they happen to encounter the same shame like their mother. Poverty is another reason that drags women to such extent that they take up the
role of prostitute. Willingly or unwillingly, they turn out to be the victims in all ways. Such poverty is juxtaposed with dominant gender and color which causes the imbalance in the African society. Throughout the novel, the women characters are seen as weak because of women's survival instinct and men's instinct. If women are empowered enough to fight back, there would be a scope for women to escape such victimization and build a healthy life for her and her children.

Work Cited
Introduction:
The story is about oppression and sacrifice love dilemma faced by the black American society and it also express and it also expressed the writer's revolutionary perspective on the domination endured by the black American people. The short story taken from the collection of Alice walker's love and trouble. Walker coined the term “womenist” to mean ‘a black walker wrote the poems of her first book of poetry once while she was studying in east Africa during her senior year at sarah Lawrence college walker released a collection of short fiction based on her own life .In 2007 walker donated her papers consisting of one twenty two boxes of manuscripts and archive material to Emory university manuscripts archives, and rare book library. The term womenist means a black feminist or feminist of color. The term was made to unite woman of color and feminist movement at the intersection of race, class and gender oppression “

Alice walker's poetry is classified as the African American literature but her works genre actually various from fiction to very realistic,non-fiction poetry .A lot of her poetry is influenced by her being an activist and being someone who fights for human rights. She addresses many different, themes in her work, but overall Alice walker writes about race relations our relationships to god .Her work is influenced by and often responding to current racial and gender issues in the world.

Discussion:
The short story “Her Sweet Jerome” focused on the sufferings of a black women, the theme of the work is domination, deification, hiraeth, cafune, foulness and racism. Walker never mentions the lady name; the poor lady buys glorious ties, sweater jacket, and three suits for Jerome. She wants him to wear all these things, which she buys for him. This shows her love over him. But the revolutionary husband says, “First the blue suit, then the gold with green, the reddish one that he said he didn't like most of all, but which he would sometimes wear if she agreed to stay home, or if she promised not to touch him.”

Mr. Jerome failed to get her love;

“Where there is love,
There is no darkness.”

Because Mrs. Jerome has a big awkward woman with man physique. “She was a big awkward woman, with big bones and hard rubbery flesh, her skin was rough and puffy, with plump mole like freckles down her cheeks. Her eyes glowered from under the mountain of her brow and were circled with expensive mauve shadow.” Her skin is rough. She is a black woman. She makes herself beautiful with the help of cosmetics. It shows her love towards sweet Jerome wants to very beautiful in front of her sweet Jerome.

“Her trouble started”
The 'trouble' refer to “love” Love can make many struggles, because that love have the foulness, hiraeth, these things make the lovely love into “trouble”. She fell in love with a studiously quiet school teacher, Mr. Jerome Franklin Washington III, who was ten years younger than her. Love can create many problems with in the life of the couple. But this short story projects that age discrimination, Jerome Franklin Washington III. Jerome ten years younger than her. We are basically says, that age is not a problem of leading a family life. But the real thing is to marry a girl ten years older than him. Mr. Jerome look so little and cute and young like her brother. Even though she wants to marry him out of her love.
“This shows her deification”

“She just couldn’t seem to get any rest until, as she put it “I were Mr. and Mrs. Jerome Franklin Washington the third, and that's the truth!”

Mrs. Jerome is a courageous woman, and who wants to be stand alone with her own leg. So she owned a small beauty shop at the back of her father’s funeral home. This place is known for “Colored folks with money”. Even though she didn't like standing on her feet so much, and her father let anybody know “she wasn't getting any of his money while he was alive”. She was proud to say she had never asked him for any…….” She had this mindset before their marriage, but after her marriage she asks recommendation from her father for her sweet Jerome.” She planned to add a school teacher to the family”. Mrs. Jerome said, “She didn't want anybody to take care of her man but her. She learned many things for him in order to win the favor of sweet Jerome. She didn't miss her eddi Cashion as much as some did who had no learning and no money both together. Mrs. Jerome wants his love for her happiness. As a good wife, much conscious about her sweet Jerome, all the women jealousy over their husband, she too has much love and jealousy over her sweet Jerome. This quote reflects the jealousy over the woman school teacher.” She had a low opinion of women school teachers because before and after her marriage to Jerome Franklin Washington III, they were the only females to whom he cared to talk. Mrs. Jerome have such a blind love and longing towards him. He too wastes his and her life in the name of a marriage. This kind of love make her mad and villey. Because he is her world. She lived in a love and romantic world, but he lived in a revolutionary world. He solves many problems for his community people so he won as a revolutionist, but failed in his family life. “She would get him was a sweet little red car to drive.” We think that she brought a car for him out of her love. But real thing is Mrs. Jerome doubt about his behavior or relationship with women school teacher. So she wants him as her mine only.

Out of her Hiraeth:

“She tried to kiss him good bye she did not know whether to laugh or cry.”

After their marriage Mr. Jerome never touches her and used to beats her, heart becomes broken for the manner of 'her sweet Jerome'.” However her public manner was serene.” Mrs. Jerome never says that her husband is beating her. She makes herself sexy, stylist in front of Mr. Jerome, she even drinks coffee in a stylist way in order to attract him. Mr. Jerome always read books when Mrs. Jerome tries to kiss him, but her sweet Jerome leaves the place, it makes her insult. Even thought she never scolds or curse him that shows her love. Mrs. Jerome proud about his enunciate grandly, one thing my husband does not do, “he don't beat me!”. She share usually everything to her listener that “you say he don't?”. at that time she receive gossip that, as one woman told her that,

“Your cute little man is ticking his finger into somebody else's pie.”

From that moment Mrs. Jerome gets angry and starts searching the lady. She needs to kill that lady, who has a relationship with her husband but not her sweet Jerome. And started,” searching high to low. She looked is taverns and she looked in churches; she looked in the school where he worked. Finally lost her hope and will power. For that she buys knives, pistols and knives of l descriptions of course she said nothing to her sweet Jerome. She even search in whore houses, she lost sleep and happiness because of her revolutionary sweet Jerome. Some days she would get out of bed at four in the morning after not sleeping a wink all night. Her eyes were bloodshot and wild she makes herself as a dirty one, concerned her sweet Jerome name and fame.

“She lived or anything about her saves the name of her man, Jerome.” But she never concerns her beauty as well as healthy. “Her hair full of lint, she smelled bad from mouth and underarms and elsewhere. Many people make complaint against “coloured women' Mrs. Jerome. So stared attacking a woman openly. She proved as courageous women.

“She was too clever, she had few is guises and a thousand places to hide basically these things are...
done by the males's but she to do everthing for her sweet Jerome.”

Her father died, he too makes her in alone and unworthy. Because 'he proudly left his money the school teacher' to share or not with his wife, her father give all the property to Mr. Jerome, because of his education. His education stimulus to join the revolutionary. Thus the power of education, but he used it to the reality unnaturally especially in his family life. When she starts searching, find many revolutionary books like “Black was the one word that appeared consistently on each over.” The books like Black Rage, Black Fire, Black Anger, Black Revenge, Black Vengeance, Black Hatred, Black Beauty, Black Revolution, Revolution in the Streets, from the Roof tops, Revolution in the Hills, Revolution and rebellion, Revolution and Black people in the united states, Revolution and Death. The word 'Revolutionary changed his life totally; white people are the reason or Mr. Jerome behavior.

Books can change many things but Mrs. Jerome life, Book takes her place.” She hastened with kerosene to set the marriage bed fire. The room begin to burn, ironically refers to her marriage life begin to burn.

I kill you! I Kill You……….. She screamed against the roaring fire, backing enraging and trembling into a darkened corner of the room, not near the open door. This shows the women's status of African women. She lost her life in the name of love. Even though, she want to save the name of her sweet Jerome. “She lived or anything about her saves the name of her love, Jerome.

**Summation:**

“THEY LIVES UNDER THE NAKED TRUTH AND HOPE”

The love can make many troubles in the name of longingness; Mrs.Jerome's blind love leads her life to insane. She expects a lot of love but she never receives any love from her husband. Mrs. Jerome's father's reaction towards the will, all the things leads her to frustration. Alice walker's project the feeling of love and revolutionary idea throughout her work. Don't depend upon the others. Alice walker who writes, through various personal experiences. Although most critics have labeled her writings as feminist and sexist. She writes about the black woman's struggle for spiritual wholeness and sexual, political and racial equality. she explains “the black woman is one of America's greatest heroes .She speaks the female experience more powerfully for being able to pursue it across the boundaries of race and class.

**Reference:**
In Love and Trouble stories black women
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FEMINISM AND NEGRITUDE

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Introduction

African people are strong in physically and American people are strong in mentally. African people are stronger than American people. But American people dominate African people physically. Many places African people dominates and suppresses from American people. In Ancient days they do not create their own identity, they follow and obey their rules of American people. Racism and Female oppression are the one of sufferings of African people. They are dominate from American people even though they suppress their own society women. Feminism is the belief in the social, political, and economic equality of the sexes and Negritude is the quality of being of black African origin. In this play Alice Walker presents the problems of the black women who are subjected to brutal treatment by the whites as well as by their own groups in The Color Purple.

Research Question

1. What is Feminism and Negritude?
2. Why Africans still lack in Development?
3. Why/When/How Negritude came to this world?
4. Why/When/How Feminism came to this world?
5. When Negritude and Feminism quit from the society?

Discussion

Skeleton

Alice Walker is a very most contemporary writer in African American Literature. She focuses two main things in the play, first one is Feminism and second one is Negritude. Celie is the main character and narrator of this play. In this play Celie writes letter to god because she faces many problems for her stepfather Alpanso, who always beats and dominates Celie. Celie's mother becomes serious and ill. After death of Celie's mother Alpanso marries another woman, even though he always beats and abuses Celie. She has a one sister named Nettie. Alpanso arranges marriage to Celie and Mr.______, but Mr.______ wants to marry Celie's sister Nettie. Alpanso refuses to Nettie marry and instead offers Mr.______ the “ugly” Celie as a bride. Mr.______ eventually accepts the offer, and takes Celie into a difficult and joyless married life. Nettie escapes from Mr.______ and moves to another place. Mr.______ does not hearing the name of Nettie again. Harpo is the son of Mr.______ and he falls in love with Sofia. She is the another major character in this play. She is very strong in physically and mentally. Sofia becomes pregnant before the marriage, then Sofia marries Harpo. Shug Avery is the third important character in the play. She is the lover and mistress of Mr.______ and she is the Blue's singer. One day Mr.______ wants to see the Shug performances but Celie is not allowed to see her. Mr.______ always beats and dominates Celie because she is the wife of him like Harpo tries to beats Sofia but Sofia is more stronger than Harpo. During the meantime Shug falls ill so, Mr.______ takes Shug into his house. After few days Shug and Celie become a good friends and Celie takes care in Shug. Harpo always dominates Sofia so Sofia moves out and taking her children. Several months later Harpo opens a juke joint. Shug decides to stay in Celie and she teaches everything to Celie. In town one day, Mayor's wife Miss mille asks Sofia to as her maid after haar the words of millie, she
gets angry and say "no". so Miss millie slaps sofia and sofia again slaps Miss millie. now sofia is sent to the jail. The judge orders sofia is works for twelve years as the mayor's wife. Shug marries another man Grady. Eventhough she has a relationship with celie. one day shug asks celie and tells about her sister. Celie thinks Nettie is dead because she promises to write celie but never did. shug says that, Mr. ____ hideaway letters arrived in the mail. Shug manages to get her one or two letters and find its from Nettie and hand over the celie. Finally celie reads these letters. In this letter Nettie mentions her life and missionary people Samuel and corrine. Samuel and corrine have adopted two children, olivia and Adam. corrine and Nettie becomes a good friend. few days later corrine becomes ill and death. After the death of corrine, Nettie takes caring of corrine's children. Then Nettie realizes these two children are celie's biological children. And she know the truth that, Alpanso is stef father, not their real father. Then Nettie marries samuel. At the end of the novel, Celie creates own identity with the help of shug avery. she decides leave and live without her husband Mr. ____ . The mayor releases sofia from her bondages six months early. Then Harpo understands sofia feeligs and they live with them.

NO MAN IS AS ANTI-FEMINIST AS A REALLY FEMININE WOMAN
-Frank oconnor

Feminism means the advocacy of women's rights on the ground of the equality of the sexes and Negritude means an ideological position that holds Black culture to be independent and valid on its own terms; an affirmation of the African cultural heritage. There are many reasons in africa is still poor. First one is, civil wars and terrorism. In this world there are many people died because of wars and terrorism like african people loss their identity adds the increase in poverty levels in areas marred by wars and terrorism.

Education and the Knowledge gap
Today african people far away from the education. many african people are not employed still today because their lack of interest.

Health and poverty
Health and poverty are interconnected. some diseases have also contributed to increases the levels in africa. Geographically Disadvantaged
many number of african people suffer because ther are landlocked geographically unlucky. these are one of the reason in Africa's lack of development.

Equal Rights
Before Independent from Still now a days American people dominates african people. so, African people don't raise their voice against American people. they are still now supress and dominates by american people.

The African poet and president of Senegal Leopld sedar senghor and his friend Aime Cesaire an avant garde french west indian poret from the island of Martinique, both first used the term Negritude in their poem written in 1936, their are university students in paris. Negritude is one of movement in Africa. Feminism comes from chronological or thematic of the movements and ideologies which have aimed which have aimed at the equal rights for women. In 1880s the term Feminism actually appeared. before than the more usual word is Women Rights. In olden days women do not go to any work, they are under the slaves of american as well as their own society. As a women they are physically harrassed by men. No one ready to voice against them. When they are get freedom women are educate includes themseles then they start to go to work in all fields. But still now Male-Chauvenism people dominate them. When they get

In 1982 Walker publishes her most famous novel The color purple which chronicles the struggle of several black women in rural georgia in the first half of the twentieth century. Walker won the pulitzer prize and American Book Award. In this play three main women characters are very important. Celie, Shug Avery and

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Sofia. These three characters are face many problems in their life. they are dominates, beat, harrasses by their own society. shug being a blues singer is central character in the novel. Being an original, unique ind of black women in the novel, one of the things that strike us most forcefully about shug is her originan concept of god. When they respect other feeligs and their emotions, Ideas then only Negritude and Women quit from the society. In this novel color purple, Celie raises her voice against her husband and Sofia raises her voice aganist white people. sofia is not tragic as much as she is symbolic of a women who had the courage to fight against known odds.

*THE DAY WILL COME WHEN HISTORY WILL SPEAK ....AFRICA WILL WRITE ITS OWN HISTORY .......IT WILL BE A HISTORY OF GLORY AND DIGNITY*

-Patrice Lumumba

Thesis

The Protagonist Celie's life in the novel *The Color Purple* is the index of sufferings. Celie is an uneducated black woman, who rapes by her step father as well as always beats by her husband. she is sexually abused, dominated always thirty years. After impregnated by her father who faces many problems she shares is feeling with god to writes a letter to him.she shares her feeling only with god.Mr._______ treats celie as a slave like the older man Mr._______ who needs a worker on his form.Celie is the daughter of successful Negro store owner,ruined by the white men for no other reason .Celie's family and her husband's family are poor in south africa.Sofia is very strong and independent. eventhough she dominates by the white people.Celie's body raped by her father and her spirit by Mr._______. walker discusses the sexual and economic opperssion of the black people.shug helps celie to overcome oppression.she teaches celie to maintains her love and independence.celie states"I am pore,I am black, I may be ugly and can't cook but I am here".finally celie makes her life without Mr._______ .she earned her freedom and financial status.Shug is the color purple personified.In this novel Red represents joys and life and blue represents misery and disappointment.Red and blue creates purple like shug creates joy in the life of celie. The color purple here is no more just a color but shows celie's dignity and her transformation as a person and also change in the the thoughts of the society.It can also be a biblical references as when christ was crucified and the blood of the innocent was spilt. Then the color purple symbolic of pain,torture, and injustice. It is one of the most significant noels in the literature of Black Americans. It potrays the physical, societical, economical, and political encironment she grew up in the effects of various modes of inequalities of race, etnicity, class, color, and especially gender on the lives people especially the women.

Wole soyinka's- The lion and The Jewel -Male Chauvenism  
Lorraine Hansberry's - A Raisin in the sun - Racism   
Richard Wright's Uncle - Tom's Children - Racism  
Toni Morrison's - Beloved - Male Chauvenism, Racism  
The Bluest Eye - Male Chauvenism, Racism  
these works are discusses about african people sufferings.

Summation

After Independent, American people dominates Black people, and black people dominates their black women. As, a black american women rear in the south in 1930s, she rejects completly the systematic oppression that engulfed the position of the black women. In that system, a black women had to remain absolutely subservient to whites- economically and socially. Thus Alice walker is the african american writer she potrays struggle of african and racial discrimination. Celie's family seems to be face the problems, illustrating the relativity to plight of the society. It emphasis the heritage of black africans. Chinua Achebe, Toni Morrison, Nadine Goridimer these writers are mentions african people sufferings through their works. They are best examples of african people developments.
No person is your friend who demands your silences, or denies your right to grow
- Alice Walker

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Human life, in its manifold manifestations, is analyzed, depicted, questioned, visualized and immortalized through the valuable pages of literature. The outlooks of human through ages have been constantly in flux owing to the impacts of colonization and globalization. Human mind is influenced not only by the external forces but also by the internal forces. The rich convention and cultural heritage of a community enriches the life style of those who belong to it. Also, the virtuous precepts outside the community are absorbed into it owing to migration and communication enhancement. Africa is known for its legacy of traditional values and oral literature. The wide landscape houses in it various ethnic groups and each of them has unique customs. The impact of colonization had devastating effect upon their land and spirit. Writers of Africa not only celebrate and proclaim the exceptionality of their culture but also lament upon the loss of their cultural integrity, the reasons being imperialism, acculturation ad modernism. Muthal Naidoo is one such writer who portrays the racial and colour conflict prevailing in Africa through her effective discourses and artistic productions.

Muthal Naidoo, with her Indian lineage, hails from Durban, South Africa. She has enriched the South African literature with her short stories, one-act comedies, biography, monologue, revues and plays. Being a writer and director, she has written fourteen plays that deal with different themes ranging from apartheid to feminism. As a conscious and committed writer, she attempts to capture the illogical features, masks and illusions of the society in particular and the world at large. She has co-founded drama societies and staged many plays, written by her and other writers. Her passion for theatrical performance is pellucid through her characters on stage. Flight from the Mahabarath is one of her much acclaimed plays that celebrates feminism and freedom. Naidoo chooses the characters from an Indian epic but weaves the plot in African context.

Muthal Naidoo's play Flight from the Mahabarath travels across the spaces of feminism, individualism, deconstruction and myth. The focus of the play shifts from one to another in a comfortable manner with lucid expressions. With a few women characters taken from the Indian epic Mahabarath, the author experiments with their altered life style. The women characters walk out of the epic to create a new space for them; a space in which they would be totally free without any patriarchal shackles. Ellen Willis opines that radical feminists “…see the primary goal of feminism as freeing women from the imposition of so-called 'male values’” (91). The mode of dressing and hairdo of the feminists on stage undergo a radical change; the typical princess' dresses are discarded and modern garbs are considered convenient. Of all women, Draupathi appears to be more enthusiastic and optimistic than others for the life they have adopted. She even mocks at the conventional role and belief of Gandhari who refuses to remove the blindfold. The attitude and words of Gandhari infuriate Draupathi and so she is quite impertinent with the queen Gandhari. The advent of Gandhari into the scenario is symbolic of the love and dependency of womenfolk. She comes there looking for Kunthi and pleads her to return with her to the epic. She feels distressed at the behaviour of the women who left the epic and considers them to be atypical. She no longer stays on stage because she considers the space created by the other epic women to be alien and odd. The author makes specific use of Gandhari in order to stress the presence of such women, bound by
conventional codes, in the society. It is to be noted at this juncture that while the majority of the women in
the play opt for staying free, only one rejects it. But in real life, the proportion is vice versa; only a minority
walks out and the majority stays bound to the norms.

In sharp contrast to Gandhari stands Draupathi who could be labeled as radical feminist. It is apt to
quote the words of Mary Daly thus:

Radical feminist consciousness spirals in all directions, dis-covering the past,
creating/disclosing the present/future. The radical be-ing of women is very much an
Otherworld Journey. It is both discovery and creation of a world other than patriarchy. (7)

The other characters, including Draupathi, celebrate the space (stage) as it has given them identity and
freedom of speech; also it has expunged the boundary line between the major and the minor characters,
thereby insisting upon the eradication of class consciousness. There is no difference of treatment,
exceptional care, and partiality among them as they have a unified vision of freedom that blurs all other
distinctions. Queens, princesses, and charioteer's wife have equal space on stage. At this point, where
feminism is celebrated whole heartedly, enters two significant characters Brihinnala and Sikandi; the
former being the female disguise of Arjuna during one year of his exile and the latter being the male
incarnation of Amba who vowed to take revenge on Bhisma, in her previous birth. The two central figures
join the group of women on stage with similar feelings of living the life that the heart yearns for. The two
characters are non-intrusive, calm and composed when compared to the women characters. They have also
suffocated inside the epic boundary and have decided to walk out. It is to be underscored that these two
characters do not want to live as the persons whom others adored and appreciated for their valour and
skills; rather they want to live as modest personalities Arjun as Brihannala, and Amba as Sikandi. The
author subtly touches upon the presence of feminity in masculinity and masculinity in feminity, through
these characters. Individualism creeps in here, paving the way to assert one's interest and choice.
Individualism is seen at its best in these two characters whereas the women characters strive to achieve
freedom, not individualism. Brihannala and Sikandi know very well what they want to be whereas the
women characters are obsessed with what they do not want to be.

The author pinpoints the struggle between feminism and individualism through the conversation
between Draupathi and Brihannala. While Draupathi expects Brihannala to become Arjun, Brihannala
denies it and chooses to be in the female form. Though Draupathi assumes the role of a radical feminist, she
collapses when Brihannala is firm in her stance. She even pleads Brihanala (Arjun) to give her a pleasant
life as he is the only one whom she loves. She becomes angry with Sikandi and suspects that he might be the
reason for Brihannala's denial. While Draupathi could talk and do a lot to establish her freedom as a
woman, she could not obliterate the inner cravings to see her man mannish. When she could not achieve it,
she walks off the stage to show her anguish. This is the transition period that the author wants to underscore
the struggle between feminism and individualism. When peace of mind is restored, Draupathi returns to
her space again accepting Brinahhala as (s)he is.

The stage paves the way to deconstruct the epic Mahabarath through the characters, both women
and men, who walked off it. The women, along with the men, try to alter the storyline as they wish. Starting
with restructuring the story of Ganga, the characters enact various episodes from the epic deviating sharply
from the creator Vyasa. They assume various roles according to the demand of the situation/storyline. The
salient feature is that Brihannala and Sikandi deny playing the role of Arjun and Amba respectively, on
stage. They do not want to be enslaved in the image thrust upon them. The episodes are modified as per the
creativity of the characters and they present the story how they want to be, completely different from the
epic. The narrated incidents are interspersed with humour, and are woven with skeptical outlook and
sarcasm on the authoritative behaviour of men. The story of Draupathi, Ganga, Sikandi, and Hidimba are
reconstructed. The power of women in choice-making is highlighted; the rules of their lives are designed

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by them. It is to be noted that the destiny of the men in the epic is altered owing to the different choice made by the women characters. Thus, the man known for his integrity Bhisma does not exist in the reconstructed episode of Ganga; King Shantanu's behaviours are controlled by Ganga; Duryodana is insulted and threatened by the women when he tries to intimidate Draupathi; and Sikandi flees from his house to lead her dream life.

The author associates the myth of witch with Hidimba. When Hidimba's story is deconstructed, the so-called witch is understood by a village girl who helps Hidimba escape a sacrificial ritual. M. Featherstone observes in her article thus:

This herstorical blindness to witch's (woman's) actual difference is characteristic of radical feminist texts. Their witch remains entrapped within the dilemma of a/the cultural transgressor (and negotiator) that in history became a convenient scapegoat (the stereotypical frightening witch-woman to be eliminated) and in herstory becomes a utopian projection of female power. (116)

Featherstone's remark about the treatment of women who had exceptional qualities falls in line with Hidimba's account in which the village shaman tries to make her a scapegoat to appease the wrath of the gods. Featherstone's significant words herstorical and herstory are alternative feminist forms of historical and history respectively. While in history a woman of greatness is perceived as a witch who has to be the scapegoat for purifying the community, in herstory she occupies the highest pedestal for reverberating with the utmost feminine energy of universal concern. The specific use of the word shaman, the introductory note and the way the play ends with an African song bring out the African consciousness of the author, rather trans-cultural revelations.

The argument augmented by the play is about the usage of space in the play. In the beginning, the epic women claim that they have found a space of their own on stage after being confined within the epic boundary for a long time. When two men want to join them, a few of them are skeptical about it as it might lead unto patriarchy again. Though this could be inferred as their psychological fear, the women who have decided to create a space for them should have a clear understanding of what they want and what they want to exclude. It seems that the characters lack understanding of what freedom is; freedom is not being unrestricted by someone/something; rather it shoulders the responsibility of retaining and respecting individuality. Hidimba's comments throughout the play are strong proclamations of this spatial mystique. The women characters claim that “We did it”/ “This is our space” (Naidoo 116) but fail to sense the traditional stance of Gandhari. While attempting to reconstruct the episodes, they do not know where to start; and simply for the reason of Ganga denying the role of a mother, the existence of Bhismas is extricated. Just as a woman wishes for not being a mother, a man wishes for being a son; both have equal credence; but the stage does not provide space for such discussion. When the epic characters do not know the answers for their deeds, they simply accuse Vyasa for it, while they celebrate being with their loved ones Draupathi with Arjun, and Ganga with Santhanu. Draupathi, who appears to be the most courageous and modern of all, could not accept Brihannala and yearns for the “handsome warrior husband, Arjun” (119). After walking off the stage in between, she returns towards the end of the play; her awareness on self underscores the space yet to be filled in: “I still have a long way to go” (140).

The spatial mystique prevalent in the play offers a space to muse over the real meaning of freedom and creating one's own space. In spite of the dominant themes of feminism, individualism and deconstruction, the play appeals to resolve the mystique. Revelation of the mystique is possible only through deconstructing feminism, individualism and reconsidering the deconstruction that occurs in the play. It is apt to cite the words of the author when she was interviewed by Nancye Edwards: “We live in communities and we owe our allegiance to community because it gives us the space to explore at the same time as it provides us with security. And the need for security places obligation on all of us” (19 April

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2017). The effective provision of the spatial mystique in the play is an important tool that chisels the thought process of humanity.

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The Early life of San:

Archeological evidences show that the Southern Africa has been occupied for 20,000 years by the indigenous hunter gatherers who are 'san'. The San had a harmony with nature and they had known the flora and fauna around them. They had their home in bushes and under caves. Though they lived in forests, they did not take up the occupation of 'farming and herding'. Their focus was on hunting the animals. They had got their unique style in hunting. They used poised arrow to kill the animals. They ate all parts of the hunted animals. The San had a sense of belonging. They shared the gifts to their own group and celebrated the marriage ceremonies with them. They had a separate language that had 'clicks' characteristic pronunciations. The San had had total autonomy in their lands. As they were hunter gatherers, they had to move from place to place in search of prey. They were the good trackers. They tracked the animals with using their tracking skill. They believed in one powerful God and in some minor Gods. Their dance is “stance dance” in which the tribal women sing and sit watching the men dancing.

Later, some of the group concentrated on hunting and farming and they were called the 'Khoi' people. But, both San and Khoi carried their unique 'click' language wherever they went. This fusion is termed “Khoison language” that has click pronunciation (! Or /). The San are the hunter gatherers and the khoi people are the pastoralists. In the mean time, another group was formed. The Bantu speaking people migrated southward carrying their cattle and settled in villages. When Europeans colonized Africa, three groups of people had settled there. They were san, the khoi people and Bantu speaking people. Among them, the San are the first settlers. The history after San is taken as 'San history'. Thus, the San had their own unique rituals, language and food habits. Through rock paintings, we come to know their life pattern in detail.

The arrival of Europeans:

In 1652, the whitemen colonized Africa. The European settlement scattered the formation of san. San were not treated well by the Europeans. Their mobility was banned. As a result, their skill in hunting became to decline. They were suppressed by the Europeans. They lost their identity and they could not retain their culture. They escaped to many places in order to save their life. They left their lands where they evolved from. They were not able to face the guns and military powers of Europeans. The word “bushman” was given by the Europeans to 'San' during colonialism. But, the San felt very proud that they have fought for the rights and got this name as a result. Now, the term 'bushman' is considered derogatory and it is no longer in use to call San. Towards the 19th century, the San met their total extinction in culture.

The life of San in current Africa:

Researches show that people living in Botswana, Namibia, Angola, Zambia, Zimbabwe resemble the former hunter gatherers who are known as 'the San'. These people speak the 'click language' that originated from the San. So, it is asserted that the generation of San is still living in Africa. In the middle of Botswana, there is Kalahari Game reserve that was totally inhabited by the present San. They were hunting and farming in this reserve. Also, they were preserving their identitical culture. In 1980, The African
Government found out the abundant diamond deposit in Botswana. Also, Government planned to mend Botswana for tourism. For these reasons, the San were migrated from Botswana. Not only by Europeans, were San suppressed by the same African people. San did not come forward to admit their race as discrimination was in peak in Africa. San struggled for their rights and appealed for their Botswana land. On 13th December 2006, San tasted a historical victory that Government found it unconstitutional to deprive San of their land. San were sent back to Botswana and they were allowed to live there. Researches tell that there are 80,000 San are living in Africa. Their features resemble their ancestors. Even though they are not leading a luxurious life, they are preserving their unique culture in all possible ways.

“The Swamp Dwellers” reflects the life of San:

Wole Soyinka's “The Swamp Dwellers” deals with culture conflict. The play is set in East Nigeria. Makuri and Alu are living in this village. They send their sons to city to earn money. Though they have their fertile land in this village, flood affects their crops. The villagers give up their tradition to face the reality. They switch over to modernity. This play appeals to the life of "San" also. During colonialism, the San have left their culture and escaped to far off places to save their life. Also, the San in Motswana have left their lands under strong pressures. They are the poorest people on their own lands. Thus, the play gives the realistic account of the life of San.

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CONNOTATION OF POST-COLONIAL IDEOLOGY IN CHIMAMANDA NGOZI ADICHIE'S PURPLE HIBISCUS

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Post-colonial ideology encompasses the cultural legacy of colonialism and imperialism focusing on the colonized people and their exploitation. It focuses on the colonial invasion of a nation and the cultural conflict and confrontation between the colonizer and the indigenous people. African writers such as Amos Tutuola, Nadine Gordimer, Buchi Emecheta, Ngugi wa Thiongo, Joseph Conrad, Chinua Achebe, Wole Soyinka and many others have enriched the tradition of African novel. These all were the pro-independence writers who wanted to correct the social and political evils of post-independent African society. All these writers were discussing an ideology of post-colonialism such as the indigenous people's eradication of Igbo tradition, culture and corruption and cruel government in their novels.

This paper focuses to explore the colonialism, religion, domestic violence and oppression enunciated in Chimamanda Ngozi Adichie's novel *Purple Hibiscus*. Chimamanda Ngozi Adichie is one of the young Nigerian writers, who is to be considered as a fresh voice in African literature. Chimamanda Ngozi Adichie is born on September 15, 1977 in Enugu, Nigeria. She is raised in Nsukka near the University of Nigeria. She is of Igbo descent and her ancestral home is in Abba. She belongs to third generation African writers. Despite her reputation, she received several academic awards.

On multi-faceted fronts, Adichie's *Purple Hibiscus* is largely ideological novel. This novel is set in postcolonial Nigeria and it is a coming-of-age novel. It focuses on the central character Kambili Achike dominated by her Catholic father, Eugene. The story is about the disintegration of her family unit and her struggle to grow to maturity. For Papa-Nnukwu, colonialism is an evil force that enslaved the Igbo people and eradicated his traditions. Father Amadi signifies modern Nigeria in the global world. Ultimately the novel reveals of change in all its facade of cultural legacy of colonialism.

Post-colonial ideology is accompanied by the pretence that criteria exist by distinguish between assailant and oppressor. It also explores the reconciliation, apology, rebalancing the power of relationships and historic justice. This novel reveals the post-colonial ideology through Adichie's characterization of Eugene Achike, the oppressor of the family and Kambili Achike the assailant. This novel takes place in Enugu, a city in post-colonial Nigeria. It reveals the story of a fifteen years old girl Kambili Achike, who is the narrator of the novel. Being raised in strict Catholic family, Kambili and her brother Jaja are not exposed to harsh realities of the world. They are in custody of their father Eugene, a prominent wealthy leader and strict disciplinarian. Kambili must cope with her father's catholic rule. On many occasions her papa beats his wife and children. When Mama does not want to visit with Father Benedict because she is ill, Papa beats her and she miscarries. Papa rationalizes the violent act because it is for her own good. After Kambili and Jaja became matured, they realize that they were suppressed by his father's strict rule. Papa uses the religion as his tool to oppress his children. Here Adichie observes the quotes on Said's Orientalism, Hegoes further to emphasize that, unfortunately, the standardized molds and culturally stereotyped images of the Orient still permeate the Western media, academia, and political circles, thus intensifying "the hold of the nineteenth-century academic and imaginative demonology of 'the mysterious Orient'" (*Orientalism* 26).
Papa runs newspaper and his employee Ade coker secretly watches the corruption in politics and he reveals it in his paper. Then after there will be Military coup which has also been tormented the natives but they didn't consider the corruption. This outrages Papa. Then, Kambili and Jaja go to Abba to celebrate Christmas where they meet their grandfather Papa-Nnukwu and Auty Ifeoma along her children Amaka, Obiora and Chima.

Aunt Ifeoma tells Papa that she is planning a pilgrimage to a holy apparition in Akope, he agrees to send Kambili and Jaja to Ifeoma's to join the pilgrimage. Kambili and Jaja will spend a week with their cousins in Nsukka. Aunt Ifeoma points out Odim Hill. She says that from its beautiful view, you can survey how God laid out the valleys and hills. Kambili's mind drifts to the white hands of God creating the landscape. Kambili and Jaja enjoy in the trip. Aunt Ifeoma's family is markedly different from Papa's family. Because her father strictly imbibes Christianity. He even does not allow their children to take the first sip of tea until he takes it. Her father calls that sip as “A love sip”. Kambili makes a suggestive comment about Papa's concept of “A love sip” in these words- “The tea was always too hot, always burned my tongue…..” (Adichie p.8). These lines implicate the burden of those children. Papa lords his power over his children in the name of God. Here Adichie explores the theory of Said, “To achieve his study of the modern Western Empires of the nineteenth and twentieth centuries, and to shed more light on the relationship between culture and imperialism, Said has chosen the novel because it plays an important role in "the formation of imperial attitudes, references, and experiences," and it has "also become the method colonized people use to assert their own identity and the existence of their own history" (xii).

Then Aunt Ifeoma's children argue that Europeans spread Christianity as a way to subdue the natives. The religion observed by Ifeoma's family is less strict than Papa's version of Catholicism. Though Ifeoma is devout, she allows her children to question both the nature of faith and its uses in Africa. She prays that her family may find laughter, a completely foreign concept to Kambili. Furthermore, she prays that God look after Papa-Nnukwu even though he does not share their faith. Combined with the exuberant Igbo songs they sing after evening prayer, this freer iteration of Catholicism blends new and old traditions. Faith is a more fluid entity in their household. Thus Adichie reveals the religious faith of the imperialists.

Adichie also represents the female suppression through the character of Aunt Ifeoma and Mama. They are two different women. Ifeoma is a liberated woman but Kambili's mama is a subjugated woman. She never resists her Papa while he is beating and torturing her. She always remains silent. Adichie shows the condition of Kambili's mother in the Patriarchal society. Like her mother Kambili and Amaka are different because both of them brought up indifferent situations.

Meanwhile Obiora asks Jaja to tell his real name because it does not in Igbo. Aunt starts to tell the story of the defiant king of the Opobo people who did not sell his soul to the British when Nigeria was colonized. This shows that the Nigerian's real spirit towards their nation. Then Ade coker has been arrested by the Military coup. Her father asks Aunt to extend their holiday. Kambili and Jaja feel very happy. Aunt has taken them to trip to see the Aro festival, a traditional Igbo parade masquerating spirits called Mmuo. Kambili and Jaja fears on seeing the devilish folklore. Their Papa-Nnukwu explains then that they are the spirits sent by God. Even though Catholicism eradicates the Nigerian's religious roots and traditions, they never get rid from their roots.

Colonialism is a complex topic in Nigeria. Kambili's papa is the product of colonialism. So he abandons the traditions of his ancestors and chooses to speak primarily in British-accented English in public. The children are not allowed to watch television. His home, modernized up to Western standards, is for appearances only. There is emptiness in his home just as his accent is falsified in front of whites. The death of Ade Coker and Kambili's savage beating are both products of corruption. Ade is murdered by his own government and Kambili is nearly killed by her own father two entities that are supposed to
Hence Adichie's novel splendidly highlights colonialism, oppression, suppression of women and religious faith through her characters.

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Nadine Gordimer was a South African writer, political activist and Winner of the 1991 Nobel Prize in Literature. She was born in Springs, Transvaal, South Africa on November 20, 1923. Her parents were both Jewish immigrants, her mother from London and her father, Latvia. She was greatly influenced by her mother, Isidore, who was affected by the discrimination and poverty. Then she witnessed in South Africa that she has founded a daycare for black children. Gordimer has spent most of her life as a political and human rights activist in South Africa, and much of her writing, both fiction and non-fiction, centers around issues of racism, discrimination, and inequality. Fearful that her daughter had a weak heart, Isidore frequently encouraged her to stay home, and thus Gordimer turned to writing at an early age as a means of alleviating her loneliness and boredom.

She was first published at age of fourteen, when one of her stories ran in the children's section of a Johannesburg publication. Her first story was published at the age of fifteen in the Johnnesburg magazine, Forum. The New Yorker published one of her stories in 1951, beginning a lifelong relationship with Gordimer. Her first full-length book, The Lying Days, was published in 1953. Gordimer was a writer of extraordinary power and acuity, in South African politics during the 1960's and 70's while still finding time to guest lecture at several universities in the United States.

Gordimer was the author of more than two dozen works of fiction, including novels and collections of short stories in addition to personal and political essays and literary criticism. Her work has been translated into forty different languages and she has received numerous awards and distinctions. Her most recent work is Beethoven Was One-Sixteenth Black (2007). None To Accompany Me is the first text by Nadine Gordimer, which is the author's first published post-struggle text. She was died on July 13, 2014.

In “None To Accompany Me”, Gordimer presents a different perspective on black female characters. The focus of the novel is on the empowerment of black and white women in the context of mutation within the new multiracial South Africa. The changes in political power are used to provide women with a more important role in the first democratically elected South African government. Sibongile Maqoma is the most important black female character of the novel and she has returned from political exile together with her husband, Didymus Maqoma, and their daughter, Mpho. Both Sibongile and Dydimus experience the new political climate and they are willing to join the party that will govern the country and, at the same time, be part of the preparation process for elections. Home politics has a new significance for Sibongile, in fact it has replaced the meaning of her old home: Home for her was the politics of home (Gordimer 1995:78).

Two of the characters, for example, meet at an elegant gallery. It was showing a black painter,

“whose work had become fashionable since city corporations and white collectors had seen such acquisitions as the painless way to prove the absence of racial prejudices.”

Gordimer is a master-ironist and here she plays in light tones. She puts aside the traditional duties
of a woman and begins to struggle for the South African society, as a whole, not only for black South African women. We can see the transformation of a nation in the redefinitions of roles that Sibongile's character displays and the strenuous efforts that she makes. Black women are offered political roles and their struggle for the progress of an emergent nation has both positive and negative implications. Sibongile's relationship with her husband, Didymus, is significantly affected due to her new duties that make her act according to the possibilities of self-fulfillment. She needs to redefine and reorganize her relationship with her husband and her daughter, on their return from exile, in order to find her place in the new South Africa.

The Maqomas are forced to create a new home for themselves, as their old home was destroyed by the Apartheid governance, and their exile prevented them from settling down. Sibongile and her daughter, Mpho, prove to be more flexible than Didymus. The two females are capable to reinvent their identities, so that they escape their memories of exile and adjust themselves to home politics. After her return from exile, Sibongile plays a more open political role than her husband does, as she is the deputy director of the Movements regional redeployment program for returnees. Finally, she is elected member of the central executive of the post-Apartheid movement, whereas Didymus, an old fighter in the liberation movement is constrained to retire and become an external observer of the changes to which his wife has an important contribution. The South African political circumstances dictate a reorganization of power between men and women.

Thus, the relationship between Sibongile and Didymus is bound to be influenced by the political setting: she is included in the productive political action and she displays new attitudes, whereas Didymus is trapped in his old self as an old fighter, unable to transcend the past. He is left out of the political scene; his place is at home, writing about South African history of exile and undertaking the former duties of his wife. Two families are the centre of the novel. Their fortunes, their nerves and their deepest sense of themselves all refract the change between the old struggle and the new times.

Gordimer has been in her writing thoroughly concerned with the political upheavals, changes and challenges because she belong to that category of people who know that society and politics cannot be kept apart. Literature is part and parcel of society and humans thus literature also establishes an intimate relation with politics. The triangular relation of literature, society and politics may seem strong but it is not an easy one to be maintained. It is quite easy to understand that to speak against the powers which are sitting on the influential posts of society is not an easy task. Therefore, the writer according to the situation and period kept on changing their style of expression. In the beginning the writer often used comic touch, ironic style, satiric style to comment on the follies of politics and political persons. But with the passage of time the tyranny of the leaders decreased hence the writer became bolder, more frank and far more transparent in expressing the loophole and negativities of politics.

This novel is about women's freedom self-transformation and other kinds of personal freedom Gordimer explores new changes in power relations between men and women. She also negotiates new choices, new possibilities for women of different races and generations in South Africa. Her preclusion seems to be that the political circumstances of transition make it possible for individuals to change their lives because, within the whole process of preparing for the new nation, women are provided with many choices in teams of both their personal and lives. Thus in “None to Accompany Me” the personal and political are paralleled not only in the life of the major while protagonist but also in the liver and personal growth of black and younger women.

During the apartheid era, the ideology of liberation was entirely masculine and now, in “None To Accompany Me”, she explores the possibility of home and nationhood through the presentation of women as returning home from exile to create a nation. The female characters play more openly active roles in post-apartheid politics. Sibongile, who has just returned from exile with her husband, Didymus, and their
daughter, Mpho, takes on the role as a deputy director of the movements regional redeployment programme for returners. She is later elected as a member of the central executive of the post-apartheid movement. Vera is appointed member of the Technical committee responsible for drafting the country's new constitutions. If is within these perspectives on women's relation to and roles in politics that “None To Accompany Me” can be explored. These women's political struggle and self-definition into the narrative of the new nation. the empowerment of the nation also becomes an empower of the women who are integral to that struggle.

Though Gordimer has presented women's empowerment in the new circumstances of South Africa in both political and personal terms. The empowerment of women within the empowerment of the new nation. “None To Accompany Me” creates new subjects positions for women in the changing political context of South Africa. The novel is notably different in its representation of black female characters that are given a moral central role in home and exile politics.

References
PORTRAYAL OF THWARTED AND SUSPENDED BLACK WOMEN IN THE THIRD LIFE OF GRANGE COPELAND

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Introduction

Alice Walker makes clear that her fear and fears of other women like her are not based on primal truth but on social definitions of woman. And that without those social and psychological limits, knowledge rather than damage could come from being a mother. Alice Walker considered her childbirth as an incomparable gift of seeing the world quite a different angel than before judging it by standards for beyond her nature life. That different angel has strengthened Alice Walker's commitment to an international women's movement that works for all women, all children, against all injustice. The two major injustices that affect her life and the lives of other black women are sexist and racist behavior even from their most natural allies, black men and other women whatever their race.

The depletion of love and the erosion of the source of affection are the themes of Alice Walker's first novel The Third Life of Grange Copeland

A Powerful story about three generations of black family in rural Georgia. This novel has heroes and villains. The villains are those who have a genius for hate, but no capacity for love. The heroes acquire the ability to care deeply for another human being.

Brown field Copeland, whose mother kills herself in despair when his father abandons her, grows up hanging and unloved. Throughout his marriage his wife passionately mothers him: Alice Walker describes it thus in The Third Life of Copeland

…as the babies … sucked and nursed at her
Bosom, so did he, and grew big and grew firm
With love, and grew strong… (27)

But Brownfield life has not made him able to care deeply for her. When babies become numerous, and debts grow faster, Brownfield begins to loather has thus in The Third Life of Grange Copeland:

…Every Saturday night he beat her, trying to pin the
Blame for his failure on her by imprinting on her face… (67)

Alice walker skillfully depicts Brownfield turning into a murderous, whining beast.

Her sympathy, however, is plainly with his wife, with all black women,
Whom she sees as the victims of both whites and their own husband's rage.

According to Alice Walker, Women are not broken by poverty but the impact of poverty is so heavy on Brownfield's inner life, or the psychic starvation that makes him so unable to love. Brownfield appears to have an intense self-hatred, to him black is anything but beautiful. So naturally, Alice Walker's Women are in love and trouble but they are not silent. Her women are not presented through a perceptive male narrator, but through the private voices of their imaginations or through their dearly paid for words or acts.

Domestic Violence has been shown to affect the black community disproportionately- black women experience domestic violence at rates 30 to 50 percent higher than white women.

Conclusion

“A little love, a little buckshot, that's how I'd say handle yourself.”

We are all human beings, there is no need any racial discrimination between blacks and whites. All of them
bloods are same color, so she fighted with equal rights for all in the society.

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Mwila Pamela Kafula is a contemporary writer and 'fastest rising literary star' in Zambia. She is a writer, photographer and entrepreneur. She is a woman of charismatic qualities and also a woman with the most innocent face. She depicts much about the people of Africa, their traditions, culture and their places. The portrayal of marriage customs in “The Story in the Painting” is somewhat different and it becomes cynosure in the story.

To some extent, the tradition and culture of India and Africa remains the same. Africa and India are male dominating society from very ancient times. In Indian and African society, men's control on women is in relation with the equal right. Man does not offer equal right to woman both in the family and society. For financial independence plays a main role in supremacy. Even women in India and Africa have to listen to their parents before their marriage and husband after marriage because they do not have a good source of income. They depend on their parents and husband and consequently they have no equal rights in family and society.

From childhood to the last breath of life, women have to take support from men of their family because it is one of the principles of the male subjugated society. In Indian and African society, a sister has to depend upon her brother, a daughter has to obey father for taking up decisions, a wife has to agree with husband in all decisions, a mother depends on husband and sons and widow cannot move without her son. So it is believed that in the Indian culture those women essentially need man's support for their smooth life. Traditionally women have to do all the familial duties without any single complaint.

Even today it is common that women are confined to the four walls of the house and are without any freedom to acquire education. In society they are often treated as objects or show dolls with no identity. It is common to note the stigma over the birth of a baby girl and there are many cases of brides burnt alive for want of the unreasonable volume of dowry. Female foeticide is widely prevalent and in rape cases, the guilty generally go scot-free. Although many reformers have tried to change social norms and conditions, they have been able to succeed only to a certain extent. There are still many evil practices against women rampant in society. The famous feminist Helen Cixous in *The Laugh of Medusa* states:

> Woman must write herself, must write about women and bring women to writing, from which they have been driven away as violently as from their bodies—for the same reasons, by the same law, with the same fatal goal. Women must put herself into the text—as into the world and into the history—by her own movement. (Cixous 875)

Women writers wish that women should have their own identity and they should fight for their autonomy and freedom. Now it is the time for women to come out from the house rather than being confined to the four walls of the house as women should establish themselves in all the fields. Mwila Kafula is successful in creating female warrior who undertakes heroic quests and emerge victorious in obtaining a distinct identity of her own. She depicts the African woman as a fighter, a victim, a heroine and ultimately winner because of her indomitable spirit. In the short story, “The Story in the Painting”, Neka, the Princess who married the Prince Filumba is a brave woman. Later in the story, Neka comes to know that Filumba was a man of immorality who deflowers many women in Ngafweni. The Chief is very concerned...
to see his son marry because “at the rate he (Filumba) was going, all the girls in the village would soon lose their virginity” (Kafula 106).

The two villages, Ngafweni and Pindu were at war for over twenty years. The marriage between Filumba and Neka ensures that the people of the two villages, Ngafwenians and Pindus would live at peace. The marriage takes place and the priest in the village blesses the young couple. The people enjoy the marriage occasion by ululation, dancing and singing songs. Mwila Kafula is very good at describing the marriage customs, traditions, band wagon, dances of women and “ululation of old mothers from every corner of the arena” (Kafula 105). She depicts the ecstatic feeling of the drummers and the people at the time of marriage as, “the Drummers went mad and the people joined in the high spirited fever” (Kafula 106). The entire ceremony and the rituals sail through the minds of the readers. Kafula inculcates and inspires the readers by penning the pictures of the African ceremonial celebrations and their rituals through the story.

On the day of wedding occasion, Filumba was attracted towards a girl who is very simple by nature and also dressed simply. The celebrations of the marriage continued for three days. But Filumba thinks only about Milamba, the sister of Neka. After two years, Neka gave birth to a “bouncy baby boy” (Kafula 107). The Chief was very happy about his heir to the throne in the future. Neka's father passed away and Neka has to attend the funeral of her father, Milamba arrived to look after the baby, “Filumba's mind was twisted. He sought every opportunity to get to the girl. His lust was so strong and powerful that he devised a wicked way in which to get to her” (Kafula 107). One night, Filumba creeps in to the hut of Milamba, awakens her from deep sleep and molested her. Then Milamba cries and screams because of pain that has been inflicted. She said to Filumba that she would reveal the truth to her sister Neka. Whereas Filumba cuts out Milamba's tongue being afraid of his wife. While reading this, one is remembered of Philomela's story in Greek mythology.

The next day, Neka was shocked to see her sister, Milamba who could not talk. Milamba explains her sister how she was defiled through a painting. To put in the words of Kafula: “Neka walked over to her younger sister's hut only to find her painting. She was shocked into silence by the message explaining how she had been defiled the previous night” (Kafula 108). Kafula paints the words in pictures throughout the story. Neka becomes enraged and walks out of the hut with her baby. She presents her husband with a meal in a huge pot. “Filumba opened the pot, only to find that his wife had cooked their son” (Kafula 109). Filumba goes in search of his wife with a large knife to murder her but he could not.

Neka with her sister escaped from that village and settled in a mountain. Filumba went in search for his wife for many days and sent a few men also but there is no trace of her existence in that village. Again the truce was broken the Ngafwenians and the Pindus had war, “just because of the story in the picture” (Kafula 109). Thus Neka, the brave woman, creates a story of her own life by escaping from the clutches of her cruel husband.

The strong argument of Kafula is that women will no more be treated as mere objects of pleasure but will be properly judged from the strength of their intellectual and moral character. Kafula wants every woman to understand what her place as an individual is and the place of the person who is close to her. Every woman has to understand the space between her own self and others, before she can understand more complex or larger groups. Her contributions serve as the mirror that images the relationship between social castration of the female sex at one level and sexism, racism and violence, on another plane. Therefore, a recurring struggle as far as Kafula, the African writer, concerned is to voice the totality of the self of the woman and universalized female sufferings and the manner in which they pass through exploitation, degradation, degeneration and dehumanization.
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In retrospect, would Barack Obama have become the 44th President of the United States of America, had his wife, Michelle Obama retained her natural kinky hair than the chemically treated wavy locks that she sports? The question is superfluous but the answer upon deeper introspection, is quiet disturbing. The hair does have a say in the politics of a nation and in the politics of the self.

Stuart Hall in Cultural Identity and Diaspora emphasizes that we can properly understand the traumatic character of the colonial experience by recognizing the connection between domination and representation. Black bodies were inscribed with a set of meanings, which helped to perpetuate the scripter's racial ideology. Through these scripts, race gradually became its own corporeal politics. The atrocities of African enslavement created a new phenomenon, the racializing of the African body. Hence with the oppression of Africans came the oppression of the Black hair.

The Black hair is a symbol of racial oppression in America. Wearing the hair natural meant showing their visible connections to Africa and also a shedding of one's appearance and ideas accumulated through assimilation in White America. Racism politicized the afro-textured hair by burdening it with a range of negative, social, psychological meanings—essentially categorizing it as a problem. The Afro hair thus became a symbol of victimization and also a symbol of protest through the channels of Afro-American history. Natural hair like the Afro became the trademark of The Black Panther Party during the Civil Rights Movement. Writers like bell hooks, Alice Walker and Chimamanda Ngozi Adichie have used the African kinky hair as a symbol for the African identity and also for the racial sexism suffered by the Afro American women.

This paper postulates to study the African hair and its many manifestations in the American society, under the backdrop of slavery and plantation life, with a sweeping reference to the civil rights movement. Including an analysis of kinky hair as used by Adichie in Americanah, this paper will also include representation of African hair in popular culture and in today's American society with special reference to the ongoing Natural Hair Movement.
A POSTMODERN ANALYSIS OF THE CULTURAL ANTHROPOLOGY AND THE SOCIOLOGICAL DIVERSITY AMONG THE AFRICAN TRIBAL COMMUNITIES

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Introduction
The way of life of a people is the thing that marks them out unmistakably from other human social orders in the group of mankind. The full investigation of culture in the entirety of its unfathomability and measurements has a place with the order known as human studies, which ponders individuals and sets aside opportunity to inspect their qualities and their relationship to their surroundings. Culture, as it is typically comprehended, involves a totality of characteristics and characters that are particular to a people to the degree that it marks them out from different people groups or social orders. These exceptional qualities proceed to incorporate the general population's dialect, dressing, music, work, expressions, religion, moving, etc. It additionally proceeds to incorporate a people's social standards, taboos and qualities. Qualities here are to be comprehended as convictions that are held about what is good and bad and what is vital throughout everyday life. A more full investigation of qualities properly has a place with the order of rationality. Axiology as a part of rationality manages values grasping the two morals and style. This is the reason philosophical examination of African culture and qualities isn't just well-suited and convenient, yet in addition fitting. Also, the centrality of the place of qualities in African culture as a legacy that is passed down starting with one age then onto the next, will be featured. We will endeavor to delineate that African culture and qualities can be assessed from numerous measurements notwithstanding looking at the technique for change and the issue of alteration in culture. Here we would like to demonstrate that while positive components of our way of life should be drilled and passed on to succeeding ages, negative elements of our way of life must be dropped so as to advance an increasingly dynamic and dynamic culture. Before we can have an examination of African culture and qualities, it is important for us to have a comprehension of the idea of culture and its significance. This will enable us to think about the issues we will manage in this paper. Give us now a chance to take a gander at the idea and importance of culture, as this is basic to our comprehension of what African culture is.

The Traits of Culture
Edward B. Taylor is rumored as the researcher who initially authored and characterized culture in his work Primitive Culture (1871) and reproduced in 1958. Taylor considered culture to be that unpredictable entire which incorporates information, conviction, craftsmanship, ethics, law, traditions or some other capacities and propensities procured by man as an individual from society. This definition catches the thorough idea of culture. One would have expected that this definition would be a univocal one - yet this isn't so. Actually, there are the same number of meanings of culture as there are researchers who are keen on the marvel. Culture grasps a wide scope of human marvels, material accomplishments and standards, convictions, sentiments, habits, ethics, etc. It is the designed lifestyle shared by a specific gathering of individuals that guarantee to share a solitary cause or drop. While trying to catch the comprehensive idea of culture, Bello (1991: 189) considers it to be "the totality of the lifestyle developed by a people in their endeavors to address the difficulty of living in their condition, which gives request and significance to their social, political, financial, tasteful and religious standards consequently recognizing a
people from their neighbors". Culture serves to recognize a people from others, and Aziza (2001: 31) declares that:

Culture...refers to the totality of the example of conduct of a specific gathering of individuals. It incorporates everything that makes them particular from some other gathering of individuals for example, their welcome propensities, dressing, social standards and taboos, sustenance, melodies and move designs, customs of entries from birth, through marriage to death, conventional occupations, religious and in addition philosophical convictions.

Culture is passed on from age to age. The obtaining of culture is a consequence of the socialization procedure. Clarifying how culture is passed on as a generational legacy, Fafunwa (1974: 48) composes that:

The youngster just develops into and inside the social legacy of his kin. He soaks up it. Culture, in conventional society, isn't instructed; it is gotten. The kid watches, guzzles and emulates the activity of his senior citizens and kin. He watches the naming functions, religious administrations, marriage customs, burial service obsequies. He observes the royal celebration of a lord or boss, the yearly yam celebration, the yearly move and gymnastic showcases of societies and age gatherings or his relations in the exercises. The tyke in a conventional society can't get away from his social and physical situations.

This demonstrates each individual who experiences childhood in a specific culture is probably going to end up imbued with the way of life of that society, regardless of whether purposely or accidentally amid the procedure of social collaboration. We don't need every one of the meanings of culture and its characterizing attributes for us to comprehend the idea and importance of culture. Despite the fact that there are the same number of meanings of culture as there are scholars, there is a component of similitude that goes through them all. This solitary hidden trademark is the endeavor to depict and catch culture as the whole or aggregate lifestyle of a specific gathering of individuals. Etuk (2002: 13) is of the supposition that "a whole lifestyle would encapsulate, in addition to other things, what the general population consider themselves and the universe in which they live - their reality see - as it were, the manner by which they compose their lives so as to guarantee their survival". It tends to be securely expressed that there can be no culture without a general public. It can likewise be said that culture is interestingly human and imparted to other individuals in a general public. Culture is specific in what it assimilates or acknowledges from other individuals who don't have a place with a specific social gathering.

Culture is to be comprehended as the lifestyle of a people. This surmises the way that there can be no individuals without a culture. To guarantee that there is no general public without a culture would, by suggestion, imply that such a general public has kept on getting by with no type of social association or organizations, standards, convictions and taboos, etc; and this sort of statement is very false. That is the reason even some Western researchers who might be enticed to utilize their social classes in making a decision about other particularly extraordinary individuals as "crude", regularly deny that such individuals have history, religion and even rationality; yet can't state that they have no culture.

In this paper, we will manage African culture and drawing models from Nigerian culture. The facts demonstrate that dependent on the thought of culture as that which denotes a people out from others, bunches one can appropriately say that there are numerous societies in Africa. Africa is possessed by different ethnic nationalities with their diverse dialects, methods of dressing, eating, moving and notwithstanding welcoming propensities. Be that as it may, notwithstanding their different societies, Africans do share some predominant characteristics in their conviction frameworks and have comparative qualities that check them out from different people groups of the world. A Nigerian culture, for example, would be nearer to, state, a Ghanaian culture on certain social parameters than it would be to the Oriental culture of the Eastern world, or the Western culture of Europe. The facts demonstrate that culture is widespread and that every nearby or territorial indication of it is special. This component of uniqueness in

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each culture is frequently depicted as social variety. The way of life of conventional African social orders, together with their esteem frameworks and convictions are close, despite the fact that they differ marginally from each other. These slight varieties possibly exist when we contrast an African culture and others. Absolutely African societies contrast unfathomably from the way of life of different locales or landmasses. Also, we accept there is no compelling reason to over-work this point since there are adequate similitudes to legitimize our use of the expression "African culture". Here we would make sure to locate a universe of contrasts and decent variety in convictions, qualities and culture for the most part. Utilizing Nigerian culture for example, Antia (2005: 17) composes that "Nigerians dependably act uniquely in contrast to the French, or Chinese, or Americans or Hottentots, since Nigerian convictions, qualities and aggregate reasoning are not the same as those of the French, Chinese, Americans or the Hottentots".

Culture has been characterized into its material and non-material viewpoints. While material culture alludes to the obvious material articles which man can produce for the reasons for human survival; non-material culture includes the standards and mores of the general population. While material culture is concrete and appears as curios and artworks, non-material culture is dynamic however impacts the lives of the general population of a specific culture. Henceforth convictions about what is great and what is awful, together with standards and taboos, are on the whole genuine instances of non-material culture. From the previous, clearly culture is shared since it comprises of loved qualities or convictions that are shared by a gathering, genealogy, and religious group, etc. Aside from this, culture is dynamic as in it is persistently evolving. Culture isn't static. We are not the only one in this perception as Antia (2005: 17) expresses that "culture isn't settled and changeless. It is constantly changed and adjusted by man through contacts with and retention of other people groups' societies, a procedure known as osmosis". Etuk (2002: 25) has additionally seen that "societies are not static, they change. In reality culture needs to change; which needs to stay static and impervious to change would not be a living society". We can see that since culture is conveyed by individuals and individuals do change their social examples and foundations, convictions and values and even aptitudes and devices of work, at that point culture can't yet be a versatile framework. When a part of culture alters or moves in light of changes from inside or outside the earth, at that point different parts of the way of life are influenced, regardless of whether straightforwardly or by implication. It is important to realize that every component of a culture, (for example, material methods, sustenance preparing or welcoming examples) is identified with the entire framework. It is in this regard we can see that even a people's innovation is a piece of their way of life.

Idiong (1994: 46) opines that "there are a few misguided judgments that are generally held about 'culture' as a word. Such misinterpretations can and frequently lead a few people to have a pessimistic impression of 'culture' and all that it represents. Such people raise their eyebrows and abruptly scowl at the word 'culture' as they in their psyches' eyes picture disguises, symbol adoring, conventional celebrations and different exercises they consider peculiar that run with culture". This "confusion", we accept, does not have all the earmarks of being across the board but rather the stance may have emerged from a halfway comprehension of the importance of culture on the grounds that as we will see, culture for the most part, and African culture specifically, resembles a two-sided coin. It has soul lifting, alluring and positive measurements despite the fact that it isn't totally safe from some negative results. African culture, as Ezedike (2009: 455) composes:

...alludes to the aggregate of shared attitudinal tendencies and capacities, craftsmanship, convictions, moral codes and practices that portray Africans. It very well may be imagined as a ceaseless, aggregate store containing both material and non-material components that are socially transmitted starting with one age then onto the next. African culture, subsequently, alludes to the entire parcel of African legacy. We could see that African culture grasps the totality of the African lifestyle in the entirety of its structures and consequences.
Importance of African Culture

The estimation of a thing, be it an article or a conviction, is ordinarily characterized as its value. Similarly, an item apparently is of high esteem that is loved, our convictions about what is correct or wrong that merit being held are similarly prized. An esteem can be viewed as some perspective or conviction which we can live with, live by and can even kick the bucket for. This is the reason it appears that qualities really pervade each part of human life. For example, we can appropriately discuss religious, political, social, stylistic, moral, social and even close to home estimations. We have watched somewhere else that there are numerous sorts and orders of qualities. As individuals vary in their origination of the real world, at that point the estimations of one individual might be not the same as those of another. Life appears to drive individuals to settle on decisions, or to rate things as better or more regrettable and in addition figure some scale or standard of qualities. Contingent upon the manner in which we see things we can acclaim and fault, proclaim activities right or wrong or even announce the scene or articles before us as either wonderful or revolting. Every individual, as should have been obvious, has some feeling of qualities and there is no general public without some esteem framework (Idang 2007: 4). Tribe is utilized for many Yoruba in Nigeria and Benin, who share a dialect yet have an eight-multi year history of numerous and once in a while warring city-states, and of religious decent variety even inside the equivalent more distant families. Tribe is utilized for Hutu and Tutsi in the focal African nations of Rwanda and Burundi. However, the two social orders have diverse accounts. What's more, in everyone, Hutu and Tutsi lived sprinkled in a similar region. They talked a similar dialect, wedded one another, and shared for all intents and purposes all parts of culture. At no time in history could the refinement be characterized by particular regions, one of the key suspicions incorporated with "Tribe."

Regardless of whether we know about it or not, the general public we live in has methods for every day driving its qualities on us about what is great, right and satisfactory. We go on in our day by day lives endeavoring to fit in with adequate methods for conduct and direct. People who don't fit in with their prompt society's qualities are some way or another called to arrange by the individuals from that society. In the event that a man, for example, did not figure it insightful to make trustworthiness an individual esteem, and it is generally held by his prompt society that reality telling is a non-debatable temperance, it would not be some time before such an individual gets into issue with different individuals from his general public. This demonstrates values involve a focal place in a people's way of life. It frames the significant rampart that supports a people's way of life, making it progressively practical and genuine. Somewhere else, we have seen African culture as "all the material and profound estimations of the African individuals over the span of history and describing the authentic stage achieved by Africa in her advancements" (Idang 2009: 142). This just implies there is an impossible to miss lifestyle, way to deal with issues, qualities and world perspectives that are normally African.

In view of social contemplations, a few types of conduct, activities and direct are affirmed while others are broadly objected to. To demonstrate the degree of objection that pursued the infringement of qualities that should generally be held hallowed, the punishment was now and again exceptionally despicable, at times outrageous. African culture, with specific reference to the Ibibio individuals in Akwa Ibom State, Nigeria, for example, has zero resistance for robbery. The cheat once got in the demonstration or sentenced, would be stripped exposed, his or her body rubbed with charcoal from go to toe and the article the individual stole would be given to the person in question to bear the town in expansive light. The feeling of individual disgrace and the disfavor the cheat has expedited himself or herself, family, relations and companions would be sufficient to dishearten even the most brave hoodlum. Antia (2005: 17) composes that "what a people hold to be valid, right or appropriate with respect to those things clarifies a great part of the social characteristics by which they wind up recognized". What Antia calls "characteristics" here can too be called qualities; and Etuk (2002: 22) composes that "no gathering of
individuals can make due without a lot of qualities which holds them together and ensures their proceeded with presence”.

The worry with qualities, regardless of whether good or stylish, possesses a wide zone in the control of logic. To demonstrate the essential significance of qualities, it is viewed as a center region in rationality, together with learning and reality. When we are managing activities that a people see as great or awful, set in stone, laudable or reprehensible, we are managing the part of significant worth hypothesis that properly falls under morals or good logic. Be that as it may, when we are managing an examination of excellence in expressions of the human experience and specialties of a people, we are managing the part of significant worth hypothesis called feel. It appears that while material culture can be examined and assessed under the tasteful part of significant worth hypothesis, non-material culture can similarly be contemplated and assessed under the moral part of significant worth hypothesis. Similarly as morals and feel are twin sisters that frame or establish esteem hypothesis, the non-material and material elements of a culture together comprise two related angles that give a people their interesting personality, thus the relationship that exists among morals and style. Having seen the centrality of qualities to African culture and any culture so far as that is concerned, it very well may be expressed that the estimations of culture are what give it uniqueness and personality. Give us now a chance to see African culture and qualities.

Having taken a gander at the idea and significance of culture and having built up the place of qualities in a culture, we need to convey this down to the African setting. A culture is an exemplification of various qualities with every one of them firmly identified with one another. That is the reason one can seriously discuss social, moral, religious, political, tasteful and even financial estimations of a culture. Give us now a chance to take a gander at these qualities piece-feast, as this would give us a seeing how they show in an African culture and the significance being connected to them.

**Predominant Roles in Social Values**

Social qualities can just be viewed as those convictions and practices that are polished by a specific culture. The general public has a method for managing the convictions and practices that are performed either routinely by its individuals or performed at whatever point the event requests. Henceforth, we have celebrations, amusements, sports and moves that are exceptional to various social orders. These exercises are done by the general public since they are believed to be important. Some social qualities, particularly in African culture, can't actually be isolated from religious, moral, political qualities, etc. This is the reason we can see that in a customary African culture like in Ibibio arrive (Nigeria), celebrations which were praised frequently had religious suggestions - they finished with penances that were offered to specific divinities on uncommon days so as to draw in their altruism on the individuals from the general public. Social qualities are sponsored by standard laws. They involve those customary jamborees that a people see as fundamental for their important survival. Give us a chance to outline with a precedent: the new yam celebration as rehearsed in Ibibio arrive has a method for empowering diligent work and checking starvation. It was a thing of disgrace for any man to purchase yams for his family inside the initial half a month after the celebration. Doing as such would uncover a man as being excessively sluggish. These celebrations truly discipline the general public since no one is to do anything when it isn't time. For example, new yam couldn't be eaten until the new yam celebration has been praised.

**Moral Values**

African culture is inserted in solid good contemplations. It has an arrangement of different convictions and traditions which each individual should maintain in control to live long and to abstain from expediting curses them and others. Infidelity, taking and different types of corrupt conduct are emphatically disheartened and at whatever point a presumed wrongdoer denies a charge brought against him, he would be taken to a diviner or made to take a vow for verification of blamelessness. In Ibibio arrive for example, ukang (trial) is extremely prominent as a strategy for wrongdoing discovery. The diviner who
has some expertise in it sets a pot of bubbling oil, drops a stone into it and requests that the speculates endeavor to recover the stone. The guiltless can reach to the base of the pot and recover the stone without the hair on his arms getting scorched. In any case, when the guilty party approaches the pot, it furies and bubbles over in a way that even the most brave criminal would dither to make an endeavor at recovering the stone. The dread of being made to experience such trial or to be stripped bare and taken round the network as on account of taking, enough checks wrongdoings or some likeness thereof. African precepts and shrewd platitudes have a rich storehouse of insight. The sayings caution the African against shrewdness direct and, as indicated by Mbiti (1977: 8), are "hence a noteworthy wellspring of African insight and an important piece of African legacy". African culture has an ethical code that precludes doing mischief to a relative, a brother, an in-law, a nonnative and an outsider, aside from when such an individual is engaged with an unethical demonstration; and if that is the situation, it is prudent to avoid such an individual and even at death, their bodies would not be stately with a honorable internment in a box and grave. Moms of twins were not greet and were viewed as the harbinger of malevolence, thus inadmissible.

**Religious Beliefs**

Religion in African social orders is by all accounts the support around which each movement spins. Thus religious qualities are not toyed with. African customary religion, wherever it is polished, makes them characterize qualities. For example, it has the idea of a Supreme Being which is imperceptible and indigenous. It holds a faith in the presence of the human spirit and the spirit does not pass on with the body. African customary religion likewise has the conviction that great and awful spirits do exist and that these spirits are what make correspondence with the Supreme Being conceivable. Most importantly, it holds an ethical feeling of equity and truth and the learning of the presence of good and abhorrence (Umoh 2005: 68). African religious qualities appear to penetrate each aspect of the life of the African and the African trusts that anything can be saturated with profound essentialness. The love of various gods on various days proceeds to demonstrate that the African individuals hold their religious qualities in high regard. Alchemists and seers are believed to intervene among God and man and deciphering God's desires to the human. The seers, magicians and seers help to streamline human conduct in the general public and individuals are reluctant to submit offenses in light of the dread of being uncovered by the soothsayers and alchemists.

**Political Ideology**

The African culture certainly has political organizations with heads of such foundations as regarded people. The most huge thing about the conventional society is that the political chain of importance starts with the family. Every family has a family head; every town has a town head. From these, we have tribe head or more the faction head, is the central ruler. This sort of political course of action is detectable in the Southern piece of Nigeria. Before the happening to Western colonization and its consequent disruption of the African conventional political courses of action, African social orders had their gathering of boss, guides, clique gatherings, etc. It was trusted that traitorousness to a pioneer was unfaithfulness to God and the situation of authority was either inherited or by victory. In Akwa Ibom State, Nigeria, for example, despite the fact that the conventional political establishment was overwhelmingly authoritarian, there were still a few balanced governance. Any ruler who endeavored to usurp powers was guillotined by the Ekpo faction. Antia (2005: 145) composes that "such balanced governance were upheld by the presence of mystery social orders, factions, societal standards, conventional images and items, different classes of boss who performed distinctive capacities on the diverse parts of life". Henceforth, regarding political qualities, we can see that it is inseparably connected with religious, social, moral qualities, etc. It is the political esteem that a people hold which makes them accord regard to their political establishments and pioneers.
Aesthetic Values

The African idea of style is predicated on the key customary conviction framework which offered vent to the generation of the craftsmanship. Presently workmanship is normally observed as human venture worried about the generation of stylish items. Subsequently, when a people in their recreation time attempt to deliver or make questions that they think about outstanding, their feeling of tasteful esteem is conveyed to endure. On the off chance that we consider workmanship to be being worried about the generation of stylish items, at that point we can genuinely say of African stylish esteem that it is monstrously rich. Give us a chance to have a model: the feeling of excellence of the Ibibio individuals is encapsulated in their stuffed ladies whom they call mbopo. These swelled ladies are limited to a room where they are bolstered with conventional cooking styles. The thought behind it is to set up the lady and make her look as great, solid and excellent as workable for her significant other. This is typically done before marriage and after labor. The Western model of magnificence isn't this way. Usually envisioned as thin looking young women who move in stunned advances. This demonstrates the African stylish esteem and feeling of what is delightful is especially extraordinary. Tasteful esteem is the thing that educates a people's specialties and artworks as it influences their feeling of what is delightful rather than that which is appalling. The tasteful estimation of a general public impacts the craftsman in his undertaking to deliver stylish articles that are adequate to the general public in which he lives.

Economic Values

Financial estimations of the conventional African culture are set apart by collaboration. The customary economy, which is primarily founded on cultivating and angling, was co-agent in nature. In Ibibio arrive, for example, companions and relatives would come and help with doing ranch work not on the grounds that they will be paid but rather so that on the off chance that it happens that they need such help with the not so distant future, they will make certain to discover it. Kids apparently provided the fundamental work compel. That is the reason a man took pride in having a large number of them, particularly guys. The synergetic idea of the African culture is the thing that made at least two people to pool their assets together and inspire each other monetarily through the arrangement of commitments called osusu. Aside from this, they even participated in the working of houses and doing different things for their kindred individuals. At the point when any of them was in trouble, all individuals encouraged around and helped that person. Henceforth, we can state without dread of inconsistency that the financial estimations of the conventional African culture, for example, the Ibibio were established on diligent work and participation.

Having taken a gander at a portion of the qualities that portray the African culture, it is critical to state here that these qualities are inseparably bound together and are to be appreciated in their totality as African social qualities

African Culture Change and Adjustment Problems

It is relevant to inspect a portion of the adjustments in culture and the issues of change. Inside this unique circumstance, "change" signifies a noteworthy adjustment or checked takeoff from that which existed previously. Innovation, revelation and dissemination are a portion of the courses by which a culture can change or develop. Innovation, for example, includes the recombination of existing social components to mold new things. Ogbum (1922: 200), on this view, keeps up that "the rate of development inside a general public is a component of the measure of the current culture base". The way of life base or the social components, items, attributes and learning accessible in all areas of the pre-1600 African culture were constrained in sorts and variety. Along these lines, couple of creations which could significantly modify the way of life could happen. Most apparatuses and utensils utilized at that point were made of wood, as metal was not a usually known social component of the general population. For instance, a kayak was the main accessible methods for transportation at that point. It was wooden in all perspectives as of not long
ago adjusted with mechanized propeller and canvas.

Additionally, building materials were wooden systems, sand and leaves weaved into mats for material. Regardless of the presentation of new innovations from different societies, most houses are as yet worked in the conventional strategies utilizing customary materials, likely for financial reasons and sheer conservatism. Once more, the pre-European-contact African example of trade was primarily by bargain. The requirement for cash did not emerge thus none was imagined. Exchange by trade, deal without institutionalized loads and measures and the general non-legally binding example of trade, all went far to encourage, improve and support social solidarity. The presentation of money alongside imported material ancient rarities created or possibly complemented avaricious affinities and benefit introduction among the general population, subsequently step by step articulating social disparity dependent on simply monetary criteria. Innovations might be material or social in nature.

Aside from innovation, culture can change and develop through revelation and dissemination. Disclosure, in contrast to creation, does not include recombination of characteristics but rather the sharing of information of a current yet obscure thing. The significance of revelation in culture lies in its utilization or potentially when it creates certain difficulties to the general population, which thus transform into innovation for the improvement and survival of the general public. Another procedure which can get significant change the way of life of African individuals is the procedure of social dissemination (the spread of culture characteristics from one society into another through social contact). Dissemination involves purposeful getting of social qualities from different social orders with which the recipient society comes in contact, or an inconvenience of social characteristics on one society by a more grounded society planning to absorb the flimsier society.

The probability of diminishing the time of culture slack is especially reliant on the attractive quality of respecting change in the non-conjugal culture, the similarity of the foreseen change with the current culture or its adaptability, and the nature and extent of power accessible to correct or prompt consistence. In any case, the allure of respecting change in the non-material culture relies upon whether the general population see the new method of lead to be superior to anything what they were utilized to.

In many cases the allure of respecting change is frequently intervened and adapted by the similarity of the normal change with existing society. A change which requires the substitution or aggregate surrender of pre-built up and initially favored methods of conduct is more averse to be acknowledged than one that is additive that is one which either gives different options as well as broadens the way of life by only adding new things to it.

Presently, it ought to be realized that drive has its very own breaking points in achieving change as it is difficult to illuminate all of a people's lifestyles and detail enactments to cover them. This is really where the issue of acclimation to remotely instigated change has emerged. Most contemporary Africans think that its hard to modify between their crude convictions in specific parts of their way of life and the as far as anyone knows present day method of acknowledged conduct. For example, how does the African clarify fiascos, passings, mishaps and different incidents in the family? Another proselyte of the Christian church would rushed to the congregation for clarification and solace, however in the event that the congregation's response isn't quick or provoke, the individual may turn, in mystery, to the local prescription man for prompt cures. In the event that the alleviation comes, he ends up holding double loyalty - one to his recently discovered confidence, and the other to his crude convictions. This type of polarity goes past hardships and pervades most parts of the individual's life.

**Conclusion:**

Since qualities are a necessary piece of culture and culture is the thing that characterizes a people's personality, at that point the qualities that a people hold are what separate them from other individuals. It appears that societies dependably attempt to keep up those qualities that are fundamental for the survival of
their kin. For the Africans, for example, we see that close connection relations are held at a high premium. The synergetic idea of the general public that enables individuals to assemble houses and work on homesteads together is specifically inverse toward the Western individualistic model. In those "past times worth remembering" as some would state it was common to see a neighbor, companion or relative revising a blundering kid whose guardians he knows. This depended on the genuine conviction that the producing of a respectful youngster would be to the advantage of the quick guardians, as well as the general public. In a similar vein, it was trusted that if the tyke ended up being a disappointment, it isn't just the close family that would endure the worst part: neighbors, companions and associates could likewise fall casualty of his annoyance. However, today, we see individuals receiving increasingly more family unit designs and the individualistic way of life of the West. A companion or neighbor who endeavors to address a blundering youngster will in a matter of seconds, to his humiliation, be stood up to with the inquiry: "What is your business?" Kinship ties and love are what described the customary African culture. It is just love that would make a network, for example, to impose themselves through the clearance of the results of money crops like oil palm and utilize the returns to instructively bolster a youngster who is splendid. In this regard, the synergetic idea of African culture is the thing that made the general public entirely friendly.

It is a piece of the African world-view to treat the earth in which he ends up with deference: the African participates with nature and does not attempt to vanquish it. There were taboos against cultivating on certain days as a method for checking the exercises of criminals who might need to procure where they never sowed. It was against the custom to develop on specific zones of the network or even fish on specific streams for quite a while. This framework, regardless of whether it was established on fantasy or not, had a method for safeguarding and preserving nature. Accordingly, regardless of whether deliberately or unknowingly, the general public was ensured an expansion in farming profitability, which was the pillar of the customary economy. Today, with the infringement of those traditions and legends, we endure low horticultural efficiency and bared farmlands in light of the fact that the conventional qualities that safeguarded the land, have been watered-down and we don't have the innovative know-how to supplant these convictions that have been deserted.

A glance at the African uncovers that conjugal rituals and practices are generally completed in accordance with the custom of the general public concerned. The polygamous marriage was increasingly best; not on the grounds that the African is normally polygamous as some would state, but since it was related with riches, influence, impact, economic wellbeing and the solid African want to be encompassed by numerous youngsters and relations.

Kids were viewed as government managed savings and monetary resources and guardians took pride in having a large number of them. A man who weds a lady, anticipates that her should give him numerous youngsters and if the lady couldn't convey on this obligation, it was adequate reason, not to separate, but rather to take a second or maybe a third spouse. As a man gets wealthier in farmland and crowds of steers, his kids would give the workforce. So it was alluring for a lady to continue bearing kids as long as she was productive. From this, it isn't difficult to perceive any reason why the principal spouse would pressurize the husband into taking another wife so as to ease her of a few remaining tasks at hand and childbearing. Due to the interest in kids, African ladies of old would simply continue bearing youngsters until maybe nature interceded to end further pregnancies. Aside from this, inability to pressurize the spouse to take another wife would be misjudged as childishness - that she doesn't need anybody to partake in her significant other's riches. So she asks her better half to take another spouse to abstain from being called terrible names. Talbot (1969: 136) has seen that polygamy was viewed as right in light of the common conditions concerning tyke bearing in the conventional society. He composes that "the custom by which a lady is kept from being 'spoilt' by a too soon pregnancy or through intercourse being frowned upon until the point when the kid is being weaned by over the top tyke bearing is, principle speaking, entirely
kept among generally clans”. Childlessness was viewed as a revile and the inability to bring forth male kids was faulted for the lady since it was trusted that she decides the sex of the kid. Following this, Etuk (2002: 91) composes therefore:

In my piece of Africa, the lady endures the worst part of assault for childlessness in marriage. The male with the exception of where he is plainly weak, is barely ever associated as the reason with barrenness. So where there are no youngsters, the spouse won't go for examination, albeit restorative specialists state the male factor is significantly less demanding to build up or dispose of. For a man to go for examination, is as of now to point charging fingers at his masculinity and that is something no glad African male needs to expose himself to.

Alongside this, a few social orders are as yet rehearsing the framework that if a man bites the dust abandoning a youthful spouse and little kids, the widow is required by custom to name somebody in the group of the expired husband for whom she will remain on and satisfy the life-time commitment that she owes her dead husband. Rarely do they stop to ponder about the welfare of the widow and that of the kids abandoned by their sibling's destruction. These occurrences demonstrate that marriage rehearses and the social qualities that are held about them are expected and in earnest requirement for amendment in some African social orders. It appears that while African culture and qualities have positive, soul-lifting and humanistic-measurements, it likewise has some negative and dehumanizing perspectives. Before the landing of Mary Mitchell Slessor (1848-1905) in Africa, obliviousness, superstition and negative qualities made different births to be viewed as a harbinger of malice. Clarifying how twins were taken a gander at in those dull days, Udoh (2007: 103) composes that “one of the twins was said to be authentic, the other, an impostor. By having a similar support bed together, they were both tainted and reviled; their folks were similarly blameworthy of contamination, especially, the mother”. The introduction of twins was viewed as an awful sign. So as to spare the network from the indignation and anger of the divinities, the twins were slaughtered together with their moms. Since this custom was ceased by Mary Slessor, various births are currently observed as numerous favors. Individuals from the general population uninhibitedly make gifts to help their upkeep. We don't encounter any rage of those divinities that requested the head of twins today. Twins have grown up to wind up ordinary, solid, regarded and decent individuals from our general public contributing monetarily, socially, ethically, politically and mentally to the improvement of the African culture.

The end here is basically that those constructive elements of our way of life - our synergetic culture, our preservation of nature and even our local expressions, moves and recreations that offer us fascinating wellsprings of amusement and satisfaction, should be supported given the way that culture should be proficiently creative and instrumentally gainful to individuals so that the general public can move starting with one dimension of improvement then onto the next. Sadly, some customary practices can't be shown observationally and such conflict with the soul of globalization, science and innovation. Consequently, antagonistic and destructive customary practices that dehumanize individuals and depict them as unchanged and in reverse individuals without future, ought to as an issue of desperation be disposed of since culture is a versatile framework together with qualities that assume a focal job in giving the general public its uniqueness.

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Culture.

The African continent which has been described as 'The Dark Continent’ because a country with long and rich cultural legacy as well as tradition that was passed on from one generation to the other through the medium of oral. This culture of oration preserved by the native people pays the way to the development of African literature.

Chinua Achebe, an Igbo writer in English, is one of the Africa's most acclaimed authors and pioneer in the portrayal of African life from the African perspectives. His first novel Things Fall Apart was published in the year 1958. The novel is considered to be his best and widely read book in the modern African Literature. The novel Things Fall Apart won the Man Booker International Prize in the year 2007. It was one of the first novels written in English which challenged the European stereotypes of African cultures and traditions at that time. Achebe took the title Things Fall Apart from the opening verse of William Butler Yeats poem “The Second Coming” as:

“Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold;
Mere anarchy is loosed upon the world.” (1-4)

The term Culture is used in most of the countries to represent the way of life lived by the people in their country. Cultures make countries unique and each and every country have different cultural activities and rituals. Different group of people may have different culture and their culture is passed to the next generation by their heredity. Culture can be identified in the people's behaviour, writing, religion, music, clothes, cooking and even what they do in their life. The critic Schaefer in his work Sociology: A brief introduction he says about culture as:

“Culture is the totality of learned, socially transmitted customs, knowledge, material objects and behavior. It includes the ideas, value, customs and artifacts of a group of a people”. (247-248)

Things Fall Apart is divided into three parts. The first part deals with the pre-colonial Igbo clan and Igbo culture in Nigeria. The next part describes about the social identity, reforms and changes that took place in Nigeria because of the arrival of missionaries from Europe. The final part deals with the clash between the religion of Igbo culture and the Christianity and at last it finalize with the tragic end of Igbo culture and their tradition and mainly the death of the protagonist Okonkwo. Through this novel Achebe gives a clear image of the frustration of an individual with the Igbo society which at last leads him to die only because of transformation.

Culture and tradition plays a major role in each and every part of a country. Chinua Achebe's Things Fall Apart gives a clear picture of African culture and tradition through the characters and he mainly focuses on Igbo culture practiced by the African people. Igbo culture is the customs, practices and traditions of the south- eastern Nigeria. Achebe's Things Fall Apart describes the Igbo culture, which contains polytheism, father-son heritage, farming traditions, belief in evil spirits, language, art, music, poetry and also their friendly relationship with nature.
In the beginning of the novel Achebe conveys that pre-colonial Igbo communities were extremely democratic even they had no centralized government authority to control them. The foremost persons in the association were the council of elders, age-group, chiefs, and even women's associates. They believed in the god named 'Chukwu' is the center of their religion and the other ancestral spirit and the wooden god named 'chi'. The categories of clan are divided into four titles and they were called as 'honours'. The elder members of the society play the role of the judicial system and they were known as Egwugwu. Achebe explains the culture and tradition to be followed by the African people through the character Okonkwo as: During the planting season Okonkwo worked daily on his farms from cock-crow until the chickens went to roast. Okonkwo prosperity is visible in his household. He had a large compound enclosed by a thick wall of red earth. Near the barn was a small house, the 'medicine house' or shrine where Okonkwo kept the wooden symbols of his personal god and of his ancestral spirits. He worshipped them with sacrifices of kola nut, food and palm-wine, and offered prayers to them on behalf of himself, his three wives and eight children.

The people around the world has much belief on God as like the people who are in Nigeria comes to the temple of the God of Hills and Caves to ask about failures, health and their wishes. Celebrations make our life colorful African people used to celebrate the New Yam Festival. It is an occasion for giving thanks to the Ani, the earth goddess and for providing the sources for all fertility. It is celebrated in a grand manner by arranging wrestling matches, by following their Igbo culture and tradition but it came to an end after the colonization of missionaries. Achebe's *Things Fall Apart* gives a detailed description of the celebration of New Yam Festival as: The Feast of the New Yam was held every year before the harvest season, to honour the earth goddess and the ancestral spirits of the clan. New yams could not be eaten until some had first been offered to these powers. Men and women, young and old, looked forward to the New Yam Festival because it began the season of plenty - the new year. On the last night before the festival, yams of the old year were all disposed of by those who still had them. The new year must begin with tasty, fresh yams and not the shriveled and fibrous crop of the previous year. (33)

Cultural Identity is one of the aspects which change the needs and conditions of the people. Each and every society has certain culture and tradition but when it begins to loss they search for their own identity. These crisis took place in African when Western culture started too rooted in Africa, they loss their Igbo culture and identity.

According to Omekwu, in his “African Culture and Libraries: The Information Technology Challenges” he says about Cultural identity as:

Cultural identity is those attributes, behavioural patterns, lifestyles, social structures and norms that distinguish a people from other people” (Omekwu, 2003).

In Chinua Achebe's *Things Fall Apart* reflects the cultural identity of the people by the harmonious existence of Igbo in nine villages by arranging wrestling matches, celebrating New Yam Festival, religious beliefs, social justice, superstitious, language, and oral tradition. These things plays major role in Africa which shows the identity of the people. The changes started to took place in Africa after the arrival of Europeans. This makes a drastic change in social patterns and ethics. Nwoye the eldest son of Okowkwo who follows their culture and helps his father during planting season is an instance of pride for Okonkwo. But when the ill-fated Ikemefuna was killed merciless by the villagers as well as Okwonkwon who supports this for this incident as a sacrifice. This makes Nwoye to hate his own culture so he shifted from the Igbo community to the Christianity. The culture started to change after the arrival of the missionaries to the Abane village. Achebe explains the cultural changes through the character Nwoye as: One morning Okonkwo's cousin was passing by the church on his way from the neighbouring village, when he saw Nwoye among the Christians. He was greatly surprised, and when he got home he went
straight to Okonkwo's hut and told him what he had seen. The women began to talk excitedly, but Okonkwo sat unmoved. It was late afternoon before Nwoye returned. He went back to the church and told Mr. Kiaga that he had decided to go to Umuofia, where the white missionary had set up a school to teach young Christians to read and write. (38-39)

The arrival of the missionaries caused the changes in the cultural identity and the innocence regarding worldly matters replaced by the downfall of Igbo culture. The changes in the cultural identity of the Igbo culture is expressed at the end of the novel by the great man named Okika, who is the Orator of Umuofia address to the assembly as:

“All our gods are weeping. Idemili is weeping. Ogwugwu is weeping. Agbala is weeping, and all the others. Our dead fathers are weeping because of the shameful sacrilege they are suffering and the abomination we have all seen with our eyes” (182-183).

The novel ends with dark and irony because Okonkwo returns to his native village Umuofia after so many years from Mbanta. He was not able to accept the cultural and traditional changes in his village because of the missionaries from Europe. So he tries to take revolt against the white men but it ends up with failure because they rooted their culture strongly in Africa as well as the African people begins to adopt the western culture including his own son Nwoye. This makes Okonkwo into depression and he decides to ends his life by committing suicide. So he dies himself by hanging in a tree. Oberika who is the friend of Okonkwo expressed the pain for the loss of his friend he asks the District Commissioner as: “That man was one of the greatest men in Umuofia. You drove him to kill himself; and now he will be buried like a dog…” (187).

The influence of western culture destroys the African culture, tradition and even their traditional folklore and music. Gabriel Okara in his poem 'The Mystic Drum' he describes his feelings about the loss of their traditional musical instrument drum. The sound beats and the rhythm of drum is replaced or destroyed by the western music. As in the poem he says that:

As behind the tree she stood  
With roots sprouting from her  
Feet and leaves growing on her head  
and smoke issuing from her nose  
and her lips parted in her smile  
turned cavity belching darkness.  
Then, then I packed my mystic drum  
And turned away; never to beat so loud any  
more. (Lines 35-43)

In the poem she stands for western culture. The author express his sorrow that even in his own country he lost his freedom to beat his musical instrument drum and he recognize that he can never beat the drum anymore.

The intent and the main purpose of the novel Achebe's Things Fall Apart is to awake his people and again to install their own identity and culture. The writer's another wish is to show their rich heritage and culture to the other countries through his writings.

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PRIMITIVE CULTURE AND THE TRIBAL TRADITION: A STUDY ON THE PLAY THE LION AND THE JEWEL BY WOLE SOYINKA

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“The past should be altered by the present as much as the present is directed by the past”.

- T.S. Eliot

Akinwande Oluwole Babatunde Soyinka, shortly known as Wole Soyinka, is a Nigerian Playwright who was awarded the Nobel prize for literature in 1986. He is also an essayist and a poet. He belongs to the Yoruba family. Apart from writing, he did also play an active role in Nigeria's political history and also struggled a lot for independence from the Great Britain. So most of his works are based on the tribal tradition, politics, social conditions of Nigeria, colonial oppression etc., Abeokuta is a place under the dominance of British rule which was situated in the western part of Nigeria. This is the place where Soyinka was born and during that time there was great turmoil prevailing around between the British religious activities and the indigenous tribal people of Nigeria. It in turn paved way to the conflict between the tradition and the modernism and the influence of modern world was predominant in the minds of Africans.

The play 'The lion and the jewel' is created in such a way that they represent all the traits of the Yoruba community and their customs. The foremost threat of any post-colonial countries is that they face the conflict between their own traditional value and the modernity. Soyinka in this play clearly throws light on the struggles faced by the primitive Yoruba community and the progress made by the British colonization.

The play is set in the village of Ilujinle, a typical Nigerian village and it is influenced by the western world. Lakunle represents modernity; Baroka and Sidi represent tradition. Lakunle is a village school teacher and semi-European who has the desire for modernism and wants some revolutionary changes in the village. His desire for modernism could also be seen in his dressing, that instead of wearing traditional attire he prefers to wear an English suit. In order to impose the western ideals on Sidi he even refuses to pay the bride-price. But all these concepts of him are unlikely to Sidi and she embraces her tradition and custom. In many of the situation Lakunle tries to associate with Sidi inorder to civilize the bush girl. So Lakunle tells Sidi that “Bush-girl you are, bush girl you will always be;/ uncivilized and primitive bush-girl/” (The lion and the Jewel, 9).

Baroka, the village chief who wishes to marry Sidi refuses to accept his ideals of modernism and he represents Nigerian yoruba tradition. Sidi too loves the custom of her village. Lakunle criticizes Baroka for not allowing the train route on the outskirts of Ilujinle and also oppose of stopping the village to link to the modern world. But Baroka claims that he just doesn't want to rob of the peace, joy and customs of the village life in the name of modernity and tells “I do not hate progress, only its nature/ which makes all roofs and faces look the same” (The lion and the Jewel, 52). So the conflict between the tradition and the modernity could be seen throughout the play. It also focuses on how the elementary school teacher fails to comprehend the real essence of the culture and civilization. Lakunle stands for progress, whereas Baroka is against the progress. Since the characters in the play are of Yoruba tradition all the customs of the tribal community are clearly depicted in the play as it progresses.

Yoruba people have the strong adherence to their tradition. Bride price is one of the customs
followed by the Yoruba community. Sidi the jewel of the play had made a lot of efforts to maintain her virginity. This is the concept in which the females in the Yoruba tribe demands the bride price with the groom. It is a common practice in the Yoruba tribe in which the bride groom should give the money or any other property to the bride’s family. It is still prevalent with the primitive African tribes. If a girl is married without the bride price, it is regarded that she is not a Virgin and also considered worthless to be married So, Sidi in this play demands bride price with Lakunle when he approaches to propose her. So that she can prove her community that she is a girl with virginity. Then she tells him that,

I have told you, and I say it again
I shall marry you today, next week
Or any day you name.
But my bride-price must first be paid…. 
But I tell you, Lakunle, I must have
The full bride-price. Will you make me
A laughing-stock? Well, do as you please
But Sidi will not make herself
A cheap bowl for the village spit…. 
They will say I was no virgin
That I was forced to sell my shame
And marry you without a price(The Lion and the Jewel, 8).

As it is the honor of the girl to get the bride price, Sidi expects Lakunle to pay the bride Price for her beauty and virginity. But Lakunle refuses to pay the bride price because he is against the tradition of the village and attacks the customs of the tribal community. And he refers the system as a savage custom, barbaric, unpalatable and out-dated. Again he impose the western ideals of gender equality to Sidi and he tries hard to convince Sidi that this custom is worthless and it is also a great humiliation done to the women in the village. He also tells her that money is not needed to prove the love one has for another and giving bride price is like bribing the groom for the love. Even then Sidi is not ready to accept what Lakunle was telling her and is very firm in her decision. The battle between the sexes is also depicted as it questions the power and nature of each sex if men or women are powerful. Both Lakunle and Baroka wishes to marry Sidi; Baroka sees her only as the prize to be won and Lakunle sees her beauty and virginity. Whereas men in the play values each other themselves and others based on their achievement. Lakunle values himself as he is modern and educated and Baroka values himself as he is the bale of Ilujinle and the head who as many wives.

Both Baroka and Lakunle consider marrying Sidi only as a symbol of status. This showcases that the women are mere objects and just to play a part as wives to the males. Finally in this play Sidi’s heart is won by the Bale by his sweet talking. Though she had some sort of disgust for him, now she completely entrusts him into his hands. It is a seduction. The male characters in the play reduce women to objects. The mind of the Sidi is molded by the custom in such a way that when Lakunle tells her he doesn't seek wife to carry, cook, scrub and bear children, Sidi refuses his speech and utters that child bearing is the custom which is not only the part of life, but the one which qualifies the married couple's life meaningful. Chastity is strictly followed in the Yoruba tradition and it is the only reason that Sidi decided to choose Baroka as her husband as he seduced her and rejected the proposal of Lakunle even after he is aware of that she has been seduced by Baroka. So the age old tradition of living and marrying only one man makes her to opt for the decision to marry Baroka, with whom she had lost her virginity.

Soyinka in this play also portrays the polygamous African tribal society. In the Yoruba tribal tradition marrying multiple times is legal and it is considered to the wealth of a person. Marriage is also done irrespective of the age in which the old men are accepted to marry even the youngest girl in the
village. Since the bale has numerous numbers of wives, the first wife receives all the honors. Baroka in this play wishes to marry Sidi at the age of sixty two and age is not a hurdle. Baroka sees Sidi in the magazine cover and asks his first wife sadiku to persuade the young girl, as it is the custom of the village that the first wife should help her husband as it is the duty of the wife to give him happiness by fulfilling whatever he wishes. However Sadiku is proud to be the chief wife to Baroka and she also tempts Sidi by telling that Baroka swears that Sidi must be the last wife of him, so that she can gain the honor of being the chief wife to the new bale.

Though the detailed description of the marriage is not mentioned, in some places it is evident that the bride should pack her clothes and some of her belongings to her bridegroom's home and is accompanied by dance and music. The ceremony is colorful and mirthful.

Soyinka never failed to give an account on the religious aspects in his play. He included some religious customs like making oaths to gods like Ogun and Sango. Ogun is the god of justice and oath. Yoruba people consider Ogun to be more powerful and they fear that he might be terrible in taking revenge. When a girl tells Sidi about her photo on the cover page of the magazine, she couldn't believe it and asks, SIDI: Is that the truth? Swear! Ask ogun to strike you dead.

GIRL: Ogun strike me dead if I lie (The Lion and the Jewel, 12).

Songs, mimes and dances are some of the aspects included in the play. In the first play Sidi and the other village girls perform the dance and mime of 'the lost traveler' and later Lakunle performs about the coming of the railway route to the village. The dances, mimes and the songs symbolize the joy in the society. Throughout the play songs and dances are performed at many situations. Another traditional practice of the Yoruba tribe is drummers. They praise and sing on someone and they are expected to press the money on the forehead of the singers. If one is not ready to give the money, it is an act of depreciating one's image on the society.

The play The lion and the Jewel serves to comprehend the primitive culture and the tribal tradition of the Yoruba community and the sufferings of the post colonized people to safeguard their village with all its custom and the tribal tradition from the emerging western ideals. Along with the conflict between the tradition and the modernity Soyinka clearly pictures the tribal life of the African society. Sidi though young is the strong representative of the tradition. The African tribal community is very typical and primitive with all its unique customs that west has not made any deep impact on the African tribes. It also gives another aspect that man must keep his mind more constraint and must not be tempted by any ideologies or customs that could ruin the untaintedness of one's own tradition.

Reference:
Ntozake Shange is an outstanding black woman playwright characterized by a vision distinctively feminine and different from that of many black male dramatists of the period. She is aware of the nothingness felt by the black men and women and of a double burden of pain and negation suffered by black women in a society defined by white men. She uses a unique genre to reflect “the double strength black women have had to muster to survive in a world where neither being black nor being woman is valued.” (Christ 97) The choreopoems, the genre she employs broadens the American theatre to include African rituals. It does not conform to traditional dramatic structure and it is difficult to detect a noticeable progression of action or character. Her plays are a series of poetic monologues and showing to the American stage that the black females are worthy of heroic stature and literary exploration.

spell #7, the first piece in the volume Three Pieces, was originally published in 1979 by Joseph Papp’s New York Shakespeare Festival in New York City. It is set in a bar and centers round nine characters, Lou, Alec, Dehlia, Eli, Bettina, Lily, Natalie, Ross and Maxine. They discuss how the blacks are oppressed by racism in America and examine the plight of the black artist expressing their inability to find satisfactory jobs. The whites present them as inferior and demand that blacks live according to their preconceived view. One of the women sums up her situation:

& at least yr not plain a whore
if some other woman comes in here & tells me she's playin a whore
i think i might kill her. (spell 7 36) The play demonstrates the need for individual fantasy as a tool for survival. It is a celebration of blackness and focuses on the subtle and overt manifestations of racism in America.

Shange incorporates a minstrel show as the prologue to spell #7. Edith J.R. Isaacs recognizes black minstrelsy as “[black people]’ first authentic American theater form” (27), and historical data show that black slaves, metaphorically blackened their own faces in self-caricature as happy slaves to please and entertain their masters. Shange’s black minstrel recalls the pain of black people’s history of subservience to whites and is not a conventional comic relief. It contradicts the negative casting by showing black’s artistic and creative contributions in dance and music, the two vital elements of the choreopoem form.

The minstrel includes both males and females masked and in tattered slave attire. Eventually they shed their costumes to contend with racial and social injustice personally and professionally. The opening minstrel show announces the play-within-a-play dramatic structure by becoming each other’s audience. They bring their own particular experiences via song, dance, and poetry to another segregated group, which ultimately emerges as one collective voice empowering them to vent their anger and to work through their disappointments and disillusionments collectively and individually.

A minstrel mask suspended at center stage, encourages an immediate emotional involvement from an audience commanding attention of the audience. Shange describes the mask as “a larger than life misrepresentation of [black] life” (spell #7 7). Neal A. Lester in Ntozake Shange: A Critical Study comments on Shange thus, “To correct this racist image, Shange explores and explodes stereotypes, dismantling their “wholeness”, rejecting some while perpetuating others.” (82)
The minstrel performers banish the hideous mask along with their stage personae and create a safe space in which to expose secret hopes, fears or dreams. As the mask ascends, the actors and artists become black people dressed in street clothes and portray what these professionals have experienced because of labeled misconceptions.

The play opens with a magician who promises to cast a spell on Black America. Spell #7 and boogie woogie landscapes introduce elements of magic in typical Afro-American fashion. As Y. S. Shardha opines,

Lou casts a spell on the group when he says, “i’m fixin you up good/ fixin you up good and colored/ & you gonna be colored all yr life/…colored & love it/ love it/ bein colored” (for colored girls 8). The implication here is that whites are born free but blacks have to struggle for the right to live. (97-98)

Shange introduces Lou as master of ceremonies. He is a professional black magician who has personally been affected by issues of race. He gives the reason for magician father's early retirement “cuz this friend a mine // from the 3rd grade/ asked to be made white / on the spot” (spell #7 7). The child has encountered difficulties in understanding and achieving self-esteem in the society which sets standards for beauty, intelligence, and success. This child’s request immobilizes him. He says, “[s]uch an outlandish request/ .../ waz ... politically dangerous for the race” (spell #7 7-8). Unlike his father, Lou creates a magic that brings out the new honest feeling towards oneself. He intends to form a positive black identity in a racist society and explores the potential reasons for a black person to want to be white. Lou is determined to re-cast a spell that elevates and celebrates blackness over whiteness racially. He promises to cure the desire for whiteness by executing a novel kind of magic which will guarantee, “you gonna love it/ bein colored/ all yr life/ colored & love it.” (spell #7 52) But before the cure can begin, it becomes necessary to fully confront the pain the antidote is designed to counter. Thus, Lou's fellow performers skillfully reenact some of the song and dance idioms associated with black entertainment in America, i.e., washboard rhythms, acrobatics, tap dance routines, du-wop tunes, and exotic show-girl chorus numbers.

Here Shange tries to create a ‘Utopian' world where the blacks are provided with the necessary space to investigate their originality. In this exorcised space, the actors search for a complexity seldom accorded black characters. Like Childress and Hansberry, Shange makes an indictment against the American stage which mirrors ideas tainted by racism. The characters who are forced to take on the stock roles as mammy, prostitute and buffoon voice their anger and contempt at the scarcity of realistic dramatic role, particularly because it continues both on and off the American stage. They enact the narratives of Fay from Brooklyn, who is looking for a good time but is not a whore and of Lily, who dreams of brushing a head of hair from which such wonders as 'pomegranates', 'ambrosia', and 'Ishmael Reed essays' all flow forth and of Alec, who wants a moment of national apology to acknowledge the dehumanization wrought upon the blacks. However, two confessions threaten to rupture the whimsical narratives. These are the story of Sue Jean, who kills her child named Myself, and that of Maxine, who buys South African gold as atonement for blacks' seemingly willful abandonment of ethical sensibilities that had survived slavery.

Shange acknowledges the difficulties blacks encounter in achieving positive self-esteem and thus she creates on the stage a kind of ideal, segregated territory, segregated for the very specific purpose of delving into the minds of black folks- black actors, black audience members and those whites in the audience who themselves consciously or unconsciously hold or perpetuate racist notions about blacks. Lou's final speech summons the actors to experience the full potential as blacks:

All things are possible
But aint no colored magician in his right mind
Gonna make you white
I mean
This is blk magic
You lookin at
& I'm fixin you up good/ fixin you up good & colored
& you gonna be colored all yr life
& you gonna love it/ bein colored/ all yr life/ colored & love it
Love it/ bein colored. (spell #78)

He challenges the audience to follow him on a journey toward positive selfhood. The words of Lou's last speech in the minstrel prologue, is repeated at the play's end, offering a final celebration of race-consciousness, self-satisfaction, and racial contentment.

Shange introduces racist stereotypes and attitudes that mock blacks and lead black children early on to social frustration and self-alienation. Shange continues with the childhood motif that makes a third-grade black child resent his blackness undermining a black child's self-image, Lou asserts:

why dont you go on & integrate a german-american school in st.louis mo./ 1955/ better yet why dontya go & be a red niggah in a blk school in 1954/ i got it/ try & make one friend at camp in the Ozarks in 1857/ crawl thru one a jesse james' caves wit a class of white kids waitin outside to see the whites of yr eyes / ... be a lil too dark/ lips a lil too full/ hair entirely too nappy to be beautiful/ be a smart child trying to be dumb/ you go meet somebody who wants/ always/ a lil less/ be cool when yr body says hot/ & more/ be a mistake in racial integrity/ an error in white folks' most absurd fantasies/ be a blk kid in 1954/ who's not blk enuf to lovingly ignore/ not beautiful enuf to leave alone/ not smart enuf to move outta the way/ not better enuf to die at an early age. (spell #79)

Lou's recounting is racist myths that still dictate modern treatment of blacks. Shange questions and redefines the standards from which these negative images emerge. Lou's open hostility results from Shange's own impressionable encounters with southern racism during her childhood years in St. Louis. Shange recalls the trauma of the experiences from about age seven to thirteen that molded her attitudes toward segregation, integration, and racism. When she was eight, she was put into a school where everyone else was white. They wouldn't play with her. They took her cookies and asked her to prove that she wasn't “colored”. When she asked her mother if she was colored and she replied that she was “Negro” but the same as everyone else. Shange could never understand why she wasn't colored when she was with her family but was with everyone else. She says, “You just can't tell a child she's normal, then send her out into the world where she isn't normal and expect her to accept the difference easily. I couldn't” (Ribowsky 46).

Shange's years in St. Louis helped solidify her attitudes about race relations. She recalls bitterly her childhood experiences with racism but she says she has great respect for the child she was. She is able to teach both the white and black kids well. She is able to confront them with stuff they don't know about. She is able to write with clarity about things that they did not discuss because they were integrated.

The account of St. Louis life for black children in the 1950s with its physical and psychological dangers, makes clear the play's purpose to show that “surviving the impossible is sposed to accentuate the positive aspects of the people” (spell #751) Shange recognizes that celebration of positive black identity is possible as the characters claim the stage as their personal terrain for revealing their dreams and disillusionments. In such a place, Alec can boldly stake his claim in the black-white, external-internal “territorial dispute” (spell #710):

we will stand here
our shoulders embrace an enormous spirit
... our dreams draw blood from old sores
this is our space
we are not movin. (spell #711)

Thus, “Our space” (spell #711) becomes a racially segregated territorial claim, where they beget
better attitudes through shared experiences.

Shange creates a haven for her racial pep talk. Eli, the owner of the bar becomes Shange's mouthpiece when describing this place in which black magic reigns:
you are welcome
to my kingdom my city my self
but yr presence mst not disturb these inhabitants
leave nothing out of place/ push no dust under my rugs
leave no crakc in my wine glasses
no finger prints
clean up after yrself in the bathroom
there are no maids here   no days off
for healingno insurance policies
for dislocation of the psyche
….i sustain no intrusions/ no double-entendre romance
no soliciting of sadness    in my life
are those who love me well. (spell #7 12-13)

Eli's monologue is the first territorial claim which underscores Shange's belief that black people do not own a lot of land in the States but they were instrumental in building this country through their toils on and with the land. What is urgently needed is acceptance and spirit of accommodation and adjustment and humane attitude on the part of the whites. Neal A. Lester argues in Ntozake Shange: A Critical Study of the Plays, that Black people are neither aliens nor are they careless about matters of personal hygiene. They appreciate theater, poetry, and wine and are culturally rich, physically and spiritually beautiful. Blacks would not desire to assimilate into dominant white culture if they are provided with social, political and economic autonomy (115).

Eli's “kingdom” (spell #7 11) is an ideal place, the utopian world, where each black person is his or her own ruler and all inhabitants ideally work responsibly to re-order a collective cultural and racial consciousness which however does not prove ideal for black women whose gender realities are as relevant and potentially limiting as their race realities. Shange urges that black people state a territorial claim in some realm of their psychic existence, recognizing the forced social and psychological displacement of African-Americans by a dominant culture. She further recognizes the unique displacement of African-Americans in the States- being neither native Africans nor native North Americans- brought by force to the New world. And before blacks can celebrate who they are and where they belong, they must create in themselves a sense of place both socially and spatially.

The play revolves around elements of hope and creates a liberated stage space for Black self-expression. Shange challenges blacks to rise above injustices and particularly to avoid hurting each other. Natalie says, “surviving the impossible is sposed to accentuate the positive aspects of the people” (spell #7 51). As Sue-Jean's and Maxine's confessions threaten to reveal a pain almost beyond cure, Lou interrupts to reassure audiences that they will indeed love his black magic and it takes up the refrain “bein colored & love it” (spell #7 52). The cast joins him aiming to create between themselves and viewers an emotion that approximates the joyous celebration of church. With Lou's final, defiant affirmation of blacks' right to exist they choose to define themselves, the minstrel mask returns, and the audience is free to depart.

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Stories are important. They keep us alive..... How it was; how it be. Passing it along in the relay.....

Toni Cade Bambara

Short story is a genre of literature introduced to man right from his childhood which awakens literary interest in him. It develops his moral and human instincts and makes him morally and ethically strong. As a genre of literature it is as old as humanity and is deep rooted in the culture and heritage of a country.

Short stories have many shades of oppressed lives-struggling for survival, fighting with sorrows, bearing the pains of apartheid, etc. These stories provide an insight about the rise of consciousness of oppressed and development of this consciousness as commitment. These stories show us the growing of self-respect, and commitment towards the change. The feeling that I am not a black, I am a human being, I am a part of the society, I share the society, I too have commitment towards my life, is very clearly shown in these stories. The expressions in such stories make one feel ashamed of the people who created situations where humans where treated like animals. Such stories succeed in making one feel the shame on humanity. This success is the real achievement of these stories.

A writer furnishes the social, political and cultural ethos of his society in literature. Literature thus reflects life in its true color. Literature always sketches the vulnerability and struggle of subjugated human beings. This has been truer in the case of African-American literature than any other. Like literatures from different locations of the world, African-American writers have marked those issues with special attention in their works. African Americans have a long tradition of writing fiction in the United States. James Alan McPherson represents this tradition most fittingly.

One of America’s most venerated fiction writers, McPherson has garnered an impressive collection of accolades. In 1968 McPherson published his first volume of short fiction *Hue and Cry*. *Hue and Cry* is the remarkably mature and agile debut story collection. His next collection *Elbow Room* (1977) won a Pulitzer Prize in 1978. *Elbow Room* is an anthology of 12 independent and unrelated stories about the experience of diverse groups of African Americans. It depicts McPherson's uncompromising yet optimistic vision for an integrated America.

James Alan McPherson’s title story *Elbow Room* explores race relations in the United States during the 1960s and 1970s, soon after collapse of the rigid social standards that had been in place since the end of the Civil War, a century earlier. At the center of the story is a young couple: Virginia, a black woman whose travels across the world have opened her eyes to the ways in which American culture can be narrow-minded, and Paul, a white man who has opted out of the Vietnam War as a conscientious objector and is on his own personal search for truth. When they fall in love and marry, a friend of theirs, the story's narrator, predicts that they will find the challenges of being an interracial couple to be more than their youthful idealism has led them to expect. The biggest test comes from Paul’s father, who rejects Virginia and the whole idea of the marriage, leading Paul to the face life as an outsider. Throughout the telling of the story, McPherson weaves dialogues between the narrator and his editor. The editor, a cold and mechanical voice, insists that the story ought to contain a traditional narrative form and elements, but the narrator explains
that the subject of race in the United States is too complex to be approached directly.

Race is the most important theme explored in *Elbow Room*, though the story's view of United States racial divisions lacks the kind of heated rhetoric or violent extremism that often surrounds the subject in literature. For the most part, the opposition to Virginia and Paul's interracial marriage comes in subtle ways. Paul experiences being called “nigger” while walking with his wife. He asks the narrator to explain what this word means to him and is told it is “an expression of the highest form of freedom.” The narrator does mention strangers, children, who shout offensive slurs at Paul, but this is handled in a passionate way: the characters who are black and are used to being pelted with such insults hardly notice the word that Paul is called, just his reaction to it. In an incident at a New Year's Eve Mass, Virginia is wearing her usual mug's cap, popularized by movie gangsters in the forties, when a voice behind them breaks the church stillness:” Young man, if you're too drunk to take your hat off get out!..” The usually gentle Paul turns fiercely toward the old man and retorts,” This is my wife. If you don't like what she's wearing, that's tough!”(275). He then puts his arm around Virginia.

The most constant and direct complication due to race comes from Paul's father. He refuses to acknowledge that his son has married a black woman and even tries to break up their marriage. In the end, though, the couple stays at the father's house, after the birth of their child. His opposition to interracial marriage is not absolute.

The trauma of Paul's father's refusal to acknowledge the baby she will soon have provokes Virginia to speak freely with the narrator about her own self-identity: “I'm black. I've accepted myself as that. But didn't I make some elbow room though?” She tapped her temple “...I mean up here! ... When times get tough, anybody can pass for white. Niggers been doing that for centuries... But ... wouldn't it of been something to be a nigger that could relate to white and black and everything else in the world out of a self as big as the world is?”(281).

Since Virginia feels that their relationship is contributing to better race relations, her attitude solidifies the marriage. But as the black partner, the young woman is more defensive because of the widespread historical attitude on the part of the white society that negroes are inferior. However, the hostility from the outside world brings Virginia and Paul closer together. They are individualists, not conformists, able to cope with parental and community rejection. McPherson implies that a person who doesn't have to depend upon kinship or group approval is more likely to get involved in an interracial relationship than one who has to depend upon familial and societal acceptance and conform to their thinking. A peripheral personality doesn't need any external reinforcement.

Virginia has also a better chance of overcoming parental hostility because Paul has married her, and the birth of a son helps heel the breach between two sets of parents. Her search for a more inclusive, universal identity is emphasized at the stories conclusion when the narrator admonishes Virginia, “For the sake of your child, don't be black. Be more of a classic kind of nigger.” The woman takes his advice and later sends a picture of her new-born baby with the inscription, “He will be a classic kind of nigger”(286). The photo shows a brown baby in his Kansas grandmother's arms; the grandfather looks serious; Paul, “defiant, has a familiar intensity about his face”; Virginia “smiling triumphantly,” is still wearing her mug's cap. She never compromises with her ideals or with her unique personality. The narrator pays tribute to her as “A magic woman,” and this final scene symbolizes McPherson's aspiration for greater interracial harmony.

McPherson believes that Virginia and her baby embody the best ideals of this representative American, which he states “Can be achieved with or without intermarriage, ... a product of culture and not of race. His people in *Elbow Room* support the belief that “Most of us are products of much more complex cultural influences than we suppose” and McPherson agrees with Ellison that the identity of the black
American is “a blending of both cultures”.

This story shows that racism in the United States can be overcome on an individual basis, but that racism is ingrained in U.S. culture. Even the most open relationships are tinged by its shadow. There is no doubt about Paul and Virginia's love, and they are clearly intelligent people who should be as capable as anyone of holding off against societal pressures; what is in doubt, however, is whether even the best equipped couple can hold up against the hostility between races that has been deeply ingrained over the course of generations. In the end, Virginia tells the narrator that she had thought that she could bridge the gap, move freely between black and white society, but the pull of tradition is just too strong.

McPherson's story Elbow Room personifies what every character wanted: space enough to break free from a stereotyped life, a hollow role, a restraining sensibility. Like Hemingway, McPherson uses controlled dialogue to let his people speak eloquently for themselves, and his technique in handling introspection and psychological realism is similar to Kafka's. The tensions of American life produced by the psychic and spiritual alienation of interracial lovers and their attempts to find parental and community acceptance are some of the themes that vitalize this memorable story by a gifted contemporary writer, giving his work timeless, universal applications with whom the lonely and the exiled outsiders of all races, ethnic groups and classes can identify.

The need of societal transformation is stressed in the works of McPherson. The writer makes the readers realize the need for societal transformation, which no law can bring about. He tries to obliterate the notion of white superiority, and appeals for the feeling of brotherhood that should spring from the hearts of the whites. It is terrible, an inexorable law that one cannot deny the humanity of another without diminishing one's own.

McPherson, like many of the African-American writers, seizes the concept of racial segregation to depict the archetypal outcast not only as a metaphor for his own life, but also as a metaphor for the collective lives of the blacks dispossessed within America. He strives to destroy the barriers, which prevent the blacks from fully participating in American life.

McPherson has presented an unsurpassed understanding of racial discrimination in America highlighting its various psychological nuances and consequences. His writings are not restricted only to the African-American audience. McPherson desires to move beyond his race to reach the entire world. He exhibits a strong will towards love, peace and reconciliation inspite of the bitterness that racism kindled. McPherson is persuasive and proactive while dealing with the racial issues threadbare. It becomes apparent from his writings that he was struggling hard to voice the primeval grudges of his people and their desires to assimilate in the 'melting pot'. The urge for acceptance and assimilation in the white world has been his longing desire. He has demonstrated this desire throughout his life and career.

McPherson does not believe in borders, does not bow down to the accepted notions of literary conventions. He gives an authentic treatment to racial issues and evaluates human race in general. This study aims to highlight the universality of McPherson, to place him high in literary and critical scenario.

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Introduction

African literature consists of a body of work in different languages and various genres, ranging from oral literature to literature written in colonial languages (French, Portuguese and English). Some of the first African writings to gain attention in the west were the poignant slave narratives, such as “the interesting narrative of the life and adventures of olawdahEquiano or Gustavusvassa, the African 1789, which described vividly about the horrors of slavery and the slave trade. After the Africans became literate in their own languages, they often reacted against colonial repression in their writings. Since the early 19th century writers from Western Africa have used newspaper to air their views. Several founded newspaper that served as vehicles for expressing nascent rational feelings.

After World War II African began demanding their independence; more Africans writers were published. One hardship which led to many others is that of colonization. Colonization is when people leave their country and settle in another land, often one which is already inhabited. The problem with colonization is when the incoming people exploit indigenous people and the resources of the inhabited land. Colonization led to slavery. Millions of African people were enslaved and brought to western countries around the world from sixteenth to nineteenth literature.

“Down by the Riverside” and “Long Black Song” are the remarkable short story by Richard Wright, who was a great novelist, poet, short story writer and an essayist. He was born on 4 September 1908 at Rucker’s Plantation between the train town of the Roxie. Much of his literature concerns racial themes, especially related to the plight of African Americans during the late 19th to mid 20th centuries, who suffered discrimination and violence in the South and the North.

Background of the study

Down by the Riverside, the second short story in the 1938 and 1940 editions of Uncle Tom's Children, dramatizes the tragic death of a black man. In this story a protagonist Brother Mann struggled during Mississippi flood to take his wife to hospital as she suffered from a labour pain for four days. On the way to hospital, Mann discovered by the owner of the boat, a white man, who tries to shoot him, but Mann, in self-defence, killed the owner. When Mann reached the hospital, he found his wife dead. Later he is drafted by the military men in charge of rescuing flood victims.

Mann was sent to the house with a black companion. He happened to realize that house belonged to a white man, the owner of the stolen boat, whose family recognized Mann. Although he considered killing them their house suddenly tilted. The axe in his hand did not fall over their heads and end up rescuing them. Once the boat safely reached the hill, they told the authorities that Mann was a murderer. As he flew down the riverside, he shot to death.

Long Black Song began with a main character Sarah, a young Black woman, caring for her baby as she waited for her husband Silas to return from selling cotton. Lonely and tired by baby Ruth's needs, Sarah fantasized about Tom, a man she knew before he was sent to war. As the sun gone down, a white salesman arrived and tried to sell her a graphophone. They made conversation, and as she got him some water, he started to seduce Sarah. She protested, and ran to the bedroom where he raped her. He left the graphophone,
and says that he will return in the morning to convince her husband to buy it. When Silas returned, he saw
the graphophone and suspected that Sarah had been unfaithful. Silas hated white people and when he
figured out that Sarah was slept with a white man. In a fit of rage, he drove her from the house whipped her
as she tried to escape. She eventually got away from m, coming back to the house only to retrieve Ruth.
She slept outside, away from Silas' grasp, and resolves to stop the white man from confronting him the next
day. When the salesman arrived at the house again, Silas whipped and then shot him. Sarah returned to
Silas and tried to convince him to escape with her, but he relented that he could never be free in a white
man's world despite all his effort. Sarah took Ruth back into the hills, where she watched a white mob
descended on Silas, attempting to kill him first with bullets and then by lighting the house on fire. The
house burned down around Silas, who did not attempt to escape after had killed as many white men as he
could.

Discussion

The common theme of the stories in Uncle Tom's Children is the struggle to find personal dignity in
an oppressive society. The characters in Uncle Tom's Children struggle against an environment of racial
animosity that pushes them toward savagery. Through their efforts to resist this process, Wright's black
protagonists attain varying degrees of self-awareness at the cost of physical and mental suffering. His
characters deal with everything from insults and condescension to violence and death, and yet because of
their strength and their responses to these challenges, the characters do not come across as victims. In this
way, Wright explores the opposing themes of oppression and agency. In Uncle Tom's Children, the
characters tend to find themselves in “impossible” situations, where no matter what choice they make, the
outcome will be devastating. Still, they manage to resist this oppressive system and find some satisfaction
in the choices they make, even if the consequences are sometimes painful.

In Down by the Riverside, the symbolically named Brother Mann is a sacrificial character caught
in a devastating flood and then destroyed by a racist system of justice that values property more than
human life. Mann steals and murders to save others, but he cannot kill merely to protect himself from
incrimination. Mann's heroic effort to preserve life is in the end as futile as any single man's effort to hold
back the flood.

Richard Wright portrays the pathetic situation of the black people through the major character
Mann. He suffered to safe guard his family. As an elder brother he has the responsibility to protect his
family. Even he is ready to die for his family. Through this the writer also wants to show how the black
people give effort for their family apart from their racial issues. In another story Long Black Song the
character Silas too has undergone so many struggles. Out of rage for his wife he is ready to even fight and
kill the white man. Thus these two characters are the reflection of the black people who have high
responsibility towards their family.

The story Down by the Riverside opens with the tragic scene that Mann's house surrounded with
flood and he struggle to save his wife who is sick with a child she cannot deliver. He feels very much
frustrated about his entire pitiful situation. He has a mental trauma how he admit his wife in the Red Cross
Hospital. Without having a boat he cannot go to the hospital. So he sent his brother Bob to sell the donkey
and buy a boat. But unfortunately he has stolen the boat from a white man as the amount is insufficient.
Apart from many obstacles Mann happens to feel more depressed out of his brother's activity. Though he
doesn't want the stolen boat at all he is ready to use it for himself in his pathetic time. When his brother
suggests to use the stolen boat, Mann says “Ah! Try take tha boat back t the white folks aftah Ah git Lulu
the hospital. But ah sho wish yuh hadn't stole tha boat Bob. But we gotta use it now. Ah don like t rile
them white folks” (69).

The characters in the story sing a song Down by the Riverside. “Down By the Riverside” is a
spiritual song that was sung by slaves in the South as a work song. It dates back to before the American
Civil War but remained unpublished until 1918, when it was included in *Plantation Melodies: A Collection of Modern, Popular and Old-time Negro-Songs of the Southland*. The song refers to biblical imagery such as baptism (white robe), the River Jordan, Jesus (Prince of Peace) and heaven (road to heaven). “Down By the Riverside” also has been known by the alternative titles of “‘Ain’ Go’n to Study War No Mo”. From this song, Wright extracts the title.

As Mann rows a boat he is able to hear a voice “*where you steal that boat, nigger!* (79). He happens to hear the two pistol shots. Later Mann comes to understand that he is blocked by a white folks from whom his brother stolen the boat. He is puzzled and still frozen. He can say he is not the man who stolen the boat. He never wants his family to fall into the trouble. So he is stood motionless without saying anything. His hand trembles out of shivering. He does not know how to face the white folks. When the white men about to shoot Mann, he fired at them. The white men have fallen down. After some obstacles he reaches Red Cross Hospital. Even in the hospital, there is the separate ward “FOR COLOURED”. The racial discrimination arises from there. Hospital is the public property which is common to everyone. This reflects the cruel min set of the white Government. After he comes to know about his wife's death, his boat is also commandeered by the white soldier. In order to obeying the words of Grannie he has gone with the white soldier to rescue other whites who is suffered in the flood. Unfortunately he is happened to rescue the white Heartfield's family from whom his brother stolen the boat. Heartfield's son identifies Mann as a thief. He has informed that to the soldiers. After the painful efforts, he begins to run. At that time, they have shot him to death. Thus his life is tragically ended. They never let him to justify his activities. He cannot says the truth about the boat because of his own brother.

The same injustice is happened to the character Silas in the story “*Long Black Song*”. To make the whiter man to realize the sin he committed he sacrifice his life. The title “long Black Song” itself reveals that the tragedy in black people's life. It has the similarity to the story “*Down By The Riverside*”. In the end of the story “*Long Black Song*” Silas fights with the white man who have raped his wife. His possession towards his wife is naturally cleared. Though he has whipped his wife black and blue out of suspicion he wants the white man to realize his sin. The white sales man is the only responsible to Silas' death. He is not punished by authorities but, he has all rights to dominate and suppress black innocent man.

In “*Down by the Riverside*”, Lulu who is physically suffered from labour pain, while in “*Long Black Song*”, Sarah is mentally suffered by the white sales man. In “*Down By The Riverside*” if there was no clash between Mann and White soldiers Lulu would have been recovered. Even the doctor in the hospital says, “*Maybe if you could have gotten her here a little sooner we could have saved her*” (88). Whereas in Long Black song without the appearance of white salesman, Silas and Sarah would be live happily. Thus both the characters Mann and Silas are suffered till the end of the story as they have sacrificed their life.

**Conclusion**

In both stories Richard Wright is uncovered the torturing behaviour of white towards the black. In the end of both stories there is the unbearable death of the main character and the family becomes helpless. Both the stories the label “Nigger” is repetition. It's a hatred word to blacks. The whites think black as an animal not the human beings. There is no mercy in the mind of the white people. In the name of higher officials they dominate all over the black world. Thus these stories by Richard Wright highlight the theme of injustice.

**Reference:**

The Tuaregs are nomadic people who live across the Saharan desert, including the North African Countries of Mali, Niger, Libya, Algeria and Chad. The Tuaregs are the part of Berber group of people. Berber or Amazigh means descendants of the pre-Arab inhabitants of North Africa who lived in scattered communities. The Tuaregs are almost two million in population. The Tuaregs are thought to have Libyan roots. The blog Bradshaw Foundation says, “Tuareg is an Arabic term meaning abandoned by God”. They call themselves “Imohag” which means free men. The indigenous Tuaregs are nomadic pastoralists who move from one place to another which denotes that they are known for their freedom.

A nomad means, “One who wanders for pasture”. Nomads don’t have a specific habitat to reside instead keep on moving. The Tuaregs are proud of their nomadic culture. They keep searching for their paradise and never settle anywhere. They consider settling down permanently in a particular place for more than forty days as a sin and so they keep on travelling. Some Tuaregs are semi-nomads, which mean, they built temporary hut in a particular place, cultivate their food and then move on.

Most of the Tuaregs follow Islam religion. The admirable fact is that though they follow the Islamic religion, they did not abandon their old practices and beliefs. For example, they believe the Spirit World and the doings of the jinns. They also believe in desert Gods. The most salient feature of the Tuaregs is that though they are Muslims, women don't wear veils instead men wear veils. This gives rise to their popular name “The Blue Men of the Sahara” or “Men of Veil”. Tuareg men begin wearing the veil at the age of twenty-five. It is said that the Tuaregs hide their face in order to cover their face from the sand and the harsh desert elements. There is nothing to do with religious custom but only a form of protection which later became the part of their culture. The unique factor is that men hide their faces but not the eyes.

The Tuaregs has strong family ties. Usually they are of large families. Everyone in the family has a work to do. The father is the authority figure in the family. The Bedouin fathers are respected and are also considered and worshipped like gods by both the wife and children. The Tuareg women are treated with high respect. In the blog, The Bedouin Way, “In return, we Bedouin men place our women in high regard, calling them our “Queens”. In the Muslim religion, we believe that men and women are created from one soul to be partners to each other. Men and women have the same religious responsibilities, and we hope both will receive the same rewards on the day of judgment”. Tuareg women have great freedom and takes part in tribal decisions.

The Tuaregs are known widely for their hospitality. They treat their guests with utmost kindness and care. They go to any extent to feed their guest which is the most appreciated nature and culture of the Tuaregs. The Bedouins are spoken highly for their hospitality. They treat their guests with love, care and kindness. They almost treat them like Gods.

“Traditional Bedouin life is centered around animals” (Losleben 22). Bedouins mean “desert dwellers”. Bedouins are traditional nomads. Most Bedouins are animal herders and in fact are categorized according to the animal species that are the basis of their livelihood as camel nomads, sheep nomads and goat nomads. They tend to live in the suburbs of the desert so that they can acquire sufficient amount of hay for their animals. Much importance is given to their animals.
Tuaregs is astounding and something to be marveled at. Animals are much respected in the Tuareg community. They don't hunt animals unnecessarily or for fun. They don't hunt more than one animal for their food, which is their ethic and strictly adhere to it.

The Tuaregs thus has a rich, unique culture and tradition which in the modern days is at stake. In Ibrahim al-Koni's novel, *The New Waw Saharan Oasis*, the deterioration of their rich culture is witnessed. The crisis starts when the Tuareg community chooses sedentary life over nomadism. The poet in the novel tries to find his self through nomadism but he couldn't because of the tribe's decision to settle in a particular place.

Existentialism is a twentieth century philosophy that highlights individual existence, choice and freedom. This philosophy is the study of existence and the ways humans find themselves existing in the world. The concept is that humans exist first and then each individual spends a life span altering their essence or nature. The prominent philosophers Plato and Aristotle said "everything has essence." Jean Paul Sartre said "existence precedes essence". Essence is "a certain set of core properties that are necessary, or essential for a thing to be what it is." (Existentialism youtube).

In Ibrahim al-Koni's, *The New Waw Saharan Oasis* the search is based on materialism and corruption. The people of the tribe are manipulated by the conspirators that they could find their true self in the materials like gold and commerce which once they rejected and considered a sin. This act took the tribe to adversity. But the poet's search is different. The poet in the novel *New Waw Saharan Oasis*, is born an ordinary man, who along with his tribe follows nomadism. But he has a natural tendency to add essence in his life through poetry. So the essential property in his life is poetry. He strongly feels that without poetry he is nothing and his life would be a void. The essence called poetry gives the purpose for his life. "They also claimed that the people bickering about the bird's size, colour, or behaviour were nothing but poets, who typically see what ordinary people don't, hear what other people don't, and say what others don't." (Koni 69). The poet in the novel feels complete when he has his essential property with him.

The poet burns with passion and zeal for poetry that he is not ready to sacrifice his poetry for anything in life. Even when his tribe forced him to take up the post of leader, he denies it for the sake of poetry. Such is his ardour and dedication for poetry. "But I am a poet, and poets have never made suitable leaders." (Koni 24). But later he is influenced by the tribe to become a leader and lost his life as he is forced to ignore his essential property of life, poetry. "They would say that a man who enters the tent of leadership must forget about love, just as he had previously forgotten solitude and poetry. In the leader's tent there was no room for any fantasy, and love is a fantasy." (Koni 26).

Existentialism also stresses to find the purpose of life. But the reality to be pondered is that, the purpose differs in each and every individual's life. Each one's purpose varies according to their dreams. According to existentialism there is neither good nor evil. No one can judge whether something is good or bad. Anything that is done without hurting or disturbing others is acceptable. One has the choice to do whatever pleases him/her. None has the right to interfere in someone's life unless and until the latter hurts the former.

The poet who wanders in the desert in solitude and enjoys with his lover is made to fall in the pit of leadership. According to him, the purpose of his life is to be a nomad searching for paradise, and to be in bliss by reciting poems. But he is forced to take up the post of leader which led him to his death. "Haven't we killed the leader himself with such talk? When he tried to convince us that a poet is ill-suited to serve as leader, didn't we tell him, 'This isn't appropriate'?" (Koni 45).

According to the existentialists, man exists first, encounters himself, surges into the world, and then defines himself. Existentialists are against the society which imposes its ideas on a child. Right from the childhood, the parents or the society imbibes their stereotypical ideas into the child's head. Though parents support their child, they indirectly suck out the choice, freedom, free will and the personal...
responsibility of their child.

In *The New Waw Saharan Oasis*, upon the death of the leader of the Tuareg tribe, his nephew, the poet is forced to serve as a leader. The poet reluctant to agree to the mantle of leadership but reluctantly serves as a leader. "Do you want us to violate a tradition that no one in our community has ever violated?" (Koni 23). He is emotionally manipulated by the tribe in the name of tradition. The tribe tries to impose their traditional values, beliefs and rules which is faithfully obeyed and accepted by the poet. As existentialists believe, it destroys the individualism of the poet and he is dehumanized and reduced to being into an object.

This is what occurs in the current society. A man who lives according to his free will is imposed stereotypical thought by the society and his individualism is destroyed and is dehumanized. Man, instead of enjoying his freedom and instead of exposing his creative thoughts is almost jailed into a formulaic, routine life.

In *The New Waw Saharan Oasis*, the poet is stuck between whether to choose the post of the leader or not. But after choosing the post of leadership which is not suitable for him it leads him to death. "He took long strides, forgetting that the Law has also stipulated how the leader should walk, forgetting that the forefathers had not neglected to shackle the leader's feet, to teach him to imitate the way cranes walk." (Koni 29). The poet is taught everything which he couldn't tolerate because once he lives a life of freedom and enjoys his life of solitude. But the poet is the sole responsible for his own death because of his wrong choice and his tragic life. According to Existentialism, it is the choice made by him which led to his destruction.

It isn't fate or destiny which makes the poet to take such a decision. It is his self made choice. Poets are the ones who enjoy each moment to bring it in their poetry. They bring out their sorrow, anguish, happiness and all their emotions in their poems without which they cannot survive. But the passionate poet gets into something which is not suitable for him due to his indecisive nature. Every action has a reaction. So man is responsible for his own acts.

Existentialism is a philosophical perspective that focuses on the experience of an individual and the way he or she understands and recognizes the world. But the imperative fact is that society should not confine an individual's life or actions that it suppresses an individual's life and suppresses his thoughts, actions and creative ideas. Sometimes fate can be changed by wisdom. It is definitely not right to point the finger at fate for every errors committed by a man.

The value of existential thought lies in the freedom of a person. The primary virtue of existentialism is authenticity. Here, the people of the Tuareg tribe are authentic which mean they are true to their conscious. The leaders and the people of the tribe in the desert who has freedom and travel with a purpose face a drastic change because of corruption. It leads them to a state of disorientation, confusion, agony and the world became meaningless for them. This is because of the wrong choice they took in a fraction of second by selecting commerce instead of their freedom. Greed sneaks into the minds of the Tuaregs which led to their fall.

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Feminism and Negritude

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Introduction

African literature focuses on the themes of African culture, racism and equality and the role of African in society. Their writings reflect the current struggles of the African people. African American writers continue to address their sufferings in their works, they write about African people even though all other community people accepted and appreciated their writings. In Alice walker's works the black family is presented as a stage for violent manifestations characterized by husband and wife battering, child abuse, feminism, malicious injury to property and gross verbal abuse. Alice Walker has described feminism in his novel. Femininism is the radical notion that women are people, and that we want to be treated as equals. In “Her Sweet Jerome”, author explains that Mrs. Jerome is longing for her husband's love. In “every day use”, she explains the misunderstanding between sisters, and describes selfishness of Dee.

Research question

What do you meant by feminism?
How Maggie was so distressed by her sister?
For what is the reason for Jerome supports black movement?
How feminism is compared to the character of Mrs. Jerome?

Discussion

Alice Walker's novels can be read as an ongoing narrative of an African American woman's emergence from the voiceless obscurity of poverty and racial and sexual victimization to become a reshaped of culture and tradition. In “Her Sweet Jerome”, the protagonist owns a beauty shop. The lady falls in love with Jerome Franklin Washington who is a school teacher and also he is ten years younger than the lady, any how she is attracted towards that man Jerome. When he walks along the road, she looks at him and she loves his way of walking.

Mrs. Jerome collected tie, shoes, dress, and everything for Jerome. Her family is known as “colored folks with money” but there is not yet schoolteacher to grace the family name. That lady's father dominated her even he did not gave money to the lady. One point of he got married with Jerome. Marriage takes place between the two, but it is a marriage marked by her total devotion and his complete oblivion. Her efforts to make herself sexy and pretty have no effect on him; instead, they drive him away from her. Married more to his revolutionary beliefs than to her, he is buried in his books and meetings, hardly showing any interest in her.

Comparing with Jerome, Mrs. Jerome is not much fair than Jerome. Jerome is known for his dignity. He beats her but she never reveals anything to others. One of her customer says that Jerome had an affair with a lady, so Mrs. Jerome searches everywhere later only she comes to know that it is false news. Jerome is fond of reading books. He read the book related to black movement. Till the end Jerome does not loves her wife.

In “Everyday Use” author described the relationship between two sisters Dee and Maggie. Maggie has lived with her mother and lived in an old fashioned house. In the beginning of the story mama waiting for the arrival of Dee, who is finished her higher studies. Mama loves Maggie more than Dee. Dee has
become sophisticated, and comes home with a new name Wangero, and a new boy friend; she wants quilts, which she plans to display on the wall as artworks because of their fine handwork. Maggie, on the other hand, had been promised the quilts for her marriage; she loved them because they reminded her of the grandmother who made them. The story is about oppression and cultural dilemmas faced by black American society and it also expresses the writer’s revolutionary perspective domination endured by the black American people. Dee’s friend has an unpronounceable name, which the mother finally reduces to “Hakim-a-Barbar”. As a Muslim, he will not eat the pork that she has prepared for their meal.

Maggie is intimidated enough to surrender the beloved quilts to Dee, the mother feels a sudden surge of rebellion. Snatching the quilts from Dee, she offers her instead some of the machine stitched ones, which Dee does not want Dee turns to leave. Maggie and her mother spend the rest of the evening sitting in the yard, dipping snuff and “Just enjoying”.

**Theme**

Walker point out that the couple’s marriage failure is caused by their identity confusion. Walker portrays a troubled relationship in the story. The short story “Her Sweet Jerome” is about the suffering of Mrs. Jerome. She is newly married girl. She is longing for her husband’s love. The male character is not clear of his position; either Jerome is definitely not a positive male figure in the story. He is not a real revolutionist who fights for the rights of his people not a man interested only in theory in the big-sounding words, not in action; especially not in those actions that will radically change his status of being superior to women. It is as if he enjoys treating his white oppressors and shows no remorse for oppressing his wife, abusing her physically and emotionally. Jerome is not affection towards his wife. Jerome character understands by his wife even though she loves him a lot she never dislikes him and does not want to leave him.

Mr. and Mrs. Jerome relationship is unhealthy, mainly because he beats her “Black and blue”. She is very fond of her husband, and buys him a lot of presents including a new car nut he did not like it. Jerome doesn’t really like his wife and he will rather read in his books that talk with her. But she stays with him and is a very jealous woman. She makes it her mission to find out who her husband is having an affair with, because one of the costumers at her beauty ship had told her that he was “Sticking his finger into somebody else’s pie...” She gets more determined to find the woman who is having an affair with Jerome. She gets up in the middle of the night, she threatens costumers at the beauty shop and she was looking everywhere for this woman and in the end it turned out that he didn’t have an affair. Their relationship is very unequal and he is basically using her because of her money. When he inherits the money he doesn’t tell his wife what he has spent it on, but she doesn’t really care as on as it is not spent on another woman. The main character discovers that Jerome is working for black equality and it is ironic because he is depressing his wife because she is not as smart as him.

In “Everyday Use” the individual's relationship to her sister and her culture is of particular importance. Alice Walker portrays Dee as a selfish character. She dominates her own sister Maggie and hates her a lot. She neglected her own culture and gives much important to westernization. After getting higher education she does not depend her family and even she is not considered hr family manners, she stands for her own way. Dee has chosen to change her name and connect with her African roots, while her mother sees herself within the network of her immediate family traditions.

Dee lacks an understanding of her culture. She rejects her immediate family but values the quilts they have made. She sees the items in the home as aesthetic objects rather than seeing them as symbols of oppression the mother has only a second grade education and admits that she cannot imagine looking a strange white man in the eye Maggie “knows she is not bright” and walks with a side long shuffle. Dee confusion about the meaning of her heritage also emerges in her attitude toward the quilts and other household items. Dee’s embarrassment at her rural roots contrasts with the emotional connection that
Maggie has to the quilts and her family.

**Summation**

In these two short stories “Her Sweet Jerome” and “Every Day Use” the author Alice walker clearly described as the real African characters, Such as Dee and Mrs. Jerome. Dee's sister is an impressive character who sacrifices all things to her sister Dee for the sake of love. Mrs. Jerome is too much affection to her husband Mr. Jerome but he is a dominant character. Through Mrs. Jerome character Alice walker. Touch the feminine point of view and through Dee character, author portrays the negritude point of view.

**Reference**


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ALIENATION IN NGUGI'S PETALS OF BLOOD

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Abstract: It is safe to say that literature is a realistic reflection of society. Since African literature reflects the culture of Africa, it gradually becomes a staple point of discussion in the contemporary global scenario. In the galaxy of African writers, there are ever so many writers who terrifically talk about the pathetic position of Africa in the dynamics of their writings. Chinua Achebe is a case in point. In novel after novel, he lays a special emphasis on the spirit of Africa and the pitfalls of society. In his seminal essay, "The Novelist as Teacher", he even makes a humble request to the new crop of African writers to assume the role of teachers in their oeuvre for the edification of society. Taking a cue from Chinua Achebe, Ngugi wa Thiong'o showcases his creative acumen in the form of writings. Petals of blood is a political novel that throws a modicum amount of light on the burning issues like inequality, hypocrisy, social injustice and betrayal of peasants. Ngugi Wa Thiong'o makes it a point to exceedingly explore the various facets of Kenya. Interestingly and incidentally, he speaks about the pathetic plight of the Kenyan people who have suffered and faced insurmountable problems in order to particularly transform Kenya from the old system to the new system.

Key Words: Creative acumen, inequality, hypocrisy, Social injustice, Kenyan people.

African literature generally refers to African literature in English, French or Portuguese. African literature is a realistic reflection of its culture, tribes and tradition. It has its own uniqueness. It is to be noted that Africa is not a country. It is a dark continent which consists of fifty countries. It is believed that Oral tradition is the foundation of African literature. African fiction, to a large extent, draws heavily from its oral literature. A host of leading African writers begin to showcase their creative acumen in English and French. Just as other arts in Africa, literature also has a say in enriching and enlightening the tradition of Africa. The African literary tradition has drastically changed by Anglo-phone African literary Tradition, Francophone African Literary Tradition, Lusophone African literary Tradition, South African literary Tradition and African literature. These so called five components constitute the robust growth of African literature. The year 1940 was a watershed moment in the annals of African literature precisely because of its literary outputs. African writing in English received the major boast from social, political and literary movements. Pan African movement and Negritude movement played a vital role in changing the literary canons of African literature. While it is true that Pan African movement stressed on collective self-reliance, Negritude movement emphasized on the uniqueness of Blackness. The year 1950 saw a turning point in the history of Africa. Amos Tutolos published his The Palm wine drunkard and Cyprian Ekwensi published His novel People of the city. Chinua Achebe published their novels Things fall apart was published in 1958. Interestingly enough, the year 1960 is a decade of disappointment. And 1970 is a fruitful decade in which an attempt to return roots. The year 1980 is a turning point in the history of African literature.

Wole Soyinka basks in the glory of being the first African writer to receive the Nobel Prize for literature in 1986. A host of leading writers began to bring laurels by bagging so many literary awards. Amos Tutuola, Ayi Kwi Armah, Cyprian Ekwenski, Wole Soyinka, Chinua Achebe, Ngugi Wa Thing'o are
the chief Anglophone novelists. Sembene Ousman, Ferdinand Oyonyo and camara Laye are the most significant writers of Francophone fiction. Peter Abrahams, Alex La Guma, Alam patar, Nadine Gordimer and Richard Reve are notable South African novelists. Flora Nwapa, Buchi Amecheta, Ama Ata Aidoo, Besse Head are some of the supreme women writers from Africa. These afore-mentioned writers address various pressing issues of Africa. Language is a terrific tool in the hands of African writers to particularly represent the burning problems of Africa. It is interesting to note that a large number of African writers refused to rule out the possibility of accepting Senghor's visualization of Negritude. Speaking generally, Africans are invariably labeled as 'noble savages', deprived cannibals, children of nature and so on. African cultures are diverse and varied. Africa in the eyes of Europe remained a dark continent. New crop of African writers take up ownership in bringing out a sea change in the outlook of Africa.

Chinua Achebe, the bellwether of African literary tradition, argues for the moral edification of society. In his essay, The Novelist as Teacher, he makes a humble request to African writers to take up the role of teacher to build better Africa. Taking a cue from Chinua Achebe, Ngugi Wa Thiong'o eloquently speaks for the fundamental rights of Africa in the dynamics of his writings. He is arguably the best east African writer. He is a Kenyan writer. Just as Chinua Achebe assumed a new breed of writing in West Africa, he inaugurated a new kind of writing in east Africa. Ngugi Wa Thing'o is a true representative of the indigenous African literature and culture. He gives a Kikuyu view of the colonial war with a special view to correcting the white men's notion of the Mau Mau revolution. He encompasses the language of African literature, the language of African theatre, the language of African fiction and the quest for relevance in his seminal essay 'Decolonizing the mind. In the world of Ngugi, he tries to reveal how the African women have also been exploited in the colonial and the neo-colonial Kenya on the basis of race, class and gender. He describes the exploitation of the Africans by the whites and the impact of exploitation on the lives of the Africans. Broadly speaking, he points out the three facets of encounter of the Africans with European Imperialists-slavery, colonialism and neo-colonialism. He evinces a genuine interest in pointing out various kinds of exploitation especially in the realms of education, religion, and agriculture. Imbued and impregnated by the writings of D.H. Lawrence and Joseph Conrad, he exhibited his creative acumen in the form of writings. He is also deeply influenced by the writings of Walt Whitman. His numero uno status as a writer rests on his four seminal novels namely Weep Not Child, The River Between, A Grain of Wheat and Petals of Blood. Ngugi Wa Thiongo' novels are unequivocally about the spirit of Africa.

Petals of blood is a stark comment on the rottenness of neo-colonialism. In petals of Blood, he concentrates on Ilmorog and the lives of its inhabitants. He also touches upon various facets of exploitation in Kenyan society. It is a novel that throws much light on the panorama of Kenya. The title is taken from Derek Walcott's poem “The Swamp”. It is originally titled as “Ballad of a Barmaid”. In this novel, Ngugi focuses on the social economic conditions in Kenya after independence. It deals with several issues. It seems to highlight the urgent need to create a socialistic society in which the poor peasants and workers are no longer exploited by foreign and indigenous capitalists. The Mau Mau Rebellion was mainly responsible for Africa's independence. Ngugi himself was a close witness of Mau Mau rebellion. It remained a remote issue of Africa.

The story sets in Kenya. It begins with the killing of three prominent Kenyans, two business men and one educator in a fire. The police smell a rat in the behavioral pattern of four people. These four happen to be the protagonists of the novel whose lives are increasingly interwoven on account of the Mau Mau rebellion. To forget the fever and fret of the world, they have to seek sanctuary in the rural pockets of Kenya. They retreat to the pastoral village of Ilmorog which is a microcosm of Kenya. Upon arriving in ilmorog, they understand the fact that there is a popular uprising against the government. Moreover, the inhabitants of ilmorog are inundated with the indignities of the neocolonial world. At this time, there is a flashback and the story focuses its attention on the movement of munira.

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In the flashback of the novel, Munira comes to Ilmorog to start his new lease of life as a teacher at the primary school. When he comes back to the village, he becomes a rallying point of the village. After the trip to Nairobi, he becomes enamored with the principles of socialism and begins to educate himself on the core of socialism. He happens to meet Abdullah, the owner of the village shop and bar, and his adopted brother Joseph. They are amalgamated by Wanja, who has left her life as a bargirl to unite her grandmother Nyakinyua, on their ancestral land. In the development scheme of Ilmorog, her lands were grabbed. In an attempt to get her land back, she miserably dies. In various confessional narratives, the characters unveil some interesting insights into their personal life. As Munira and Karega show their involvement in strike, they are expelled from Sirian high school. The leader of the strike during Munira's tenure at Siriana was the charismatic and brilliant Chui. Wanja recounts her relationship with an older man who seduced her while she was still a school girl and abandoned her when she was a pregnant. Wanja arrives, the granddaughter of the town's oldest and the most revered lady, begins to command respect from everyone. She is an attractive, experienced barmaid who Munira begins to fall in love with despite the fact that he is already married. She too gets away from the city and begins to work for the welfare of Abdulla. With her dedication, and determination, she quickly reshapes his shop and expands his shop. Meanwhile, Karega arrives in Ilmorog in order to know their old school Siriana. After a brief relationship with Munira, Wanja once again feels disoriented and disillusioned. She leaves Ilmorog. There is a drought. Corpses fail. The severe drought hits Ilmorog and debilitates its environment. The year is not productive year for the village as the weather is harsh. The villagers are inspired by Karega to journey to Nairobi in order to talk to their member of parliament. The journey is very tedious. Joseph becomes ill when they arrive in Nairobi. The villagers seek help from every quarter. Following a determined resistance in Ilmorog, there is a drastic change in the texture of life in Ilmorog.

Villagers uniformly decided to go on epic march to represent their perennial problems to their respective Member of Parliament. On the contrary, Nderi Wa Riera, as a member of national parliament, pockets his sense of responsibilities, and exploits their poverty. To add fuel to the fire, he makes use of this situation to gain unfair advantage for himself and even seduced Wanja. Wanja turns out to be a prostitute in the long run. It is highlighted in the media. Media comes to know these details. That draws the attention of the outside village towards Ilmorog. As a result, donations and charities profusely pour into Ilmorog. Finally, the rain comes. Villagers celebrate the rain with ancient rituals and dances. A new road is being laid by the government. Once this road comes, development comes in the form of trade, business. It is no longer a sleepy village. Transformation comes in the form of road. Capitalist market economy enters into the village. The sleepy village transforms into the new Ilmorog v with all modern features of capitalist market economy. Villagers eventually realized the fact that development actually leads to the total disintegration of the village. In Pre-colonial times, Ilmorog was a purely traditional society untouched by western ways. The peasants reckoned their wealth in land, goats and cows. With the imperialistic intrusion, the decline of Ilmorog began. Settlers, Colonists, and petty Indian traders exploited it. The economic condition and the colonial exploitation of Ilmorog had a devastating effect on the people. Moreover, the confiscation of Kenyan lands by the Europeans had a far-reaching effect on the Kenyan people even after Kenya attained independence. According to Munira, “The railway line has eaten the forests: and after accomplishes their task the two sails were removed and the ground became a road kind of road that gave no evidence of its former exploitation glory.” [Petals of Blood 11]

The novel ends with a note of ray of hope. Wanja and Abdulla and Karega positively make it a point to fight for a free Kenya. In this novel, Ngugi wants to convey the idea that Africans not only suffered the loss of their culture but also lost their lands to the Europeans during the colonial times. Ngugi portrays the political and the economic exploitation of the Africans by the Europeans in his fictional works. He
consistently argues that Africa has witnessed a mere transition from colonialism to Neo-colonialism without going through anti-colonialism. He strongly feels that most of the government merely continues the colonial polices of the erstwhile government without changing anything. They simply grabbed the power from white colonials and enjoy their power through wrong means. The modern regimes in Africa have not changed anything except grabbed the power. He is of the firm view that most of the governments have come to power after independence. They don't provide any stable government to the people. They have changed nothing. He vehemently feels that unless this structure of Neo-colonialism is dismantled, freedom has no meaning. Neo-colonialism and capitalism flourished precisely because of corrupt government. In fine, the novel is, in a way, a powerful statement against neo-colonialism in Kenya as well as other countries in Africa. Ngugi offers a panoptic criticism of Africa in his works.

Works Cited:
Identity Crisis, Black and Feminine in The Bluest Eye:

The purpose of this paper is to study Identity Crisis, Black Feminine of Toni Morrison's The Bluest Eye. Toni Morrison has dealt with the themes of violence, oppression and sacrifice in all her novels. In this novel, Morrison investigates the devastating effects of the beauty standards of the dominant culture on the self-image of the African-American female adolescent. Told from the perspective of the adolescent sisters, Claudia and Frieda MacTeer, Toni Morrison's narrative weaves its way through the four seasons and traces pecola's descent into madness.

Toni Morrison's writings are a fine blend of various sources that incorporate both rational and magical tonalities. There is no doubt that the American South, known for being the meeting place of many cultures, has largely contributed to nurturing Toni Morrison's mind as it did with that of William Faulkner, another leading figure in American canonical literature. In contemporary America, Toni Morrison and William Faulkner could be seen as two of the most prominent writers who popularized regional literature in the US. To account for the outlet regional literature offers in bringing an author to the heights of "universality", William Faulkner is a good example of an author whose writings reached the whole world through the description of specificities. In an interview of Toni Morrison by Thomas Le Clair in Conversations with Toni Morrison, Toni Morrison makes the following statement:

*It is that business of being universal, a word hopelessly stripped of meaning for me. Faulkner wrote what I suppose could be called regional literature and had it published all over the world. It is good-and universal-because it is specifically about a particular world. That's what I wish to do.*

Toni Morrison manipulates the primer in such a manner, in order to trope certain conventions prominently found in eighteenth, nineteenth and early twentieth century Afro-American texts. The convention that Morrison revises here is that of the authenticating document, usually written by whites to confirm a genuine black authorship of the subsequent text. Toni Morrison employs the primer not only as prefatory material to the text proper, but also to introduce the chapters of The Bluest Eye that are recounted by the novel's omniscient narrative voice. The seven epigraphic sections are, as Hedin implies, thematically tied to the chapters which they directly precede.

The feminist position that Morrison advocates for black women is one that aligns itself with the cultural values of the ethnic groups that validates the traditional beauty and strengths of black women. Thus the women that Morrison calls the historical ability of black women to keep their families and their households together the "tar quality". And it is in the development of these "tar women" that Morrison herself engages in the kind of ethnic cultural feminism that she advocates. In "The structuring of Emotion in Black American Fiction, "Raymond Hedin astutely discusses Toni Morrison's Manipulation of the contents of The Bluest Eye's prefatory primer. Hedin says:

*Toni Morrison arranges the novel so that each of its sections provides a bitter gloss on key phrases from the novel's preface, a condensed version of the Dick and Jane reader. These phrases... describe the American cultural ideal of the healthy, supportive, well-to-do*
The very first chapter describes the violent pasts of Pecola Breedlove's mother and father and ends with the rape of a daughter by her own father, the story of a pedophile Soaphead Church and the destruction of a wretched dog. The second chapter depicts only violence, madness and oppression of the blacks by the dominant whites. This violence is motivated by self-loathing and self hatred that expresses itself and seeks liberation in the sacrifice of a young girl, Pecola Breedlove. The originary violence is repeated time and again as Pecola is victimized not only by her mother and father but by other members of the black community in Lorain who identify themselves not with their own community but with their oppressors. All this reveals how a young girl Pecola Breedlove becomes the victim of an entire community's frustration hatred and humiliation. The Bluest Eye tries to start several times to name the trauma, yet each fails. Claudia identifies the cause of the trauma and the condition of the community for which the sterility of the ground is an apt metaphor. Yet the real cause of their agony and violence in the community remains unnamable. The origins of violence in oppression are so difficult to uncover because of the scapegoat system prevalent in the community. Everything to one defenseless girl, Lorain's case, Pecola Breedlove.

Toni Morrison's novels aim to critique the myth of black inferiority and subordination which prevail in largely culture. Her novels investigate the devastating effects of the beauty standards of the dominant culture on the self image of the African female adolescent. Toni Morrison's novels are quest tales in which key characters search for the hidden sign, capable of giving them strength and identity. Toni Morrison shows the exploitative nature of logo centric orders. Her novels are exploration of the meaning of Blackness. She wants the reader to work jointly with the writer in formulating the meaning of her novels.

Every Black person in America is forced to struggle against a standard of beauty and by implication, everything else from goodness to worthiness of love that is almost exactly the opposite of what they are and the consequences can be deadly.

A young black girl wants blue eyes, sis raped by her father, goes carzy, and dies. It's a strong little story, but it doesn't begin to suggest the power the novel carries. It's the form of the novel the way the story is told, the way the pieces are arranged, and what that arrangement implies that generates the novel's power.

The Bluest Eye makes one of the most powerful attacks yet on the relationship between western standards of female beauty and the psychological oppression of black women. But Pecola Breedlove's predicament, as the young black girl who feels that blackness condemns her to ugliness and lovelessness is not only a problem for black girls and women. Toni Morrison makes this clear in an expose of the “ugliness” of black poverty, powerlessness, and loss of positive self-concept in this poignant, haunting, poetic narrative. The Bluest Eye was not an instant literary success.

Toni Morrison uses the technique of contrast both as an indication of the basic principle of existence, and as defining the fulcrum of her fictional art. The Bluest Eye tells a simple story but behind the simplicity lies the grave and complex issues about black and white race. Toni Morrison's main concern in the novel is the brutal reality of racism and the painful efforts of Blacks for self definition in a society which denies them worth.

Pecola of The Bluest Eye is alienated in many ways. To acquire “Blue Eyes” she undergoes various worst hurdles very few acknowledge her: her three friendly prostitutes, China, Poland and Miss Marie, who live in the upstairs apartment, and by benevolent Claudia and her sister Frieda. No one in Lorain motivates or reassures Pecola of her self-worth. Instead, whomever she interrelates with, serves only to strengthen her self image of insignificance. She is alienated from her parents, classmates and the Lorain people because of her negative self-image.
At the end *The Bluest Eye* clear the necessity of raising the politicized slogan Black is Beautiful is opposition to the white monopoly on value. Yet the novel allows us to see that a mere reversing of terms is not enough, for such counter rhetoric does not touch the heart of the matter. The race based class structure upheld by dominant norms and stereotypes.

**Works Cited:**
THE INJUSTICES AND COMPLEXITIES OF RACIAL POLITICS IN JAMES ARTHUR BALDWIN'S STRANGER IN A VILLAGE

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Introduction

James Arthur Baldwin (August 2, 1924 - December 1, 1987) was an American novelist and social critic. His essays, as collected in Notes of a Native Son (1955), inquires intricacies of racial, sexual, and class distinctions in Western societies. He writes about two African-American brothers growing up in Harlem, a black ghetto in New York, during the 1950's. During this time black people were enforced to live in a cosmos of prejudice, discrimination, impoverishment and suppression. The life of a black was very arduous. Many opportunities afforded to whites but not afforded to blacks. In 1948, he walked into a restaurant where he knew he would be rejected service. When the waitress made clear that Blacks were not served there and it leads Baldwin to threw a glass of water at her, shattering the mirror behind the bar. Disillusioned by American prejudice against blacks, he left the United States at the age of 24 and settled in Paris. He wanted to aloof himself from American prejudice and see himself and his writing outside an African-American context. Baldwin did not want to be read as "merely a Negro; or, even, merely a Negro writer."

During his life, Baldwin was seen not only as a powerful African-American writer but also as an influential exile writer, especially because of his countless experiences outside the United States. In 1953, Baldwin's first novel, Go Tell It on the Mountain, a semi-autobiographical Bildungsroman was published. His first collection of essays, Notes of a Native Son appeared two years later. He resumed to experiment with literary forms throughout his career, publishing poetry and plays as well as the fiction and essays for which he was known. Baldwin's next two novels, Another Country and Tell Me How Long the Train's Been Gone, are sprawling, experimental works dealing with black and white characters and with heterosexual, gay, and bisexual characters. Around the time of publication of The Fire Next Time, Baldwin became a known spokesperson for civil rights and a celebrity noted for championing the cause of black Americans. Baldwin's essays never stopped articulating the anger and frustration felt by real-life black Americans with more clarity and style than any other writer of his generation. Baldwin aligned himself with the ideals of the Congress of Racial Equality (CORE) and the Student Nonviolent Coordinating Committee (SNCC). Joining CORE gave him the opportunity to travel across the American South lecturing on his views of racial inequality. His insights into both the North and South gave him a unique perspective on the racial problems the United States was facing.

Theme Setting

Racism in Africa is multi-faceted and dates back several centuries. It is a fact that has been reinforced by European colonialismunder which boundaries were drawn that did not take into consideration of different peoples dwelling within the newly formed territory. The boundaries were little changed when former European colonies gained independence. As a consequence, some African nations have been plagued with inner conflicts, racist attitudes and tribal warfare. The course of American racial and ethnic politics over the next few decades depend not only on dynamics within the African-American community but also on relations between African Americans and other racial groups. Both are hard to forecast. The key question within the black community requires the unfolding relationship between
material success and attachment to the American polity. The imponderable in ethnic relations is how the increasing complexity of ethnic and racial coalitions and of ethnicity-related policy issues will affect African-American political behaviour.

People were asked whether they believe that they have ever personally experienced discrimination because they are Africans, across a variety of situations. In the context of institutional discrimination, these situations were when applying for jobs, when it comes to being paid equally or considered for promotions, when interacting with police, when trying to vote or participate in politics, when going to a doctor or health clinic, when applying to college or when trying to rent a room or apartment or even buying a house. People were only asked about situations in which they had personally engaged. For example, people were only asked if they had been discriminated.

Racism is the belief that races have distinctive cultural characteristics decided by hereditary factors and that endows some races with an intrinsic superiority over others and thus leading to abusive or aggressive behaviour towards members of another race on the basis of such a belief. Over period, racism has transformed from a blatant and overt form into a passive style of prejudice and discrimination. Nowadays, it is often used as a means to express frustration or opinions on obvious differences about another race in a way that is not obvious enough to be visible. Moreover, many people are unkowing of their racist behaviour as it has become so deep seated within our society. As a result, the acts of subtle racism are often mistaken as normal and acceptable behaviour. Subtle racism within a society when left to manifest can lead to victims becoming danger to mental, social and even physical issues. Unlike overt racism, covert racism often goes unnoticed within society and therefore, it often goes untreated. As a result, it can cause a greater divide between groups, leading to more prejudice and thus, becoming a vicious cycle.

Background to the Story

Baldwin went to a small village in Switzerland and learned that he is the first black person to ever visit the village. The village is towering in the mountains but not particularly reachable. Snow falls laboriously and the village has hot spring water which allures tourists, most of whom are physically disabled and hope bathing in the water will heal them. Everyone in the village knows Baldwin's name and knows that he is friend of a local woman and her son in whose chalet he is staying but he remains a “stranger” in the eyes of the village people, evidenced by the little children who shouted “Neger! Neger!” whenever he passes. Eventually it deep inside hurts him, he smiles in order to appear friendly and pleasant. The villagers are extremely eager to know about his physical features and touches his hair and rub his skin to see whether the colour will come off or not. Baldwin knows the villagers do not mean to insult him but this does not make him feel much better.

The villagers used to donate money to the church in order to “buy” Africans and convert them to Christianity. During the Lent carnival, two children are ritually painted in blackface and solicit these donations. The wife of a bistro owner happily tells Baldwin that last year the village has bought 6-8 Africans. Baldwin thinks about European missionaries who are the first white people to arrive in African villages but he notes that this is a different phenomenon from what he experiences in the Swiss village. Because of European imperialism, the Swiss villagers “cannot be strangers anywhere in the world,” no matter how unfamiliar the world might be to them. Black people feel an inevitable rage and internal turmoil in this world, while white people hold onto a privileged sense of naïveté about racism and black people's experiences. White people do not wish to be hated, but neither are they willing to give up their power. They continue to imagine black people as irredeemable “savages,” which affords black people a perverse sense of freedom as well as knowledge of white people that is fundamentally unrequited.

Baldwin used to return to the village each summer for multiple years and the villagers grow less curious about him. Some are friendly, while some are vulgar and insulting behind his back. Being in the village reminds him the fact that white Americans are in their essence “discontented Europeans.” He
reflects on the fact that African Americans have had their past stolen in a way that makes them unique among black people and indeed all people of the world. As a result, they have had to manufacture a relationship to the United States in order to survive. White Europeans, on the other hand, do not directly undergo the reality and legacy of colonialism, in this sense, “the black man, as a man, did not exist for Europe.” Baldwin argues that there is more continuity between Europe and America than many believe, and that American principles and ideas did not originate in the States, but in Europe. The most important of these principles is, of course, white supremacy.

Although Americans have enacted white supremacy in a particularly vicious and brutal manner, they did not invent it. White Americans must find ways to live with black people in order to live with themselves but they have thus far not succeeded in acknowledging or resolving this fact. Black Americans are not strangers in the West they are of the West and as such have a uniquely terrible and meaningful relationship to white Americans, their oppressors. Baldwin argues that the Chartres cathedral may say something to the Swiss villagers that it does not say to him but that the reverse is also true black Americans have a relationship to Western culture that white people cannot access or understand. White Americans harbour a fantasy of “European innocence of returning to a state in which black men do not exist.” This desire has fatal consequences and only now are white people beginning to realize that it can never be fulfilled. People must accept the reality that the existence of the United States has created not only a new black identity but a new white identity. They must simultaneously reckon with the past and with the future which will never be white again.

The injustices and complexities of racial politics in the essay

Baldwin's experience in the Swiss village is one of absolutes isolation. Where a white person would likely find the village a close-knit, harmonious place, Baldwin feels a profound sense of alienation from those around him. The way in which the villagers treat Baldwin not only as a “stranger” but as someone who is not even human. Their curiosity about his physical features not only suggests that they think of him as some kind of exotic creature but also that they do not understand that he has internal subjectivity like any other person. They feel no sense of shame around him and are unconcerned about the shame he might feel.

From Baldwin's views, the villagers appear rather like children who have not yet learned about the world or become fluent in social propriety and politeness. For example, the bistro owner's wife's naïveté in imagining that Baldwin will be pleased to hear about the Africans being “bought” emerges from a total lack of understanding of Christian imperialism and the relationship of African Americans to the indigenous people of Africa. As Baldwin explains later that the woman's ignorance is not simply a matter of stupidity or lack of education. Rather, it is a product of white people's desire to hold onto their privilege and their refusal to look at the reality of the world, including the enormous injustice for which they are responsible. Baldwin's particular experience in the Swiss village to make an overarching statement about the future of race relations across the world. Baldwin argues that white people in America are motivated by a desire to return to a (mythical) “innocence” in which black people simply do not exist and it is for this reason that white Americans continue to exclude, oppress, and terrorize black people rather than accepting that black people are just as American as whites are. This desire for innocence is problematic in a number of ways and its not least of which is the fact that it strives to ignore the crimes committed by white people against people of colour rather than holding white people accountable. However, because this innocence will never be a reality, Baldwin ends on a hopeful note that progress is inevitable.

Summation

Baldwin concludes that he is black and because of his race, he seems different. Villagers are curious about his skin colour and it is interesting of them to find out whether the black colour can ever rub it off or not. He admits that children are afraid of him just because he is a black man and for them are he is
similar to devil. Though he thinks that the difference between whites and blacks doesn't exist in American society. He doesn't want to regarded as an object instead he wants to be treated equally as a human being. He opines that the air of racism will be always present in the society because he was called as “le sale negre” behind his back. Fact that the people try to eliminate racism in American society, racial discrimination is still alive in smaller towns and villages. He concludes that no one enjoys being considered an alien.
The story begins with eleven year old Enitan. At this age, Enitan is a naïve, ignorant, inexperienced child. She has been nurtured by her patriarchal father who showers her with love, thereby making her mother appear evil to her. She lives in their house as a hostage under her father and their gardener Baba. Her mother is a total distant person as she says, “my mother never had a conversation with me… The mere sound of her footsteps made me breathe faster” (22). Ironically, it is from her father that Enitan learned of female liberation. Enitan's father that Enitan learned of female liberation. Enitan's father that Enitan learned of female liberation. Enitan's father tells her; “if she asks where you learned such nonsense, tell her from your father and he's for the liberation of women” (24). As a girl Enitan sees sex and marriage as not good enough. Enitan's mother helps in making her think this way. Enitan reports, “sex was a filthy art”. Enitan received what may be termed sex education from the mother, but for what gain, she could not twill. Alone in her room she thinks aloud.

Reveals an unbroken growth pattern till Enitan comes of age as a self-conscious and assertive woman. Enitan's process of growth comes with self-realization which promotes greater response and reaction to the activities which go on around her. These processes motivate her sexuality and individuality (67).

Sheri is raped, devalued, ruined and is robbed of her womanity and pride. Enitan laments thus: “there was blood on her pubic haris, thick spit running down her legs, Semen” (66). this singular event changed the life of Sheri. It sharpened Enitan's horizon for a better perception of the world. She began to ask some questions about existence. “Sheri had gotten pregnant from the rape. Didn't womb know which abbey to reject? And now that the baby had been forced out, how did it look?” (73). It is important to note that rape is fast becoming a global turned which if not checked will do great harm to the feminine psyche. Sheri is bold and assertive wings. This notion is based on gender discrimination which is regarded as the worst form of oppression.

The school provides the opportunity which the home denied her. She now known's her virginity belongs to her and not to Jesus Christ, Studying law also exposed her to world politics. She joined the “Nigerian student community” (79) in London. This social and political awareness equipped her with political consciousness which she exploits to her advantage. With this, she could cogent on the Nigerian socio-economic and political landscape at the time which is bedeviled by corruption and military dictatorship, “like my generation defined by the economics of their childhood, we were children of oil boom... (81). On politics she says: “Politics in our country was a scuffle between the military and politicians” (81). She further says our democracy “had been a more debauched democracy, champagne parties, embezzlements” (81).

She blames the failure of the nation to advance positively on the men whom she says “were given to acts of cowardice” (82). Because of these acts of cowardice, the nation had suck into the vicious circle of poverty and the people have becomes cynical “none really cared. Soldiers go. Soldiers come” (85)

Back to Nigeria and equipped with the knowledge which education offered her, Enitan is ready to
make choices and accept the consequences which come with them. She enters into a relationship with Mike Obi, an artist, and later discovers that he is fake. She later reunites with Sheri who is also a mistress to Hassan, a Military General, and they began to recount their experiences. When Enitan asked Sheri if Hassan was treating her well, Sheri is quick to say “which one of our men really treats women well” (103).

The society in which Enitan and Sheri find each other is one in which it is “better to be ugly, to be crippled, to be a thief even, then to be barren” (105). Enitan further explains to Sheri thus: A woman may be forgiven for having a child out of wedlock if she had no hope of getting married…. Marriage could immediately wipe sluttish past, but an angle or not a woman had to have a child (105).

At some point Sheri’s advice Enitan becomes useful. “now, where I differ form most women is, if you lift your hand to beat me, I will kill you, god to go vex” (107). Armed with this assertive spirit, when Mike fails Enitan, she abandons him. When Sheri complained of Hassan Enitan is quick to advise her “drop him”.. you don't need him” (132). when Sheri thinks otherwise, Enitan cautions her “you are young and this man is treating you like a house-girl” (138) Sheri’s suffering is blamed on polygamy, and the istonia tenet which promotes it.

In polygamy the women are placed in antagonistic position each fighting to prove the is worthy of her dowry. This Enitan says must go. The new women marries for love and not to satisfy society's dictates. As she points out”wives are not always in agrtteement” (145).

In marriage, Enitan begins to see things clearly and differently too. She began to notice the predicaments of the woman. She becomes enlightened and imbued with a revolutionary spirit. She becomes more assertive and refuses to play second fiddle. Respect for her must be reciprocal. She says:

In my 29 years no man ever told me to show respect. No man ever needed to. I had seen how women respected men and ended up shouldering burdens…. And the expectation of subordination bothered me most. How could I defer to a man whose naked buttocks I’d seen? Touched? Obey him without choking on my humility like a fish bone down my throat (184)

Enitan has grown up; she knows what is good for her; she is no longer a naïve docile girl who must hide once a man is around. Disobeying a man's orders, according to her, does not translate to disrespect, but if the man wants her respect and obedience, then he must earn them.

Atta explains that a woman respecting a man or obeying him is her human right and human rights would amount to nothing until the rights of husbands are threatened. Modern women should see themselves as modern wives who must assert their individuality and not live like their mothers. At a point Enitan begins to educate the women by conscientizing them of the need, to known their rights which also include serving their husbands; “the women should not serve their husbands food” (196). This according to Enitan is a mild form of domestic protest. Atta is not calling on women not to feed their husbands, but they should not serve them like gods. Atta is not bothered about what the society will say because, “if a woman sneezed in my country someone would call her feminist” (197). According to Atta, “She would continue to tear every notion they had about women”(197). This will not be easy but she will continue: “I would not let go until Iam heard” (198).

Activism is another dimension of feminism in this novel. Atta is of the view tat if women come together, they could fight for the common goal of the women and the society at large. “A group of army wives had found a program for women in a village. They promised to train the village women to eradicate infant dehydration” (211). Here Atta calls on women to adopt female friendship, bonding or sisterhood as these would be one of the ways they can win the war against inequality, tradition and all other patriarchal dictates. Once this is achieved the advancement of women in the society would be achievable.

When Enitan's father is arrested, she did not allow his business to fall; she filled the void. She joined uncle Fatai to fight for his release and the release of others. Activism is dimension of feminism that has not been adequately explored. Enitan has to suffer incarceration as price for activism. She is ready to
give up her life for the survival of her society, in spite of her pregnancy which she would not want to lose; societal rejuvenation is paramount to her. Though her mother did not support her fighting for her father, Enitan is determined to fight on. Her mother says “not for a man who … Showed me nothing but mother argues that “too bad for your father … he can't keep a family together, now he wants to save his country” (220). All these did not discourage Enitan. It is at this point that she meets Grace Ameh a Journalist and human right activist. Grace Ameh writes for the Oracle Newspaper. Ameh uses this paper to enlightens the public on the evil of military dictatorship and as a medium to fight oppression. For Enitan; “how can I decide what to do about my father from the kitchen” (245). If the woman must fight for her right and that of others, she must move out of the kitchen space. The kitchen has become a destructive metaphor limiting the woman from actualizing her dreams.

Besides, the kitchen, there is the man “how can I decide anything with a mini Idi Amin sitting right there in my house” (245). Marriage as construed by the society is an autocratic institution as symbolized in the metaphor of “Idi Amin”. This autocratic and tyrannical empire ruled by the man must be challenged and this can only be done through activism. African women have always participated in political activism. Grace Ameh and Enitan remind the reader of strong activist like Margaret Ekpo, Fumilayo Rnsome Kuti, Queen Amina among others who were at the fore front of political activities that culminated to Nigeria's independence. Imo Emenyi (2005) argues that: “This assertive spirit has brought the privileging of the male under scrutiny as well as present the modern woman as the disenchanted individual. Consequently, the self conscious in literature is often regarded by the male elites as an individual who is corrupted by Western civilization, even though the Ikot Abasi women's war of 1929 annuls this argument” (49).

This paper has examined the growing up of the female child from adolescence to adulthood. The various forms of growth help in shaping the heroine and other women in the novel. From the simple, ignorant and naïve girl, Enitan grows to become the speaking voice for the voiceless people. She could take decisions that affect her. She becomes solidified through education and her relationship with other women like her mother, Sheri, Grace Ameh and her mother in-law. In marriage, she did not allow her husband to rule her as cattle herdsman. In the final analysis, though it took her time to get pregnant, she is not bothered, but she eventually gave birth to a baby girl. Sheri walks out of the space that limits her vision and aspiration, Enitan moves out of the overbearing influence of her father and husband, Niyi.

The paper opines that the woman can achieve her dreams if she moves out of any space that limits her aspiration. The political balkanization as this paper reveals, is blamed solely on the military usurpation of political power. It is also worthy to note that Atta blames the problem of the woman on both the man and the woman as both of them are culpable. Atta presents women who are formidable and who would not allow any circumstances to subvert the actualization of their dreams the central thesis of this paper is that Sefi Atta makes a clarion call on women to come together to fight for the common goal of the women and society. Though she has argued that every Work of art must not be didactic, from the analysis of this novel it reveals that the novel aims at cultivating a moral lesson on the Nigerian girl child to develop an independent mind.

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BLACK'S STRUGGLE TO FIND DIGNITY AMONG INJUSTICE AND RACIST SOCIETY IN UNCLE TOM'S CHILDREN BY RICHARD WRIGHT

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Effects of racism and injustice

Richard Wright's works mainly focuses on personal dignity, violence and power of white that dominates black. Here researcher put more concern on particularly two stories 'The Ethics of Jim crow' Author's personal encounter with racial society and 'Down by the river side' a perfect example for Injustice among other six stories. Uncle Tom’s Children is not principally concerned to envision a new society in which racism and segregation no longer exist and freedom and justice obtain. The story set in South America during 1920's to1930 where Richard himself experiences the racial discrimination and rest of the stories emphasis injustice.

I must never again attempt to exceed my boundaries. When you are working for white folk, they said, you got to "stay in your place" if you want to keep working."(pg. xviii)

'The Ethics of Jim Crow' describes Wright's own experiences growing up. The essay starts with his first encounter with racism, when his attempt to play a war game with white children turns ugly, and follows his experiences with the problems of being black in the South through his adolescence and adulthood. It clearly shows the impact of racism in this book. In addition, a life well lived must include living with dignity. But Black's life is so pathetic under the hands of Whites. They are used as a tool to complete Whites job and women are considered as a sexual toys. Even playing games was influenced by racism, White children have covers [hedges] whereas black have none. Richard while working at an optical factory, his white fellow employees bully eventually beat him for wanting to learn job skills that could allow him to advance. Wright also discusses suffering attacks by white youths and explores the many hypocrisies of white prejudice against black who fails to observe the two ethical imperatives of self-respect and solidarity. An ethic that counsels one to never fight or resist whites, to accept that whites have the right to use violence against blacks. These include black men being allowed to work around naked white prostitutes while having to pretend they do not exist. Blacks were not only wounded physically but also mentally. Physiologically this sequence would have hurt them more because humiliation of feelings is worse than physical wound. Wright also delves into the more subtle humiliations inherent in the Jim Crow system, such as being unable to say "thank you," to a white man, lest he take it as a statement of equality. Racism in short and correct word is inequality. Whites are highly concern about their status value so they never want anyone to attain power or wealth. Blacks are considered only as a circus animal, working bull or machine by the whites so they never want them to even be happy with their own people. Though it's Richard's own experience it connects masses that were undergone suppression.

“Down by the River-side” also lays claim to special political resonance for the contemporary reader. This novella brings into focus a politics of abandonment that is presently expanding to citizens as well as noncitizens. “Down by the Riverside" takes place during a major flood in 1927 at Hurricane Katrina, Mississippi. Its main character, a farmer named Mann, must get his family to safety in the hills, but he does not have a boat. In addition, his wife, Lulu, has been in labor for several days but cannot deliver the baby. Mann must get her to a hospital. He has sent his cousin Bob to sell a donkey and use the money to buy a boat, but Bob returns with only fifteen dollars from the donkey and a stolen boat. Wright's story not only
clues readers in to the racialized, gendered, and classed dynamics of exploitation but also indicates Injustice done to the Black's. Incase if the Donkey had been sold for worthy amount Bob would have bought new boat out of it but superiors (whites) dominated Black even in miserable situation too. The entire town was in need but humanity didn't seem anywhere. Mann must take the boat through town to the hospital, even though Bob advises against this, since the boat is very recognizable. Rowing his family, including Lulu, Peewee, his son and Grannie, Lulu's mother, in this white boat, Mann calls for help at the first house he reaches. This house is the home of the boat's white owner, Heartfield, who immediately begins shooting. Mann, who has brought his gun, returns fire and kills the man, while the man's family witnesses the act from the windows of the house. Many may argue that here racism or Injustice didn't take part because Mann himself killed the owner. Actually readers apart from African people may tend to think like that but one who knows the real pathetic situation of Black won't do so. Humanity dies even at such a miserable situation.

Mann rows on to the hospital but is too late; Lulu and the undelivered baby have died. Soldiers take away Grannie and Peewee to safety in the hills, and Mann is conscripted to work on the failing levee. However, the levee breaks, and Mann must return to the hospital, where he heroically smashes a hole in the ceiling, allowing the hospital to be evacuated. Mann and another black man, Brinkley, are told to rescue a family at the edge of town, who turn out to be the Heartfields. Inside the house, the boy recognizes Mann, who raises an ax to kill the child, but he is stopped when the house shifts in the rising floodwaters. Mann takes the boy, the boy's sister and his mother to dry land. There, Mann cannot find his family, and the white boy identifies Mann as the killer of his father. Soldiers lead Mann towards their camp. Thinking himself doomed, Mann runs, and the soldiers shoot him dead by the river's edge.

Conclusion:

The stories are candid and dark expressions of what it is like for Blacks to live under White oppression where their lives are totally controlled by the Whites. Two of the stories focus specifically on the relationship between Blacks and White communists as they join hand in the struggle to gain freedom and basic human rights. Wright's characters are beset on all sides with absolutely no escape from a violent fate. The only choices they have are between bad and worse. The typical plight of the black people is clearly depicted by Wright in his short stories. Wright explores the opposing themes of oppression and agency. In *Uncle Tom's Children*, the characters tend to find themselves in “impossible” situations, where no matter what choice they make, the outcome will be devastating. Still, they manage to resist this oppressive system and find some satisfaction in the choices they make, even if the consequences are sometimes painful. Wright wanted to encourage blacks of the segregation era to shed their culture of betrayal and servility and to take up a more militant stance. But he knew that many, understandably, would find this incredibly difficult to do.

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“There is no subject matter he finds daunting, no challenge he fears. Aside from that, he's stunningly prolific and writes like an angel”, comments Dave Eggers on Chris Abani's choice of themes and writing. Abani's writings include Masters of Board, Sirocco and so on, most of which has to deal with the contemporary political happenings of Nigeria and for this reason Abani was imprisoned twice after which he moved on to live in America though he still writes about the government and its inefficiency. Most African writers write about the political happenings of the country, “their commitment to people's cause and their constant and incessant propaganda for a revolution through their writings have incensed their governments and resulted in their arrests” (Sarma 106). Sanctificum is a poetry collection that is like a condensed text representing Abani's thoughts or mind and his life all the way from Africa to America along with the inevitable abundance of emotions one feels leaving his home country. Sanctificum is a simple yet brilliant poetry collection conveying his experience in Nigeria, his imprisonment, his exile and life on a foreign land, his deep concern for Africa's political condition and more importantly the spiritual journey that he has and is taking both personally as well as politically.

In the collection there seems to exist an intense connection between the word 'body' and 'the African nation', though the metaphor may seem distantly similar, it is not so. Whatever one consumes become a part of his body, man is a human being who has become so by consuming other beings, it is strange that by eating a watermelon one doesn't become a watermelon and hence whatever one eats goes on to be a part of him but still man remains man. This idea is one strange yet fascinating everyday reality that people though experience do not wonder or question it rather they are very much understanding about it. Similarly though Abani’s metaphor of using the human, physical body to allude to the African nation may appear weird, on a more closer introspection it is such a simple thing, that is land or nation is where humans thrive, humans are a product of the land, its habitat shapes our entire being, one cannot both mentally and physically get separated from his home/environment for by living on it he has become it and it has become him, there lies innumerable connections linked to it that cannot be very well understood by anyone except by people who have left it for foreign lands. The following lines from the Om, a poem from the collection Sanctificum, is one fine example:

Yes, the city becomes skin too and wears me
as skin and I want to say, This is my body, as I stroke
the curve of the fountain in the park.
This is my blood. Drink it. Remember. (Abani 14-15)

Abani expresses a connection that both his body has with the nation as well as the inseparable connection the nation has with his body, yes if Africa can be considered as a living being its history and everything that has happened in that land goes on to become the memory of the land. The lines are an expression of his pride and love for his continent, his view that even though he may be in a foreign land and has become a part of a foreign land, still he remains an African so long as he is an African bodily. Though he may not return to the nation still he will forever remain the nation and though Africa may exile or disclaim him, he has already become an eternal part of the nation that none can deny. As one can never part with one's body untill death, how much ever one tries it is the same with the nation. Like the body which is
something we carry or deal with all through our life so is the nation one is born into, it is inseparable from us.

Further the lines, 'This is my body', 'This is my blood' alludes to the high mass ceremonies where the body of Jesus Christ is remembered and shared. It can be seen as further evidence to the body-nation ties this paper propounds, in the sense when Christ was alive, he has called everyone on earth to share in the feast of his body, he confirms everyone who eats His body will have a place in His kingdom (the general notion of the word Kingdom in Christ's sayings is the Place of Bliss or Heaven) and those who eat it will be considered a part of Him. Though all these don't apply to the physical eating but rather to a spiritual or spirit level oneness/sameness that His followers are called to share, in this paper the focus is not on it but to Christ's idea that His body shall become everyone's body on consumption, which is identical to this present paper's idea. Further a more significant allusion born out of the above lines is the way that Christ calls His body, the key to the Kingdom, it is once again strange yet fascinating that Christ by saying the one who is part of His body is also a part of His Kingdom, which is in accord with Abani's connection between land/nation and the human body.

The title of the collection Sanctificum is a Latin word which means 'to sanctify' or 'to make holy'. Abani throughout the collection uses the word 'sanctificum' along with the phrase 'the body of Christ', it seems that Abani is questioning whether after doing all violences that is happening in Africa how can Africa or the world harm its own people or neighbours in the name of religion, goodwill or justice or for anything at all, which is expressed in the lines in Histories, a poem from the collection Sanctificum below:

- This is the body of the world
- We believe in duality
- That is our way. (Abani 158)

Abani here refers to the genocides carried out in Africa, the list of people dying arrives everyday which is frightening and the fear of plight of their friends and family is still more horrifying. Thus Abani does not alone connect his body to his nation Africa but also he connects the body of Christ to the world wholly. He does not alone bring attention to the political happenings in Africa but also to the German holocaust and so on, every time a man causes harm to another man or harms himself, he is cannot belong to the nation or to the world, because by harming the world and nation he has harmed his own body.

Moreover Abani talks about sanctification, Christ and so on because Christ was the embodiment who propagated love to the length and breadth of the globe, Abani says what the world needs today is love as there is nothing that could stop all the violence except for love. He says that in Renewal, also from the collection Sanctificum, “This is a love song/ This is a love song” (Abani 198), bringing down everything to a sense that as a human body is inseparable from its land and so is love which is inseparable from life. Where there is no love there is so much of violence, so much of sin and if man goes about harming himself and his fellow human beings who are part of the same body and the world, it is clear he has only hate in his heart so much so that Abani writes in Benediction, a poem from the collection Sanctificum, “we kill our kinsmen...yet the thirst never slakes” (Abani 153). These lines from the poem Histories acts as apt conclusion for this present paper, “I believe in love..../ This is the body of Christ./ Sanctificum.” (Abani 158), thus Abani offers as the only solution for all the problem of violence and harm, is love, and hence “let there be love” (Abani 153).

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Ta-Nehisi Coates, in full Ta-Nehisi Paul Coates, (born September 30, 1975, Baltimore, Maryland, U.S.), American essayist, journalist, and writer who often explored contemporary race relations, perhaps most notably in his book Between the World and Me (2015), which won the National Book Award for nonfiction.

The critically acclaimed work was followed by Between the World and Me (2015), which became a best seller. It was written in the form of a letter from Coates to his teenage son and recounts the author's childhood in Baltimore's inner city, his daily fear of violence, and the emergence of the crack cocaine epidemic. The narrative leads to the controversial contention that American society is structured to promote white supremacy. Many readers noted the book's relevance in a time of frequent high-profile racial incidents. In addition to the National Book Award, Between the World and Me won the Kirkus Prize for nonfiction.

“In the eyes of White Americans, being black encapsulates your identity.” In reading and researching the African American cultural group, this quote seemed to identify exactly the way the race continues to be treated today after many injustices in the past. It is astonishing that African Americans can still stand to be treated differently in today's society. In reading “Blacks in America,” Andrew Hacker states that “being black in America have consequences in areas of wealth, identity, raising children, occupational opportunities, place of residence, and treatment in the criminal justice system.

As continuing events abundantly attest, few issues are as emotionally explosive as issues of race. Seemingly week after week, new race-related controversies are thrust into the public sphere and become the subject of public debate. In this environment charges of racism abound, as do increasingly vociferous denials and countercharges of the same. It comes as no surprise, then, that in all of these controversies and many others the most disputed question concerns what is, and is not, 'racist.'

Lawrence Blum has argued, racism is not the only race-related ill, and it is to engage in “Conceptual inflation” to suggest otherwise: “Not every instance of racial conflict, insensitivity, discomfort, miscommunication, exclusion, injustice or ignorance should be called 'racist.' And if besides racism there are these other race-related ills, then a single-minded focus on 'racism' and 'racist' will obviously pay insufficient regard to the full complement of such ills. This has a distorting effect on our moral picture of the world. As Blum laments, ‘'racism' and 'racist' have come to be applied to virtually anything that goes wrong in the domain of race, leaving us with an apparent choice between calling something 'racist' or seeing it as of no moral concern at all.

The American racism saga continues. In this modern day, black folks are still being hunted down and discriminated against many times at the cost of their lives. Racism and racial injustices are still alive! And the criminal justice system, this so-called (non-existent) post-racial society and non-acknowledgement of white privilege are to blame. This country will forever be plagued to racism and race and the impact they've had on the social, political, economic and historical significance of black people.

Madame Noire has collected 15 instances of modern-day institutionalized racism, racial profiling and police brutality. Celebrating black history is not only about our triumphs, but it's about struggles. Few
instances are,

Alfred Wright, who was married to a white woman with two sons, mysteriously disappeared on November 7, 2013, after his truck broke down. His parents set out to pick him up at a liquor store an hour away. But he wasn't there. After two weeks, the sheriff told his family: his office, “exhausted its resources and funds.” A week later the family found his body with his throat slashed, stripped down to his boxers, body injected with drugs and a silver coin. His death was ruled as “no foul play.”

There's been much speculation, but it's becoming clear with the Texas Rangers and US Justice Department involved and mysterious details, someone was trying to cover up a murder. Jasper, Texas is known for racial injustice. In 1998, James Byrd Jr. was tied to a truck and dragged for miles by white men.

Another horrible case of “Stand Your Ground.” Michael Dunn shot at an SUV when he asked the car's passengers to turn down the rap music the group had playing. Jordan Davis was murdered in the result. Dunn claimed he was protecting himself and was threatened with what looked like a shotgun first. There was no shotgun found. He was convicted on three counts of attempted second-degree murder for shooting Davis' friends, but the jury didn't reach a verdict on a first-degree murder charge of Davis.

William Torbit Jr was shot by fellow police officers in January 2011! Torbit was shot 20 times by fellow cops after they fired 42 shots. Torbit was killed alongside a civilian after a fight occurred at a nightclub, which Torbit responded to with 29 other cobs. He wasn't wearing a uniform at the time. His family was outraged as no charges were filed against civilians or police officers.

Most of the cases of injustice in racial America are full of a brutal murder. Americans thought that they are the superiors of everything. In Ta-Negishi Coates’s “Between the World and Me” carries a very different message, though it is also written in the form of a letter to a black teenage boy.

At the time Coates is writing, his son Samori is fifteen, and has recently witnessed the violent, racist deaths of Eric Garner, Renisha McBride, John Crawford, and Tamir Rice. These killings make it obvious that police in America are “endowed with the authority to destroy” black bodies and that no matter what black people do, they will never be safe from this risk of violence. Coates argues that the language and academic tools we use to discuss racism encourage us to forget that racism is a “visceral,” bodily experience. He tries to explain this on the talk show, but the segment ends with a picture of a little black child hugging a white police officer and Coates realizes he had failed to convey his message.

“I write you in your 15th year,” Coates states in the early pages. “And you know now, if you did not before, that the police departments of your country have been endowed with the authority to destroy your body... In America, it is traditional to destroy the black body— it is heritage.”

Coates's letter to his son seems to be written on the opposite side of the same coin. Rather than urging his son to awaken to his own power, Coates emphasizes over and over the apparent permanence of racial injustice in America, the foolishness of believing that one person can make a change, and the dangers of believing in the American Dream. “Historians conjured the Dream,” Coates writes. “Hollywood fortified the Dream. The Dream was gilded by novels and adventure stories”; Dreamers are the ones who continue to believe the lie, at black people's expense. In what will almost certainly be the most widely quoted passage, Coates tells his son: “Here is what I would like for you to know: In America, it is traditional to destroy the black body—it is heritage.”

Coates expands on the argument that racial categories are not natural facts, but rather systems of the human invention. When he argues that only white people have oppressed entire races, he is not willfully ignoring the persecution of particular tribes, religions, and ethnicities by groups other than white people. Rather, he is clarifying that only white people have grouped together and persecuted a huge range of these subgroups under the umbrella of a single, invented the racial category.
Samori learns that the police officer who killed Mike Brown will not be punished, something that does not surprise Coates but does surprise Samori, who walks out of the room crying. Coates chooses not to comfort him, deciding it would be wrong to provide false hope that everything will be ok because Coates does not believe it himself. Instead, Coates reminds his son that trying to understand how to live in the world as a black person is a question that “ultimately answers itself.”

Coates illuminates a paradox within American national identity. The American dream is associated with freedom; yet Coates believes that people can only truly be free if they cease to believe in the comforting myths of the Dream, American exceptionalism, and religion. This belief raises the question of just what it means to be free. Does freedom lie in comfort and prosperity, or in autonomy and knowledge? While the latter version is more difficult and painful, Coates argues that this is the real meaning of freedom. Coates remarks that he is not alone on this journey toward political consciousness. The work of Malcolm X is being taken up within the developing hip-hop community, just at the point when Coates is emerging into young adulthood. Coates idolizes Malcolm, inspired by his message that black bodies are sacred and “precious,” and that black people have the right to defend violations to their bodies. Unlike the schools and Dreamers, “Malcolm never lied.” Coates identifies with Malcolm's life story and begins to feel hopeful that he might “live free” after all. He develops ambitions as a writer and feels that he is finally beginning have answers to the questions that have troubled him throughout his life.

One of Coates’ main aims in the book is to show how racial oppression operates in covert ways in addition to more obvious forms, such as police violence and the prison system. Teaching children about Civil Rights leaders is clearly not an obvious strategy of racial oppression. However, through critical analysis, Coates is able to show that there is a sinister ideological reason behind the decision to focus on nonviolent black activistit encourages the children to accept the violence in their lives while rejecting the possibility of violent resistance.

Coates senses that whites oppress black people because they are intimidated by black people's power. He quotes the Canadian-American author Saul Bellow, who once asked: “Who is the Tolstoy of the Zulus?”. The question troubles Coates because it implies major intellectual and historical figures must be white in order to qualify as important. He feels that this denial of the significance and beauty of black culture is intimately tied to the “destruction of black bodies” that occurs through racist violence. As a result, black people are desperate to find a “new history,” and thus risk manufacturing their own Dream in the form of a narrative of a super-powerful, majestic “black race.

The month after Samori is born, Coates learns that the PG County police have killed Prince Jones. The story contains few details other than the fact that Prince had been driving to see his fiancée and that there were no witnesses other than the officer who killed him, who claimed that Prince had tried to run him over with his car.

Coates and Kenyatta travel to Howard for Prince's memorial, where people speak of Prince's deep religiosity and some ask for forgiveness for the officer who killed him. Coates feels alienated by this experience; he is not comforted by the “grieving rituals” of black Christians and feels that Prince was killed “by his country” rather than by an individual police officer. He feels that “police reform” efforts are a waste of time because the very concept of the police is designed to brutally sacrifice the feared minority according to the (unjustified) fears of the majority. Coates meditates on the fact that the police have destroyed Prince's body, and concludes that nobody should be forgiven for this.

Weeks pass, and it is revealed that the officer who killed Prince is known to be dishonest and incompetent and that the man he was pursuing when he killed Prince looked nothing like him. Ultimately, the officer is not charged and returns to work. Coates imagines what would have happened if he had been in Prince's place, envisioning being taken away from his family. He points out that Prince was the model of an upstanding, respectable persona “good Christian” whose parents were professionals but that this could not
save him from his fate. He reflects on all the tiny details and experiences that comprised Prince's life and the family members that are left behind in the wake of his death.

Coates contrasts the rich details of Prince's life with the police officer's blatant disregard for his existence. For Coates, it is important to demonstrate the value of each individual lives outside of the context of a religious framework. Life isn't sacred because it is designated as such by God, but rather because each person is a unique individual who is valuable in themselves, and valuable through all the people who love them.

Coates identifies a major difference between the black people who live in PG County and those with whom Coates grew up in the poor neighbourhoods of Baltimore. Again, Coates expresses a degree of sympathy for "the Dreamers," because there is nothing inherently wrong with wanting safety, opportunities, and prosperity. However, Coates urges the reader not to forget that in a country as unequal and racist as the US, the desire for these things can never be viewed as wholly innocent. Rather, it is inherently tied to violent acts such as the death of Prince Jones.

The death of Prince Jones leads Coates to better understand why his own father, Paul, beat him as a child. He remarks that "black people love their children with a kind of obsession," and live in a constant (and justified) state of fear that their children will be taken from them. Coates is filled with rage about Prince's death, and expresses his feelings through writing, including writing about the history of the PG County police. He is told that the wealthy black people of PG County want to be kept safe from crime, and to some degree, he understands this desire for safety but points out that it was never available to him personally. He argues that "the lack of safety cannot help but constrain your sense of the galaxy," suggesting that there are only very limited possibilities and futures available to you.

Coates, as a motif throughout the book, discusses the black man or woman being reduced to a mere body, physicality. The same debasement existed in slavery and currently exists in acts of microaggression and in police brutality incidents of the recent past. In a way that mirrors Simone de Beauvoir's landmark study of female inferiority and objectification, Coates shares that African-Americans have been seen as second to whites since the beginning of time. He boldly says that the majority of whites are too blinded by their whiteness, by their privilege, to see how inherently racist our society is.

In a book that shows no restraint, Coates exudes boldness, honesty, and tells the bitter truth about the institutional racism that imbues 21st century America. With its striking social commentary and insight into racism, hundreds-of-years-old issues.

**Works Cited List**


In the year 1851, Lagos in Nigeria was invaded by the imperialistic British power. After Berlin conference in 1885, British dominance was acknowledged. Until the independence in 1960, Nigeria was under the control of British colonization that had its influence in three major aspects: economy, politics and education. This exploited the ethnic and cultural values of colonized people. Natives were considered as uncivilized barbarians, whereas whites were seen as superiors. Buchi Emecheta gave detailed view of Nigerian society through Nnu Ego’s life and family. They sheltered in Lagos, a urban city influenced by western culture. Emecheta discusses the role of woman, colonialism and tradition. Emecheta's attention to gender and racial difference is therefore always coupled with her investigation of how this overlaps with her education, poverty and enslavement in women's quest towards self-determination and empowerment. (‘Buchi Emecheta’)

The novel revolves around the character Nnu Ego, brought up in a well renowned family. She was accused as impotent woman in her first marriage. Later, she was married to another man, who lived in Lagos. In the beginning, she did not like him but after her first child was born she started to accept him as her husband. She suffered from poverty as single parent in absence of her husband who was forced to join army. After his return, she gave birth to nine children. She devoted her life in protecting and educating her children, especially her male children. Slowly, the family was torn apart; sons for higher studies, daughters married and husband in prison. Nnu Ego returned to village where she was praised as a successful mother. But her death was in solitude, no children to hold her hands. Nnu Ego as a chi did not bless her devotees with children.

Christianity, during colonialism, was a method of imposing western values and cultural practices. Introduction of Christian missionaries was considered as the major reason for transfiguration as it demolished traditional beliefs and rituals. This idea was demonstrated through the characters of Ubani and his wife Cordelia who both were converted Christians. When Cordelia saw baby Ngozi dead, she immediately exclaimed in the name of mother Mary.

"‘You are dead,” she said in a whisper. “Marry, Mother of God! You are dead Ngozi, You are gone!” she crossed herself; she and Ubani were devoted members of Catholic Church and lived by its laws”. (Emecheta 64). This shows how Christianity has taken away the ethnic religion and manipulated the minds of native. Christianity was deeply incepted in consciousness of the people, which permanently removed their own religion, rituals and beliefs.

Cultural and values of westerners were forced on indigenous people in the name of civilization. When Madam Meers, the white woman gave old babies’ clothes, Nnu Ego welcomed them. She even forget that in their culture only slaves accept worn outfits for babies. She completely ignored their tradition in which new born babies were washed from banana leaves and wrapped by their own first hand woven npe cloth. But she was tempted by the soft old western clothes. By doing this, she puts the tradition of Nigeria into question and also brings out the enticement for different culture.

When Nnu Ego moved to Lagos, she struggled to adapt new cultural meaning in her life. When she saw Nnaife for first time in Lagos, she was disappointed. According to her, African men were tall and
strong. But Nnaife was very short, stout and had belly. She even mentioned him as jelly of a man. Though she could not accept him she had no choice left. But this agony was reflected in her behavior. She sat near Nnaife and stared at him after serving him food. This annoyed Nnaife and he felt uncomfortable, so he shouted at her. Nnaife says “You stare at me as if you do not want me to eat the food you cooked. You know a wife is not allowed to do that” “That applies in Ibuza, not here,” Nnu Ego said (48). The above conversation exposes how the value of tradition is ignored by the impact of different cultural practices. In Lagos, there is no significance for traditional rules.

Most of the indigenous people in Ibuza identified themselves as farmers. According to their tradition, cultivating their own land was an inevitable practice. But when Europe established their colonies in Africa, their goals were to gain economic profit. This economical power of colonizers eventually controlled the commerce and brought down the practice of agriculture and other trades of Africans. In order to survive the circumstances, native African people found themselves depend upon European goods and were forced to produce commodities according to the necessity of European power. As a result, most of the natives migrated to urban cities like Lagos in search of new job opportunities. In course of time, these people were attracted towards the sophisticated life which made them slothful. “No, he said, he would not go to Ibuza. He had been out of farming practice for so long that he would rather risk it here in Lagos” (116). Nnaife says he would help them even better by working in Lagos. This shows how a man in urban city was corrupted by its fake luxury. It throws light on conversion towards modern world in which people started to leave their own land and traditional occupation behind.

African families had significant roles in their tradition. They see themselves as a member of a community. These families are mostly patriarchal. Members of such family includes husband as head, the elders, wives and children. Man is permitted to marry many wives in their tradition which is understood from the chapter “A Man Needs Many Wives” and they follow certain hierarchy of relationship. The first wife of a man is considered as senior wife, who must carry the huge responsibility of taking care of other wives along with maintaining the households. A man with his wives and children form a separate compound with several huts. Nnu Ego becomes senior wife when her husband's elder brother Owulum died. Eventually, Nnaife becomes the elder son of Owulum family and takes care of his brother's wives and children. But Nnu Ego couldn't accept the idea of becoming senior wife as it does not make any sense to her and lost its significant as long as she is in Lagos.

As W. B. Yeats writes “Things fall apart; the centre cannot hold”(line 3), towards the end of the novel the members of the family were pulled apart and became incomplete when there is no heritage of ancestors to be passed-on to the next generation of the family. The novel highlights the transition period from tradition to modernity in African culture by tracing the lives of three generations of people consequently.

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The basic of Racism, in other words, was that white skin brings with it cultural superiority that the white was more intelligent and more virtuous then black by the mere fact of being white. On the psychology level, thus, whiteness was automatically equated with beauty and culture, and blackness with ugliness and savagery. Racism started in America when white masters of the land brought the first Africans in chains and used their labour to enrich their capital. As a result, black people soon ceased to exist as human beings in the white world. In an illumination study of the origin of Racism in the US, Joel Kovel says that the white master

“First reduced the human self of his black slave

to a body and then body to thing;
he de-humanities his slave, made him quantifiable,
thereby absorbed him into a rising world
market of productive exchange” (Kovel: 18).

Zora Neale Hurston's Their Eyes Were Watching God articulates the Racism in exact terms. Hurston's was one of the foremost black thinkers to attack American capitalism for creation a tier of socio economic classes that ranks the black women at the bottom.

Janie, the protagonist of “Their Eyes Were Watching God” was a beautiful mulatta who was treated the man around as a trophy to be fought over and won. Marriage jeopardizes her self-identity all the more and abandons her to anonymity. Her first husband, Logan, wants her to work like a mule for him; and her second husband was Joe considered her an exotic possession. In either case, Janie has to live up to the irrational expectations of her man and suffer humiliation. Her sense of deprivation was coupled with a feeling of utter isolation as she was eventually cut off from the black community. With Janie stepping out of her small, drak enclosure, Huston's delineation of black womanhood takes a new tern. The woman free to choose the course of her own treats her as a human being and helps her strange to live on. Chauvinism plays a more important role then Racism in the novel. Some events have racial undertones, the hurricane episode for instance, but they are not included the main plot as such.

Janie's unusual and beautiful appearance as a fair-skinned (1/4 white) black woman living in the black American South sparks notice from the different communities she encounter during the novel, several of which are obvious by racist attitudes. For example, the character of Mrs.Turner presents an extremely complicated instance of racism, as Mrs.Turner is a black woman who is nonetheless extremely racist against blacks, particularly darker-skinned blacks. Mrs.Turner dislikes Janie's relationship with Tea Cake and frequently begs Janie to date her light-skinned brother. Given her identity as a black woman, Mrs.Turner's racism against blacks indicates that race is not a pointer of true difference. Those who adopt superiority of one kind over another can locate any cause, any trait, to base those assertions on Racism in the novel can be understood, then, as a situate of rather ridiculous prejudices that survive in society, not a common or steady system based on fact, which in turn makes its violent effects (such as slavery in general and the rape of Nanny and its aftermath), mainly hurtful.

In the book, Hurston looks back at the rural black South to explore the historical, social and
cultural foundations of the Afro American experience. While the novel beautifully captures the life of Black Southern Community in the early years of the twentieth century, it also presents divergent ways of living as a black woman in the South at various stages of its protagonist Janie's life. 'Their Eyes Were Watching God' is the concept of young women Janie, who has multitude of experience and through them; she achieves a status of the winner. In the beginning, when Janie was barely sixteen, her gender awakens as she watches “the society” of a blossom pear tree in her backyard. She was joyfully lost in the sight when her ex-slave grand mother, Nanny asks her to marry an aged to seek economic and physical safety.

Nanny implicit the very real dangerous that can confront a young raw Janie. As Sally Ann Ferguson says, with that wedding, Hurston established a May-December marriage that conforms to the document motif, of which Chaucer's The Miller's Tale was possibly the most memorable instance.

Killicks, who was too set in his ways and gripped with his assets to luxury Janie like an actual women, instead he treat her like the livestock on his farm sense her value in terms of how much work she can do in how greatly time. Ironically, Janie has become something of a “spit cup” and her role was hardly more than servile. Janie was not de mule of world and when she realized that Nanny's vision of the world had been limitations, she wants a giant step to be taken towards her records.

Leafy was the product of rape. And when she was just sixteen and dreams to be a teacher, her teacher, a white man, rapes her. After giving birth to Janie, she runs away and since then no one knows where she was and whether she was alive or not. Nanny was hampered from changing her life because of a slave past and old age. As a slave, she was a victim of both racial and sexual oppression.

She was her master's mistress and when she is freed, she does not shed her slave mentality and thinks that she will never be able to fulfil her dreams of what woman ought to be and do. So she lives vicariously through her grand daughter Janie. During slavery, she observed and admired how the white woman sat on the porch and led a life of ease. Too old to live that type of life herself, Nanny wants Janie to be able to sit on the porch and do nothing. “De nigger woman is de mule uh de world, ” (Their Eyes, 14) was the essence of Nanny's philosophy of life. Despite the fact she is no longer a slave, she has not moved from that position in her thinking. However, Janie totally overthrows this philosophy which is, in fact, Nanny's absorption of white slave masters' values. So in the two characters, Leafy and Nanny, and in Janie's negation of

Janie was aware of the fact of her inferiority. She grew up with the idea of being inferior but in the route of her life she struggles against the prejudices and stereotype to expose the myth that African Americans are inferior to the whites. She was conscious of the superior attitude of the whites to Afro-Americans.

She does not know her origin but, nevertheless, she was ready to start her life a new and, what is more she wants to succeed in her life. Similarly to Janie, Bob has little idea of his ancestry. Nevertheless, he believes that he can succeed in his career development and he counts for support because he works hard and his expectations are just. Unlike Bob, Janie does not count for her expert career as the earnings to get better her position. Instead, she relies deeply on marriage as the tool to gain a better social status.

She seems to be a bit idealistic as well as Bob was, when he counts for his promotion. On the other hand, Janie proves to be more realistic and she was going to act for certain and she needs to marry successfully. “Thank yuh fuh yo compliments, but mah wife doesn't know anything” bout no speech-Makin. Ah never married her for nothing' lak dat. She's uh woman and her place was in de home.” (Hurston, 40-41). Eventually, Janie marries successfully and she was happy. She gets money and the man she likes. In contrast to Janie, Bob does not have such a chance to succeed in marriage. Instead, he relies entirely on his labour and hard work but he fails because he is outpaced by a white rival. In such a situation, he understands that whiteness is still important and prior to specialized qualities of individuals. He grows worried after he loses an opportunity to get a promotion: “I began wondering when white people started
getting white - or rather, when they started losing it”. The concept of whiteness becomes crucial for him because, as he expected to get promotion, he had started to become white but he failed eventually.

**Hurston** was portrayed about the racism between Whites and Black. The Whites in *Their Eyes Were Watching God* are not generalized as cruel racists. Hurston transcends the boundary of race and depicts them on the premise that they are humans who are specific and of differences, not that they are whites. Janie grows up with the white children of the Washburn's, the family her grandmother works for. With no ideas of race and colour, she has lived and played and been naughty along with them. In that strength she was included in a photograph of the group. She looks for herself in the picture and where she was supposed to be seen was only “a real dark little girl with long hair” (Hurston (9)), whom she doesn't recognize, in the place she was supposed to be. She has taken the image, perhaps the impression, of her white companions.

In *Their Eyes Were Watching God* in blacks, like everyone laugh, love, celebrate, sorrow and struggle. Hurston saw black lives as psychologically integral not just the side of being discriminated and destroyed by the effects of racism and poverty or just reactors to suffering, humiliation and degradation. Among themselves, they have laughter, tears and loving that was far removed from the white horror (Washington 1972: 68-75). Optimism, loving-self spirit and the way of thinking in the perspective of individual enable these healthy images of blacks. Everything has two sides.

The focus of *Their Eyes Were Watching God* was Janie's fulfilling her dream and finding her love instead of fighting against racism. Difference challenge mainly in Janie's marriage, between her and her husband's and community where she lives. So another side of Afro-Americans' life was represented. Readers can hear the local people's porch talk all the time. They gossip, argue and talk pictures. All these life scenes are full of cultural elements.

**Hurston** skillfully represents that “intra-racism” through the character of Mrs.Turner. Mrs.Turner was a black woman who, on account of her pointed nose and thin lips, was proud of not looking like “Negroes”. She believes that “white European features are cherished and black Negroid features are lamented” (Lester, 1999:93). Although she was black, Mrs.Turner was as racist as any white American. She asserts her hatred for blacks as she declares her understanding of the reasons why white people despise blacks, she says,

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Ah can't stand black niggers.
Ah don't blame de white folks haatin em cause
Ah can't stand mahself"
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(188-89).

Janie was introduced to Mrs.Turner after she leaves Eatonville with Tea Cake and stays at the muck in the Everglades. Mrs.Turner urges blacks to marry lighter-skinned people in order to “lighten up de race” (188). She tries to convince Janie to leave Tea Cake and marry her brother instead. She thinks that a woman with Janie's beautiful features (luxurious straight-hair, thin-lips, high nose and coffee and cream complexion) should not marry a dark skinned man like Tea Cake.

Hurston's representation of racism in *Their Eyes Were Watching God* was a skillful and effective of Richard Wright in his novel “Native Son” (1940) and “Ralph Ellison in Invisible Man” (1952) (Lester, 1990:94). *Lester* (1990) argues that instead of showing the violence and opposition between Afro-Americans and whites the way it was represented by Wright and Ellison, Zora Neale Hurston's "social protest” was presented through “decentring” the white society and its existence in her “celebration of the fullness of black existence”. Hurston's novel draws an image of an Afro-American community in Eatonville that survives the social, political and economic obstacles imposed by white Americans. The novel's incidents are focused on the African American society while white people are pushed to the margins of the narrative.

In such a situation, when Janie as an Afro-American woman, was deprived of any rights she can
They huddled closer and started at the door. They just didn't use another part of their bodies, and they didn't look at anything but the door. The time was past for asking the white folks what to look for through that door. Six eyes were questioning God. In case of Bob, he would never get such liberation because he cannot become a white. Nevertheless, Janie has quite controversial feelings in regard to her oppressor because Tea Cake is an oppressor but, on the other hand, she is happy with him. Janie held his head tightly to her breast and wept and thanked him wordlessly for giving her the chance for loving service. She had to embrace him tight for soon he would be gone, and she had to tell him for the last time. Then the grief of outer darkness descended. In spite of all hardships, Janie was still happy by the end of the novel.

No doubt, Janie becomes happy only when she stays alone and wins the trial, in which white women supported her that proved to be the most important factor that allowed her to win the trial. In fact, the trial was a sort of recognition of Janie and her inclusion into the white community. In such a way, whiteness becomes the source of peace and happiness in the life of Janie. At the end of the novel, when Janie was in the court accused of killing Tea Cake, it was the whites that believed and support her all the time.

They even try to protect her from the possible attack from the blacks who firmly believe that Janie killed her husband. Hurston exposes the ugliness of racism and then blows it out of black's life through Janie's success of fulfilling herself in her own way. And in the scene after the flood, racism is depicted when the whites and blacks will be buried together. After Janie was desire her own life and her happiness. The protagonist of Janie was no afraid from against of the black people, so only she was won in her own identity in the novel of “Their Eyes Were Watching God”. Overall, the narrative treats racism in ways that are mostly subtle, but subtle action seems to be a very effective trick.
THE MIGHTY YOKE OF APARTHEID ON THE UNDER PRIVILEGED IN NADINE GORDIMER’S “MY SON'S STORY”

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“Nadine Gordimer, She is probably the most sensitive writer in our language today” (Naditha, 3) She is well acclaimed writer of South Africa, won the noble prize for literature in 1991. Her novels deal with the settlers in South Africa. She portrays the Apartheid, a tragedy of South African Settlers have been portrayed in her novels. She sets her novels with the contemporary settings of South Africa. “the struggle of various white protagonist, . . . have coming to terms within themselves, their histories and their responsibilities within the shifting politics of the reticence from 1950’s to 1970’s (R. Indirani)

The theme of the novel is opposed the system of legally institutionalized racial segregation, existed in South Africa from 1948 to 1990’s.

Sonny, his wife, Alia and His lady love Hannah Plowman are portrayed as Protagonists of this novel and the entire novel plays in them. Nadine, the writer with background of British ethnicity, she supports and portrays the lifestyle of Whites in South Africa.

These characters are portrayed against the racism which has existed in South Africa in the name of Apartheid, it is the system of segregation of public facilities, social events, employment opportunities by race. Many laws had been enacted in support of apartheid in South Africa.

The term Apartheid institutionalised in 1948, in the regime of the National Party. This government passed many acts “The Population Registration Act of 1950, classified all the people into four racial groups based on appearance, ancestry, economic status and cultural life style, Black, White, Coloured and Indian.

The government allotted separate dwellings. In the years between 1960-83 3.5 million Non-White South Africans were forced to remove from their homes. It existed till 1992.

In this novel Gordimer portray three characters “Sonny, Alia and Hannah Ploughman” played a major part of the novel and the system of Apartheid changes their life.

Sonny, a representative of his community and first to complete studies and work as a teacher. He has passion of reading works of all revolutionary leaders.

He started parents, teachers association, collects money for special equipment for handicapped children, take group of senior boys to do some mechanical work in the yard room of pensioners.

He contacts, social clubs like Rotary and Lion’s club to conduct medical camps, doctors, lawyers to conduct lecture programmes in his school to enrich the knowledge of his people. He supports his schoolchildren who were involved in the struggle against the new education policy implemented by the Government. He corrects the mistakes, he manages them to keep the peace. He goes to the police station to search his students, who have been arrested, his name is entered in the records in the police station. He terminated from the job because of these activities. He joins as the speaker in his local committee.

As a revolutionary, he decides to live among Whites as part of his campaign against segregation, his political involvement, promotion of boycotts and participation of illegal gatherings, lead to him to imprisonment.

He becomes part of the group making policy decisions and he is also one of the prime speakers. His oration on cleansing the grave ceremony for nine youngsters who have shot by the police pictures his
patriotism on his nation and his race. He experienced the actions of police firing and throwing tear gas on the gatherings.

Many questions targeted on him from his family and his group on his relationship with Hannah, he emotionally expressed that

“Needing Hannah- sexual happiness and political commitment were one”(86)

His involvement in the movement made him that he has monitored by the Government. He feels difficult to accept Alia as a comrade. He finds the struggle is changing its way, the volunteers involved in violence and vandalism, he changes his policy and he returns to the family to take care of them.

Through Sonny, Gordimer writes the mind set of each South African at the time of Apartheid. She also points out that some of them utilises struggles for their selfishness and like Sonny many volunteers who involved in the struggle they change their path. She points out the real motion of the leaders who lead the struggle.

His son returns to his home, he witness a dead cat hanging on their gate with piece of cardboard lettered

“Black Communist Bitch get out of here” (My Son's Story: A critical study, 83)

Sonny has lost his contact with his family members, he lost his house, he lost father son relation, his movement labelled him as not trustworthy because of his relationship with Hannah. Like Sonny many South Africans lost their family, relations and friends and live like destitute.

Alia, a real heroine, initially she is like a normal woman, who cares for her family. She received degrees in psychology and secretarial course. She supports Sonny in all his deeds, When Sonny takes a revolutionary decision to shift his residence to white neighbourhood she supports him. Sonny is in prison she never shows the situation of their family, she manages it. She attends the court sessions with the families of the accused. In the absence of her husband, she deeply involved in the activities of struggle and led her to detention and imprisonment.

She is charged with four offences under the internal security act. The first charged was for her membership in the organisation called “Transvaal Implementation Machinery”, who is responsible for the terror activities in South Africa. Second was she met Amos Seboking, leader of the organisation. She acted as the messenger of Seboking and Umkhonto weisizure in neighbouring countries. She is residing illegally in Johannesburg and for concealed arms from her house. As mother, she saves her son Will when RPG-7 rocket launcher discovered in their outhouse.

Through Alia, Gordimer praises the women who sacrifice their happiness for their country. Her commitments to her family and her nation prove a real martyr.

Hannah Plowman, the white woman, a representative of human rights organisation monitored political trails, in South Africa. She works with the people who devoted to the welfare of people. She develops persistence and strong guts to meet the authorities to get permission to meet the detainers in the prison. Hannah meets Sonny and he develops affection towards her. Her dedication to the political battle, she approaches in dealing with the political issues develops an ecstatic love between them.

“there would be no love if you were refuse, because of personal risk, something expected of you by the struggle” (121)

In the cleansing the grave ceremony, she supports the actions of Sonny. She escapes from the bullet fired by the police in the ceremony. She feels pride and support Baby's decision to join the movement. Her relationship with Sonny the native and she represents from White brings a rift in true relationship. She continues her work in the human rights organisation.

The characters, Sonny, Alia, Hannah are the examples of South Africans who struggle against apartheid, they sacrifice their love, affection, family for the sake of the nation, their struggles for their freedom from the system of apartheid placed in the heart of the readers.
Imperialist contest between the countries, the superiority of Empower nations, weakness in their political system made others to rule their country. Castes in India, Lost of their identity in the colonised countries, racial segregation in African countries led to undeveloped countries. The settlers utilises the minor issues between the race, nation, state and the people to dominate them in all sectors. Life in this world is temporary quoted by Jaques in “As You Like It”

“All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances“
(All the World's Stage, Shakespeare)

The people of this world have to realise this is temporary and gives importance to all life and live happily with mutual relationships to flourish this world as Paradise.

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Pre-Colonial Life

Okonkwo is a local wrestler in Umofia, whose fame grew like bush-fire after he defeated Amalinze the cat, another great fighter. Strength is well admired in their culture. Celebrations would include yam, foo-foo and palm wine as food. Yam is the central food, which is cultivated every year and stored in the barn. Okonkwo's father Unoka would play flute, though he was a debtor. He spended time in merriment and not in earning any titles. Unoka's band and their dancing egwugwu are widely known. His band consist of ekwe, udu and one, which possess intricate rhythms. They would go as hosts to other villages and teach them their tunes. But he was a failure. He was poor and his wife and children had barely enough to eat. People laughed at him because he was a loafer. Okonkwo was always filled with high dreams. He had had no patience with his father. He had no patience with unsuccessful men. When family responsibility fell on him, he did it perfectly. He earned a lot with the strength he possessed. He cultivated yams. Yams, the king of crops, was a man's crops. Women grew crops like coco-yams, beans and cassava.

There is another system for inviting guests and friends. They would be given a kola nut, some alligator pepper and a lump of white chalk. It is the belief that he who brings kola brings life. Before eating the nut, they draw some line on the floor and then painted their big toe. Proverbs are conveyed as dialogues, which in turn adds respect. Earning titles, owning barns full of yams, marry many wives, and participating in the inter-tribal wars are seen as a great thing to achieve. Age was respected among people, but achievements was revered.

Nigerian people lived in close link with nature. Like the men who altered with colonization, they were unwilling to alter their beliefs. Darkness held a vague terror for these people, even the bravest among them. Children were warned not to whistle at night for fear of evil spirits. Dangerous animals became more sinister and uncanny in the dark. A snake was never called by its name at night because it would hear. It was called as a string. On a moonlit night, it would be different. Children played in open fields.

It is a common occurrence to have tribal wars in which Okonkwo would participate. He had brought human heads home. “on great occasions such as the funeral of a village celebrity, he drank his palm wine from his first human head”. For any important occasions, there would be gatherings in the market place. There would be a powerful orator in each village. In the village Umofia, it is the man named Ogbuefi Ezeugo who address the mass gathering. On these occasions, the neighbouring villages would combine with them, ranging about ten thousand men. To gather their attention, the orator stands in midst of them and should bellow “umofia kwenu” four times. On each occasion, he faced a different direction and pushed the air with clenched fist. Ten thousand men answered “yaa!” each time. When someone of their clan is killed by the neighbouring clan, an ultimatum would be dispatched immediately to choose between war on one hand and on the other, the offer of a young man and a virgin as compensation. Umofia never went to war unless a case brought war clear and just, and was accepted as such by it's Oracle- the Oracle of the hills and the caves.

Okonkwo ruled his household with a heavy hand. In every house, a small house would be made, which is the medicine house or the shrine, where wooden symbols of personal Gods and their ancestral spirits are kept. When they go to a neighbours home, they brought their own drinking horns in goatskin
bags. They would bring goatskin mate to sit too. The first wife would wear anklet of their husbands titles. There was also personal gods called ‘chi’ for each Man says yes, his chi says Yes also. Between the harvesting & planting season, there is the carefree season, the week of peace. During that week, a man must not say a harsh word to his neighbour .it is the peace to the fellows by which great goddess of the earth is honoured without whose blessing the crops will not grow. Even when evil is done by one man, his whole can could perish. on the year when Ikemefuna was brought from the neighbouring village, to live with Okonkwo, the latter had done this crime by beating his wife. He was asked to take a she-goat, one hen, a length of a cloth &a hundred cowries to the shrine of Ani.

In the past, this punishment was not mild man who broke the peace was dragged on the ground through the village until he died. In some other clans, it is an abomination for a man to die during the week of peace if a man dies at this time, he is not buried but cast into the evil forest.

By the time of harvesting season there would be the feast of the New yam. It was an occasion for giving thanks to Ani, the earth goddess &the source of all fertility. Ani was the ultimate judge of morality & conduct. The feast of new yam was held every year before harvest began, to honour the earth goddess and the ancestral spirits of the clan. New yams could not be eaten until some had first been offered to these powers. On the last night before the festival, yams of the old year were all disposed by those who still have them. The new year must begin with tasty, fresh yams and not the shivered and fibrous crop of the previous year. For this festival, they would invite relations and friends from other clans.

The second day of the new year was the day of the great wrestling match between Okonkwo's village and their neighbours. Ekwefi, Okonkwo's second wife was a village beauty. He had won her heart by throwing the cat in the contest. Ancient silk cotton tree is sacred since spirits of good children lived in that tree waiting to be born. The arrival of locusts are seen with joy. They arrive at Umofia once in a lifetime. The locusts descended on every visible area. At night fall, their wings would become wet with dew. Then all Umofia turned out inspite of the cold harmattan, filled his bags and pots with locusts. They were roasted and eaten.

Twins are considered bad luck. They would be put I earthenware pots and thrown into the forest. There are certain restrictions in tapping the palm trees . The men who have earned titles cannot climb the tall trees, instead they could cut the smaller ones near the ground. Titles are held by this clan in high esteem.

Obierika is the friend of Okonkwo. His daughters suitor and the customs are well explained by Chinua Achebe. The girl would carry a wooden dish with kola nuts and alligator pepper. She would give the dish to her fathers elder brother and then shook hands with the suitor and his relatives. She wore a coiffure which was done up into a great in the middle of the head. Camwood is rubbed lightly on the skin. All over her body, black patterns were drawn with uli. She wore black necklaces which hung down in coils. On her arms were red and yellow bangles , and on her waist four or five rows of jigida, or waist beads. Bride price is discussed with sticks, without haggle and bargain. Instead, the elders went aside and whispered to each other.

The only court that existed in Umofia was Egwugwu which considered of nine members. Each represented a village from their clan. Their Leader was called Evil forest. Smoke poured out of his head. They are seen as the masked spirits of the ancestors. When one member of the clan is killed by another member of the same clan, he would be expelled from it for seven years. It was a crime against the earth goddess to kill a clansman, and a man who have committed it must flee from the land. There are two kinds of crime, male and female. Okonkwo had committed the female as his gun had misfired and pierced the heart of the boy whose father Ezeudu was the eldest man, and had just died. It was in the burial ceremony that Okonkwo’s gun exploded. Okonkwo and his family fled to his motherland. As soon as the day broke, a large crowd of men came dressed in garbs of war and set fire to his house. It was the Justice of the earth goddess and they were merely Messengers. They had no hatred against Okonkwo and were merely
cleansing the land.

Colonialism

It was during the time Okonkwo spended in his motherland that colonization started to spread over Africa. 'Abame', a village was wiped out as they killed a white man. They were rebuked by mass murder of their clan. Within a few years, missionaries had come to Umofia. They had built their churches, won a handful of converts and were already sending evangelists to the surrounding towns and villages. That was a source of great sorrow to the leaders of the clan; but many believed that the strange faith and the white man's god will not last. Okonkwo's son Nwoye got attracted to the churches and got converted.

The preachers arrived in the village of Mbanta and addressed everyone as sons of good. He told them about this new god and that they worshipped false Gods, Gods of wood and stone. According to him, good men who worshipped the true god lived forever in his happy kingdom. The changes were not only in Mbiano. When Okonkwo returned back to Umofia, hoping to reclaim the titles he lost, his dreams got shattered. All class of people have joined churches. Apart from it, white men have also brought a government. They had built a court where the district commissioner judged cases in ignorance. He had court Messengers called kotma who brought men to him for trials. The white men also built trading store, and for the first time things became of a great price.

Okonkwo mourned for the clan, which he saw breaking up and falling apart. During one annual ceremony, egwugwu was unmasked in public. All the nine egwugwu were called by the white man government to prevent war. They were arrested and beaten. Money was asked for their release. It reduced their spirit. Okonkwo, realizing that he lost his culture, no longer wished to live and hanged himself. Many lives were thus lost by the arrival of the colonies.

Conclusion

When missionaries came to Umofia, Okonkwo tried to free his village. When he realized that he could get no more titles with the same valour as in his young age, he lost his desire to lie. There was nothing he could do to protect his village, which he saw as a crime. He commits suicide and the Officials bury him instead of his kith and kin. It was also part of the culture. Okonkwo failed in his life. His attempts to succeed in life was questioned by time, as one could not stop it's arrival. "Things fall apart" is a novel which shows the break in Nigerian culture with colonization.
“Our grandparents are our past and our future. They are what we hope to become someday. So I will look for feathers to give to my grandson” John speaks to Nellie in Veda Boyd Jones' Nellie the Brave. Ours is an era of old age homes. All of us are busy with ourselves and are always after making money. There is no time for us to look to the tradition from which we have evolved ultimately. Our society was not like that earlier. It had time to maintain social as well as personal relationships. It had valued the obligations to be taken care of. But the new generation has no time to do something collectively. Everybody is running after his own personal benefits. They don't even have time to think about their parents or grandparents. They are the reservoir of our cultural past. In ancient times in our country, children will be with their grandparents during their childhood days. They will be listening to the stories and experiences told by these old people. These elders have an authentic knowledge of their land, cultural practices and taboos to be followed. They have the capacity to connect the past with the present. Transmission of cultural heritage from the forefathers is universal as far as any ethnic community is concerned.

In native communities there are innumerable cultural practices. Most of these are oral in nature. They are transmitted from generation to generation by the way of mouth. In his Decolonizing the Mind Ngugi Wa Thiong'o writes:
I can vividly recall those evenings of storytelling around the fire side. It was mostly the grown-ups telling the children but everybody was interested and involved. We children would re-tell the stories the following day to other children who worked in the fields picking the pyrethrum flowers, tea-leaves or coffee beans of our European and African landlords. (10)

For our ancient communities it was an entertainment at the end of every day. People after a day's struggle and tedious work gathered around the fire and shared their experience of the whole day. A key figure central to the dispersion of stories is the storyteller, and this figure has worn many faces and roles throughout history. Some cultures associate story with so much power that a storyteller is essentially a being with special spiritual insight and powers, similar to a medicine man or a healer in a tribe. Other storytellers were vagabonds, people of the road, who simply travelled around and collected stories like treasure. The storytellers who passed down myths, legends and traditions within the tribes were not mere tellers of the stories. They were good performers too. Basically, oral storytelling is telling a story, to an audience by way of songs, poetry, chants, dance, masks, and so on.

With the invasion of colonizers, everything turned topsy-turvy. The native communities were taken under strict control. The usurpers knew very well that it is the unity among the people of tribal native groups is their strength and it is their cultural affiliation that is going to be a great hindrance for them to gain ultimate power upon them. So the tactic used by the colonial powers was to stop all these cultural gatherings at any coast. They abandoned ritual dancing and such other performances. Several such examples may come across in many writings by ethnic people. Just to quote one example, in Leslie Marmon Silko's Gardens in the Dunes there is a scene where all the ritual dancers escape when they sense white soldiers' approach. It is from such writings we know the strategies practiced by the colonizers to control the colonized.
The sufferings of the colonized lasted for decades. But gradually the suppressed started to retrieve the loss. Writing was the major powerful tool used by these native people to recapture their lost past, identity, and culture. The oral literatures were started to be cherished again and attempts are being done to record and preserve those oral traditional treasures. More over the native languages are also started to be preserved.

Coming to African culture, one can notice it as the richest in cultural practices, rituals and tradition. Gabriel Okara is a Nigerian poet who was much influenced by his native culture. He tries to represent the essence, value and innocence of African culture through his poems.

In the poem, “Once Upon a Time” by Okara, a man is speaking to his son about his distant past. The phrase 'Once upon a time' that begins the poem itself gives this idea of distant past. The poem gives an impression of a story with this phrase. Stories are the essence of African culture. It is through stories, rituals as well as taboos are started and preserved.

The speaker of the poem continues. There was a time when 'they', ie, his own people, his forefathers, who were addressed by the westerners as 'blacks', laughed with their hearts. The heartfelt happiness was reflected in their eyes also. Now with the influence of westernization, this heartfelt laughter is lost. Now the smile is only superficial. It is the matter of showing teeth just like smiling. Their innocence and heartfelt intimacy are lost. There is no genuineness in their smile and no affection is expressed. They have assimilated the hypocrisy and the insincerity of the westerners. Now the warmth of emotion is lost. Poet points out this striking change through the following lines

"but now they only laugh with their teeth,
while their ice-block-cold eyes
search behind my shadow."

The speaker really feels regret for the loss of the purity and innocence of his people including himself.

Africans are people who are purely mundane. They are mundane in their habits, life style, dressing, cultural practices, and belief of god and so on. They have a varied rich culture to be proud of. When this continent was invaded by the colonizers they considered the inmates of Africa not as human beings. Because they were black in colour, as black is something 'negative' and 'cultureless. More over their cultural practices were 'strange' for the invaders. They gradually inculcated in the natives a feeling of inferiority complex that their native culture is something strange and odd. Children were separated from their family and parents and were taken away to reservation camps where they were given English education, education of the 'cultured people'. In post colonial perspective this practice is termed acculturation. Acculturation is often seen in language, style of clothing, food habits and so on. But sadly true, these children cannot be completely one with the western culture.

A sense of loss haunts the poet throughout the poem. His mind goes to the glorious past and he makes a contrast between the lost glory and the present wretchedness of the human mind. He says that there was a time when these people had shook hands with their hearts. But now all such intimacy is lost. Now handshakes are given without intimacy. Then the poet gives a harsh picture of human attitude of the present time through the lines,

"Now they shake hands without hearts:
their left hands search
My empty pockets."

These lines show the total deterioration of the human values. The whole society has developed a materialistic attitude that they value it more than the intimate human relationships. Even if one may show intimacy to another, he will always be in search of a material profit he can have from the other.

Materialist attitude also might have come with the connection with the colonizers. Basically tribal native people had no selfishness. They valued more the interests of the society or tribe or clan than the
individual interests. They had a system of sharing. But all such values deteriorated with the influence of westernization. Colonisers are materialistic. They never valued human relationships or such basic values. Their main aim was to conquer land and amass wealth and to have power all over the world. With acculturation, the poet assumes, such materialistic mentality has been induced into the minds of the native people also.

They may say “feel at home!”, “Come again”, and such and such nice words. But these words never came from their heart of hearts. Such words are uttered only as a formality. So if he visits them once or twice, there will be no thrice because by then he can find the doors shut on him.

The condition of the speaker in that westernized hypocritical society is really pathetic. Though he knows very well of the bad influences of the western culture on the mundane native culture, he is forced to adopt or appropriate the former. Otherwise it will be impossible for him to live in such a changed society. He will be made an outcast there.

So he has learned to adopt all those hypocritical culture which are entirely different from his own native culture. He has learned to wear many faces like dresses - home face, office face, street face, host face, cocktail face etc. Thus by appropriating the western culture, he has been alienated or estranged from his own native culture. He is not in his original self. On all occasions he has to wear a self suited to that. Each face has a fixed smile, which has no emotion or truth or warmth of a real smile. But it is actually an unconditioned sort of assimilation by the poet.

In the fifth stanza, the speaker says how he has absorbed the western civilization. He says, he also has learned to laugh with only his teeth, to shake hands without heart, to say 'good bye' when he means 'good riddance', to say 'glad to meet you' without being glad and to say it has been nice talking to you after being bored.

Towards the last part of the poem, the sense of loss becomes more and more intense as he compares the childhood innocence of his son to his own present condition ie, adulthood.

The realization of the loss of innocence and purity hurts his mind. He wants to redeem his identity and innocence. Seeing in his own son the innocence which is a part of the native culture, he wants to unlearn all those 'muting things'. He wants to relearn from his son how to laugh and smile as he had done once upon a time.

“I want to be what I used to be
when I was like you. I want
to unlearn all these muting things.
Most of all, I want to relearn
how to laugh, for my laugh in the mirror
shows only my teeth like a snake's bare fangs !”

The poem makes a contrast between the innocence of childhood and its loss in the adulthood. In this aspect, this poem shares certain similar aspects with the poems of William Wordsworth, who always had praised and desired for the childhood innocence. This poem also has resemblances with the poems in the Songs of Innocence by William Blake where also childhood purity is praised.

Reading the poem in a postcolonial perspective will reveal us how the purity of the native African culture was demolished by the invasion of the western culture. It is poignantly visible through the last line of the poem “once upon a time when I was like you”. The Africans were forced to adapt to the western culture to such an extent that their original native culture is now at a loss. Through the poem Gabriel Okara tries to reclaim and reabsorb the lost sense of dignity, identity, innocence and value of his culture at least through his writing.
Works Cited
Wole Soyinka is a Nigerian playwright and political activist. He was a first man who received the Nobel Prize for literature in Africa. He used to write about the modernized West Africa in a satirical way. In his works the western elements are skillfully fused with the theme and techniques based on “Yoruba folklore”. His works exhibits humour and great poetic style which has irony and satire matching the complexity of the characters and their moral qualities.

His poem “Telephone conversation” depicts the obscurity of racism ironically. The poem is about the conversation between a white lady and African man, that throw light on the harsh reality of racial prejudice that prevails in the society. The poet begins the poem in an optimistic way of a man is searching a house in an area which is not racially prejudiced. He found one but he doesn't want to meet the land lady in person due to his previous encounters with white peoples. He felt that he can enjoy the privacy as the land lady won't be serving under the same roof. So he plans to make a call on enquire for further detail. He doesn't want to waste his time by making the journey. He honestly admitted to the land lady that “I'm African”. On hearing the word African silence prevailed at the other end. Soon the land lady asked him how dark he is? at first he thought he had misheard but again she repeats “Are you light or Very Dark” and asked him to press button B or A. This shows how human is merely considered as a machine rather than a man with flesh and blood by the white people. She seems to be giving more preference to his skin colour rather than knowing other necessary details about him. This depicts how the Americans view the African man without caring for any sort of emotions. This question of lady made him so disgusted. But still he didn't lose his composure and through his words the author ironically satirizes that the lady seems to be so considerate by giving him to choose the option between the two. Now he understand what the lady is trying to ask him and he repeats whether she would like to compare himself with “Chocolate dark or Light”. He describes himself as a west African sepia as it says in his passport. The lady is silenced for a while, she doesn't want to admit her ignorance and ask what he means.

“WHAT IS THAT ? Conceding
'DON'T KNOW WHAT THAT IS' He says its like “Brunette” Shaking enquires.
“THAT'S DARK, ISN'T IT ?”

Now the man has lost his patience as he had enough of her insensitivity. He disregards all the talks of formality and started to mock her. He gives the detail of his darkness in a satirical way. He says that he is not all black, his feet and palms a completely white but bottom turns 'Raven black' by sitting down.
Palm of my hand, Souls of my feet
Are a peroxide blonde. Friction, Caused
Foolishly madam-by sitting down her turned
My bottom Raven Black

The poet ends the poem with the humorous note. On hearing the reply of the man the lady is about to slam the receiver on him but the man senses that and struggles one last times to reconsider pleading her to see that for herself and judge how dark he is. The lady Slam the phone on him. The man humorously
makes the lady for being judgmental attitude towards the black man.

Through this poem how the black man were being tormented for their dark skin which they have no control over. The man feeling ashamed and sorry for this dark skin in portrayed ironically on how ridiculously racism is that makes one to apologies for being dark. The formal way of language contradicts with her real intention. And there was a wrong notion that is prevailing among the Americans that, the Africans are Savage and Wild race. So they neglect to lease their house for rent. The colour red is the symbol of anger and hatred. By insisting on the colour red often, like telephone booth, red double tyred bus, Soyinka represents the anger of the black man. Soyinka also shows the contradictory thoughts of the black and white through these two characters. On hearing her voice, the aftican man imagins the lady to belong to an elite group. But the lady only had the pessimistic idea on the Africans. The constant mention of the word “dark” portrays the effect of racism poses upon the black people.

Soyinka beautifully portrays were how the Africans are silenced by the white men. The white lady's constant mentioning of the word dark and has created a frustration over the African. But he suppresses all his anger and irritation by being silent. He didn't utter any harsh comment on the lady. It gives a vivid picture that the Africans have lost their voice against the white and became mute over their comments by remaining silent. “A telephone is an instrument that primarily transmits voices, here it becomes a medium for silence also. The so-called civilized world, has these silent powerful issues that need to be voiced” (Adam).

Soyinka used different techniques to show the colour discrimination and how it plays a vital role in their everyday life cycle. He criticized it was not appropriate to judge a person based on his skin color. Instead, they should know each other through direct contact and interaction. The poem questions the significance of skin colour in determining the value of a man. The white takes pride of their colour and subjugate the black people. Even though the land lady seems to be sophisticated gentle woman her character loses its grip because of her intense colour bias. The man's expression of describing colours at various parts of his body gives a detail sketch of his race are contradictory and subtle expressions of what actually is going on in his mind also assert his humanity.

References
AFRICA AS A BACKWARD PLACE WITH DULL NATIVES WHO NEED CIVILIZATION

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Introduction

Africa is the World's second largest continent, which is also under the control of colonizers for many long years. Africa is the wealthiest country by the powerful landscape and the strength of people, which is looted by the colonizers. The colonizers came to Africa for the purpose of trade only, they were success on that. Then they robbed the wealth of Africa by providing some cloths, materials, etc. Then they make their tent in Africa and start to rule the people of Africa. This is the brief history of African continent. Africa is unique in its culture and tradition. More over Africans are known for their tribal culture .At present Africans are civilized in their level though there some Africans are lack in civilization. We can see this through the drama The Lion and the Jewel by the great dramatist Wole Soyinka, the author of twenty plays, six novels and six collections of poems. In this drama Soyika focused on the Yoruba tradition. This drama says, “The conflict between tradition and modernization”. Wole Soyinka is a renowned Nigerian dramatist, who was awarded Nobel Prize in 1986, for his accomplishment in the field of literature. He is a prolific writer and versatile genius of Africa. Through his work who portrayed the society, culture, tradition and politics of Africa.

Tradition versus Modernity

Africa is the best example of tradition and modernity which has both quality. We can claim Africa is the traditional country at the same time it is also a modern country. Africans who all are civilized who assimilate the culture of others. But who all are follow their own culture they are called Tribal people. Whenever people think about Africa, Africans are cannibals, they are for slavery. But this is kicked out by authors of Africa, like Chinua Achebe and Wole Soyinka. Here I have taken the play The Lion and the Jewel by Wole Soyinka which explains the Tradition and Modernity, by the characters. In this play Soyika represents the Yoruba Culture and portrayed the traditional practice of polygamy in African societies. Polygamy means one man can marry many women. This is the main theme in this play The lion and the Jewel

The play is a light and amusing comedy, it is also renowned for its complex themes and allegorical structure; it is also notable for its insights into Yoruba culture and traditions. The play focuses on the failure of an elementary school teacher to catch the sense of Culture and the advancement or civilization. The location of the play is Ilujinle, a typical Nigerian village. The village ruled by Bale Baroka, the old lion who is known for the Polygamy.Sidi, a beautiful young woman also known as the Jewel, in this play. A photographer who came to Ilunjinle and took many photos of the village and its inhabitants. He had captivated by Sidi and published the images of her that are stunningly beautiful. A white man who is heading the building of a railway through the village but Baroka kickbacks him to abandon the project.

Bride-price is an African Custom

The practice of Bride-Price is common in most parts of the globe but this is possibly most prevalent in Africa. Even in India, the same system followed in olden days, but it had gone back in the later period. However, the original African societies follow the footsteps of tradition and culture, demanding the bride-price to the spouse. If a girl marries without the price, it is assumed that she is not a virgin or she is not worth
to marry. Sidi the traditional African girl, who is untouched by the foreign ideas and culture, insists on the bride-price and its honour to Lakunle.

According to the custom Sidi demands the Bride-Price to Lakunle. But the modern civilized Lakunle who wants the village to be modern, and he opposes the wish of Sidi but he wants to wed Sidi and make her a modern wife. He attacks the traditional African customs of marriage he calls the system of bride-price a savage custom, barbaric, out-dated, and disgusting. But Sidi is not willing to marry him without Bride price. This is the custom of Bride-price in Africa. Soyinka explains about the Bride price custom clearly. This shows how the Africans are lack in Civilization by the custom.

Practice of Polygamy in African Society

In The Lion and the Jewel, Wole Soyinka portrayed the traditional practice of polygamy in African societies. The practice is acceptable by law in Nigeria. It is a 'prominent feature' of African family life. Soyinka portrays this custom by the Bale Baroka. Dead Bale or chief of Yoruba society marries the last and favourite wife of the dead bale, as his first wife. But Yoruba calls it is the responsibility of the king to take care of the youngest wife and children of the previous sovereign. This custom is called “isupo” among the Yoruba. According to the tradition of that particular society, a Bale can have as much as wives he can, but he has to follow some conditions like, treating all equally, distributing resources to all wives and children, avoid discrimination among wives and children. According to this custom Baroka at the age of sixty two, he thinks about her new wife. He fixes Sidi is his next wife. So he sends his marriage proposal through Sadikute chief wife of the Bale. Sadiku to persuade that young girl for him. It is the custom of the village that the first wife has to persuade and makes the girls to marry her husband. When Sidi oppose for this marriage Baroka seduced her and make her as wife. Sadiku is the expert representative of the tradition. Now Sidi is the last wife of Baroka. She will be a first wife of next bale.

Conception towards Chastity

In the play, the playwright until the end does not show that the bride-price is paid to Sidi by her spouse. After Sidi is seduced by Baroka, Lakunle readily accepts to marry her, there he says it is only just that we forget the bride-price totally. Chastity is the only reason that prevents her to accept the proposal of Lakunle. As Sidi lost her chastity to Baroka, she think over herself unlikely to him and prefers Baroka over Lakunle. She actually brings out the culture of the tradition based inflexible society. Her lost virginity leads her to marry the old Baroka. The mental settings of women in African society plead them to live with only one man, and they tend to consider this is a part of their age old tradition.

Summation

Through this we come to know the traditions of Africa. We can understand how the tradition was followed in Africa. The great writer Wole Soyinka Says through his writings About the culture and traditions of Africa. He proves that African people who need civilization.

The character Lakunle is known for the civilization who tries to prove the uncivilized manner of Sidi who is the traditional representation in this play. Africa is a continent which has a wonderful landscape and the powerful people. At present most of the people in Africa who develops themselves, they are civilized. Because they are getting proper education. But there are some people who are in uncivilized manner. Still they are following the old customs who need civilization. Those people need awareness for come forward. This play is very happy to read, and makes the reader to enjoy the play more without any other difficult parting philosophies or ideologies. Ultimately, the play is on the outward plane portraying the tribal life and its confrontation with the culture of the West. And playwright repeats upon the idea that the West has not made any deep impact on African culture and the tradition in the society is representative for all its merits and demerits. The play shows a greediness among the search of wants, conflicts and confrontation, man must channelize the stream of his mental faculty unfettered by the cruelty of customs and beliefs, as worthless as desert, preserving the mental resources for the functioning modes of national
mechanism with the knowledge unhampered by the constraints of ideologies. The conflict between tradition and modernism has always been the major point of argument. Wole Soyinka's deep connection to 'original tradition' is clearly visible. By this we cannot say Africa is backward place but who need civilization.

Reference:
POST-INDEPENDENCE DISILLUSIONMENT IN PETALS OF BLOOD

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Disillusionment, Mau Mau, Ilmorog,
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African novelists used their literary works to depict the socio-economic and political realities of the continent. African literature was a tool for celebrating the heroic achievements of African past, later it was used for anticolonial struggle. Always African literature has been chained to the experiences of the people of the continent. The paper has made an attempt to examine the discourse of post-independence disillusionment in Petals of Blood depict an exact image of a post-colonial African state, Kenya, with all its complexity of problems.

The paper has found out that the novel has dealt with post-independence disillusionment, political corruption, social class stratification, gender inequality, resistance and liberation. The author taught that the solution for the people's disillusionment with the tyrant political elites has to move against imperialism and its recent manifestation, neo-colonialism, and embrace socialism or communism as a natural way of life for the people of Kenya (Africa).

Ngugi wa Thiong'o's last artistic work is written in English, the novel Petals of Blood was published in 1977. A few months after its publication, Ngugi was arrested and detained, without charge, then the authoritarian Kenyan government for a year in a maximum security prison.

Petals, which was based on an investigation into the puzzling murder case of three capitalists Chui, Kimeria and Mzigo, has written such that it represented different types and classes of people in the Kenyan society during changing historical times: the pre-colonial, the colonial and the post-colonial eras. It revealed a society full of betrayals of the peasant class by the powerful ruling aristocracy. Ngugi aimed at awakening the revolutionary spirit among Kenyans similar to that of the Kenya Land and Freedom Army (Mau Mau) freedom fighters during the battle against the European settlers for independence. This national consciousness was modelled on Frantz Fanon's conception of the writer as a native intellectual.

He termed Petals as 'the climax' of his Afro-European writing but it was quite clear that despite writing it in English, Ngugi had the Kenyan working class in mind as the novel's primary audience. The novel was set in a remote, but changing, village of Ilmorog and the heroic characters such as Abdulla, Karega, Munira, Wanja and Nyakinyua were people that the Kenyan peasant population could identify. However, Ngugi seemed to be more accepting towards the peasant class and critical of those who did not conform to the ideals of this class.

Here, Ngugi's portrayal of Munira showed a rejection of the middle class intellectuals who refused to be part of the people. Also the novel punished the capitalist and political classes through characters such as Mzigo, Chui and Kimeria, who end up being murdered at the end of the novel, and the politician Nderi wa Riiera as well as Munira's father Ezekiel. On the other hand, peasant characters such as Nyakinyua and Muturi were praised as the guardians of the people's history but who were oppressed by the ruling class and act together to change their situation. Karega, the son of a peasant Mariamu, has been shown as the force...
behind the resistance of the Ilmorog people and workers against an oppressive regime and a capitalist class. Ngugi had sought to provoke the have-nots in Kenya to see themselves in the characters and their struggles and realize their power to rise against the tyranny.

*Petals of Blood* has aimed to recreate a representation of a neo-colonial Kenyan state through characters, places and events that mirror the reality of the actual post-independence Kenyan state. The class differences were created through the peasant class in the form of the Ilmorog farmers and herders such as Muturi, Nyakinyua, Njuguna and Ruoro vis-a-vis the capitalist and the political class represented by characters such as Nderi wa Riera, Mzigo, Chui and Kimeria.

Also there was a class trapped in the middle which is represented by the immigrants to Ilmorog, particularly through the character of Munira. Each character in the novel seemed to play a specific role which was typical of a certain group of people in the real Kenyan society. Munira represented the middle class that 'stood outside' during the struggle for independence and was struggling to fit into the rest of society by attempting to 'pay back' through service but who still fear to explore the tough questions of the rampant inequality as depicted by his anxiety in refusing to answer the children's questions about the 'flower with petals of blood.' (*Petals* 12, 26)

Wanja, represents the struggles of a Kenyan woman who are forced by the circumstances to use her sexual power to gain favours but who nevertheless resists the capitalistic class oppression. Abdulла represents the revolutionaries who had been part of historical struggles but who had been betrayed and continue to suffer in abjection. Joseph and Wanja's unborn baby seem to represent an upcoming generation of revolutionaries who should fight for Kenya. On the other hand, the capitalists (Kimeria, Chui and Mzigo) seemed to represent 'slaves of the monster god' that was money while Nderi wa Riiera represented the dishonest neo-colonial politicians whose efforts to terrorize and divide the people through the Kamwene Cultural Organization (KCO) were purely for his selfish gain.

*Petals* could also be seen as an African adaptation of the modernist form of artistic expression. *Petals* as a tool for inspiring a revolutionary consciousness was the way in which Ngugi views Kenyan history as seen by different types of people. In the interview with Michael Pozo, Ngugi maintains that aesthetics do not occur in a social vacuum and as such art must reflect the conception of life which it represents (*Pozo* 2).

Mariamu became an embodiment of all the good values of African Community. Through her Ngugi raised the issue of exploitation of the natives by their own people. In this novel Ngugi turned his attention to his fellow Africans who had adopted the ways of the Britishers. He perceived of African society after independence as consisting of two layers, the socially privileged, politically powerful and materially affluent elite and the disadvantaged and deprived generality.

Mariamu was a victim of double exploitation both at home and in the society. She was the second of the two wives, who had to slave not only on the fields but even at home. Finally she has beaten up by her own husband and she sought protection under Munira's father and begged for cultivation rights. He too tried to take advantage of her helplessness but Mariamu has too much self respect to trade her body for a piece of land. She had refused the dominance and injustice of her own husband, so how could she let Brother Ezekiel to exploit her. After her refusal Brother Ezekiel feared that she might expose him to the world. But she was not interested in exposures. She wanted an end to her state of struggles. Even she had lost her elder son in the fight for independence after which all her hopes were automatically transferred on her younger son, Karega to whom she tried to give Western education. She believed that education would lead to her liberation from exploitation. And again disappointment met her when her son was expelled from school. Karega felt guilty and helpless for not living up to his mother's expectations. Both mother and son were naive about the present social set-up.

*Petals of Blood* was an expression of complete disillusionment with independence. And again it
was through one of his female characters, Wanja that Ngugi dramatized the continuation of the capitalistic and imperialistic system through comprador bourgeoisie.

Kimeria, a representation of the most repulsive form of capitalism exploits Wanja and set her on the path of ruin and destruction. Not only Kimera but her own parents too were responsible for ruining her life. The constant fights between her parents highlight Ngugi's belief that domestic harmony was impossible without wider social harmony. Later Wanja realised that the cause of constant fights between her father and mother was in fact a social one. While her mother believed in going back to her African roots, her father sees it as going back to ignorance and backwardness. As a child she was confused by these domestic fights. She wants to take up a respectable job, but there was no job for drop-out school girls in this society. The only job that this society could offer her was that of a prostitute. So prostitution became a symbol of exploitation and inequality.

Even Karega defined prostitution as, “we are all prostitutes, for in a world of grab and take, in a world built on a structure of inequality and injustice”, (240). Wanja became symbolic of both social and gender exploitation.

Through her Ngugi expounded the issue of gender inequality. Wanja became a symbol of the entire exploited class. Her fight has an attempt to change the present social setup. Through Wanja's relationship with three men; Munira, Karega and Abdulla that Ngugi's idea of true revolution has been explored. All three men, like Wanja come back to Ilmorog to forget their unsuccessful past. Munira stood out in an aggressively successful family as a mere beggarly school teacher. He was a born loser and so he ran towards Ilmorog as a release. Abdulla fought bravely during the Mau Mau rebellion. After independence he naively hoped that his past patriotism would be rewarded, but all his hopes were betrayed as he was thrust aside as unemployed. Karega belongs to a generation later than that of Abdulla and Munira. His mother worked hard on Munira father's land to pay for her son's education but Karega was expelled because of his involvement in a strike. All these characters were trying unsuccessfully to forget their past.

At one time Wanja told Munira,”we all carry maimed souls and we are all looking for a cure.” (73). Ngugi thought the past was important in understanding the present and reforming the future. With Karega who represented the worker's movement in the final move towards liberation, Wanja felt at ease but even Karega failed to accept Wanja's past. He believes that instead of fighting for true liberation, Wanja has joined the race for power and money.

She became a prostitute and opened a brothel that provided employment to so many unemployed girls. Wanja was in fact their saviour, their beacon of light. Prostitution now not only became a symbol of exploitation but also a means of survival.

Thus Abdulla was able to understand Wanja's exploited condition. For him Wanja also symbolizes the source of a new creative energy that transformed Ilmorog from a village to a prospering city. Ultimately she has returned to the position of harmonious connection with the invisible law, a connection made manifest in the drawing she made in the hospital when her mother asked her, as to who was the father of her unborn child, she made a sketch of Abdulla.

Through Abdulla that Wanja accepted her past as part of her total self. The courage to face her past boldly has suggested her plan of accepting Abdulla by rejecting all her rich and powerful lovers. But before she can execute her plan, her house was set on fire by Munira.

In the fire all her rich lovers perish and she was saved by Abdulla. Her survival from the fire is suggested the image of a phoenix. Wanja emerges as a phoenix the bird, as Munira tells us, “that is periodically born out of the ashes and dust” (281). So fire became a symbol of recreation and hope.

As long as Wanja's fight is personal, she is unsuccessful and suffers from a sense of meaninglessness and depression. But when the fight became the fight of the entire community not only Wanja but the entire city of Ilmorog gained new strength.
To conclude the paper the individualist realized the need of social revolution before domestic and personal freedom.

References
Introduction:

Ekwensi an Igbo was born in Minua Niger state. He is a native of Ntwelle Ezunaka in oyi local government area. Anamurta state Nigeria. He Wrote many novels about Igbo culture. In his many novels, he clearly depicts the life of Igbo people and their culture tradition. Igbo literature in English has flourished since the publication of Achebe's first novel and has contributed immensely to the development of Nigerian and African literature Achebe's flexible literary style in “ghings fall apart” and his sulesquent work. Achebe was the first Nigerian writer to successfully transmute the conventions of the novel, European art form into African literature Igbo culture is very diverse in nature, and a lot of their diversity stems from them being divided into the eastern and midevestern regions by the Niger river. Though the two areas can vary in certain culture aspects, there are some factors that stay the same no matter which side of Igbo land. The Igbo people classify members of their community into three groups. “nnukwu mmadu” are the rich, the dimpka are the lower class. It is vastly similar to most other classification systems around the world.

Discussion:

Origin of Igbo Culture:
There are 250 ethnic groups in Nigeria the 3 largest according to geographical locations are:
Hausa / Fulani (29%) - North
Igbo (18%) - south East
Yoruba (21%) - South West

- The Hausa / Julian's are Muslims
- The Igbo's are Christians
- The yorubus are both

Before Christianity Igbo traditional religion is based on the belief there is one creator, god know as 'chi’ who can be reached through other deities and spirits in the form of natural objects. The Igbo people live in south eastern Nigeria. The Igbo people, located near the Niger river Delta

Language of Igbo people:
Nigeria regained democracy in may 1999 after 33 years of grueling military readership the nation's federal capital territory is located in abiya and the commercial nerve center is in logos. The official language in Nigeria in English. However, there is a slightly modified form of English language called 'pidgin' which is common among illiterates / semi-illiterate people who cannot speak the formal
The Igbo belongs to the sudanic linguistic group of the kwa division, Igbo language characterized by its tonality, the mono syllabic root words abd an absence of inflexional endings. In terms of location. The Igbo occupy the bulk of the southeastern points of Nigeria.

The supreme deity of Igbo:
- Chukwu is the supreme deity of the Igbo people
- He is also referred as the “great spirit”
- He is associated with nature and all its parts like rain and plants.
Chukwu created the whole world and other gods or deities. Many people name their children after this overlord. An Igbo creation myth relates that in the beginning the surface of the earth was covered by water and no humans lived on it. Then one day chukwu (god) created the first human family composed of Eze Nri, his wife, his sons and his daughters. Eze Nri and his family stood on the top of an anthill and had nowhere to go because the land was submerged. They were also hungry. Chukwu looked down and took pity on their conditions. He gave Eze Nri a piece of yam and said, 'Take this it is edible'. Eze Nri and his family ate the yam and found it was good.

All Igbo people believe they have an inner god within them called chi. Their chi the person's fate, A person luck and misfortune come from their chi. The name of a person can affect their chi, this is why Igbo males are usually given the names of deities. Although chukwu is supreme, deities are feared because they can immediately affect the lives of the Igbo people.

**The economy of Igbo:**

The majority of the Igbo people are farmers. Yam is their staple crop and the harvesting season is a time for great celebration. With the surplus amount of yam, they are able to export some to their neighbors. They also produce palm-oil which is exported to Europe in large quantities. The widespread of iron tools enabled the Igbo people to make better use of the forest with iron tools they grew yams (their principle staple food) cocoyams, bananas and plantains. Iron tools also helped them to cut down fruits from the full palm trees and process them into edible and medicinal oils. As its fully developed the Igbo agriculture system was based on shifting cultivation, a type of rotating cultivation where the same fields were planted for several years in succession and then were left fellow to regain their fertility. for ex, In “things fall apart” okankwo's father is portrayed as too lazy to clear forest land; he prays to the spirits to great him a better harvest but is rebuked for his own lack of initiative.

**Igbo-food:**

- Nkwobi
- Igbo bitter leaf soup
- Fufu and Uha soup
- Jollof Rice with chicken, Jollof rice is one of the most popular nourishments not only for Igbo people but whole west Africa.
- Yam served with fish pepper soup. It can be called as yam soup of ji in the Igbo language

**Family life Igbo people:**

- In the Igbo tribe it is normal to have more than one wife.
- Depending on the wealth a man has he can have more wives if he is richer.
- A rich successful man an have as many wives as he can support.

**Summarizing:**

Through this we can see the ancient Igbo communities were similar to other people who lived in the difficult environments of the pre-modern world. Their major preoccupation were to live free from crime and sickness, to live in peace with themselves and their neighbors, to have many children and grandchildren, and to produce enough food. we must remember that the England, France and Russia of today are different from the England, France and Russia of five hundred year ago, just as Igbo land of today is totally different from pre-modern Igbo land.

“people From different parts of the world can respond to the same story if it say something to them about their own experience”

- Chinua Achebe
The Igbo tradition in the Nigerian novel:

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Conclusion:

This study examines the Igbo tradition in the Nigerian novel through the use of language. Although the Igbo writer writes in English, his environment and sources of creativity are entirely Igbo. Igbo elements and speech habits are easily observed in these novels. Patterns of identifications regularly relate to:

a) The translation of proverbs, Idioms, Images and culturally rich expressions from Igbo into English
b) The transfer of Igbo words and expressions into English. Linguistics categories - loan-words, coinages, loan blends, translation equivalents, semantic extension, collacational extension and colloquialisms - have been identified as the sources of Igbo literary tradition. The fact that all the seven writers used in this investigation use these processes in their novels shows that the Igbo tradition is not restricted to Achebe. Instead, the development of this tradition through Achebe to other writers shows some degree of continuity and distinctness.

A look at the data may suggest instances of Nigerian English rather than typically Igbo. This is because it is often difficult to draw a line between what is Nigerian and what is Igbo since the environment is essentially the same. Even more is the fact that NE usage results from the influence of ethnic language and there is yet no single unified standard. Although some of the usages in the examples above are today shared with other Nigerian, their sources are easily traceable to Igbo speech patterns, which have been rendered into English via translation. Igbo writers who have accepted and manifested this style as a tradition of writing have also popularized them. Some of the linguistics categories for creating the Igbo tradition are not unique to Igbo literature, but have been found in other ethnic Nigerian literatures in English, as well. For example, a close reading of the works of some Yoruba writers such as Amos Tutuola and Kole Omotoso, and some Hausa writers such as Zaynab Alkali indicates the use of coinages, semantic extension and the translation of idioms. What this development shows is that writers of English in non-native situations employ various linguistic processes in creating their various literary traditions. The distinctiveness of the Igbo tradition manifests in linguistic experimentation and stylistic innovation. It is this distinctiveness that one sees in Achebe, Amadi and other Igbo writers who have established local idioms in style, in culture and in linguistic flexibility. It is a tradition that stems from ingenious innovative and highly skillful imaginative usage, which relies on the traditions of the past and seeks to indigenize English as a literary medium. Many of the linguistic features identified in this study occur in the language use in both the “outer frame” and the “inner frame”. The fact that the authors who are internationally renowned writers of English and their characters use these expressions consciously and unconsciously, respectively, shows that the language of the Igbo literary tradition cuts across various educational and socio-economic strata.

Igbo English literature emanates from Igbo life and language. In portraying Igbo life, writers use the English language, which is essentially Igbo in idiom and content since the origin of this literature is the Igbo culture. Writers simply create and develop their own linguistic resources appropriate to the Igbo cultural and sociolinguistic environment.

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Introduction

Literature can also simply mean an artistic use of words for the sake of art. The African works best known in the west from the periods of colonization and for the slave trade. African literature has grown dramatically in quantity and in recognition. There is a lot of literary production in Africa. The term African literature generally refers to a comprehensive, complex and creative literature and from Africa. But different critics belonging to different schools of thought have provided varying interpretations about African literature. The span of African written literature is close to five thousand years. African literary works are also available in native African languages like those of Yoruba and Hausa in West Africa and Zulu in southern Africa. In African country they have different culture and tradition to follow on their own. The unfortunate outcome of this struggle for freedom and independence was the confirmation of Africa's division in the images of its former colonial masters and the perpetuation of their respective zones of influence. Africa emerged divided and fragmented after decolonization.

The African Independence Movements took place in the 20th century, when a wave of struggles for independence in European-ruled African territories were witnessed. In historical perspective, African Liberation and the struggle thereof is not something new. It also didn't start with the struggle for decolonization in the fifties and sixties. The process started against the European and Arab aggression many centuries ago. We may have to remind ourselves of the struggles against European slave merchants on the Atlantic coastal areas of Africa; against the Arab slave expeditions along the Indian Ocean coastal areas of East Africa and in the Nile Valley across the Red Sea. Africans played heroic roles against this human tragedy.

The play A Raisin in the Sun is written by Lorrain Hansberry. She was born on 19 may 1930, in Chicago. She wrote a play A Raisin in the sun. The play deals with full struggling of black people and how the people

Questions

What is mean by Diaspora?
What is racisms?
What is liberation?
Why african need liberation?

Discussion

The African Diaspora consists of the worldwide collection of communities descended from Africa's people, predominantly in the Americas. Historically, ethnographers, historians, politicians and writers have used the term particularly to refer to the descendents of the west and central Africans who were enslaved and shipped to the Americas via the Atlantic slave trade between the 16th and 19th centuries, with their largest populations in brazil. Here racisim refers to the color it gives many definition of racism.

Liberation is nothing but African need to do their work without any restrictions from upper class people one who treat as a slave in the country. White people suppress them in every way and every situation in
their life. We need to give liberation to them for some extend. We need to think that they are also humans like us. Here Africans have their own tradition of dance, culture, cooking style and dressings.

In this play my perception is that Africans need liberation. They need to enjoy their life with full satisfaction. In Africa many popular writers are there to show their sufferings as a novel or play written by them.

**Struggle for liberation In Africa**

The primary theme of a raisin in the sun is race and racism. In other words, *A Raisin in the Sun* demonstrates how race can complicate the dream. The younger's live in a poorly maintained apartment in segregated neighborhood of a segregated city.

Beneath is an attractive college student who provides a young, independent, feminist perspective, and her desire to become a doctor demonstrates her great ambition. Throughout the play, she searches for her identity. She dates two very different men: Joseph Asagai and George Murchison. She is at her happiest with Asagai her Nigerian boyfriend, who has nicknamed her 'Alaiyo' which means “one from whom bread-food-is not enough” she is at her most depressed and angry with George, her pompous, affluent African-American boyfriend. She identifies much more with Asagai's interest in rediscovering his African roots than with George's in assimilating into white culture.

Beneatha's defiance towards Walter is symbolic of her defiance rowara all barriers of stereotype. Much of the conflict between Beneatha and Walter revolves around Walter's chauvinistic view of Beneatha. When Walter complains that Beneatha's medical schooling will cost more than the family can afford, his resentment and anger erupts and he says, “who in the hell told you had to be a doctor? If you so crazy 'bout messing' round with sick people-then go be a nurse like other women- or just get married and be quiet” Beneatha's relationship with her mother is largely one of conflict because of their many differences, but it is not a strained relationship, for even after her mother slaps her mother blasphemous talk, beneath later hugs and thanks her mother for understanding her dismissal of George. She loves her mother even if they do not always agree.

Beneatha's “schooling” is a privilege that Walter lee has not, yet beneath appears to believe that higher education is her right. Everyone in the family is making a sacrifice so that beneath can become a doctor. Yet beneath what seems to be selfishness, Beneatha's strengths are her spirit of independence. She is a “new women” who refuses to accept the traditional, spineless female role. As she is so knowledgeable about African, her self-esteem is enhanced. Beneatha's searcher for her identity is a motif carried throughout the play; the closer she gets to Africa via her relationship with Joseph Asagai, the more she develops into a pleasant, likeable and less egocentric person. Here in this play *A Raisin in the Sun* the character of Beneatha need the liberation for her studies and other personal intrest.

**Summation**:

From the play *A Raisin in the Sun* written by Lorrain Hansberry this play revolves around the suffering and they need liberation for survive in the place where they live. They mostly suffer because of their color. It is not the biggest problem in this world where the human being lives. Character differs from one person to another like that the color changes. But everyone think that being a black color is a sin. It is mind set of people. Black people need to come out from slavery and they need to enjoy their life as they like in this world. So the African needs liberation. In this play Beneatha needs liberation to do her studies in medical and she like to serve for the people one who suffers because of illness. Beneatha loves Asagai. She needs liberation to go with him.

At last in this play every one in the family needs liberation to do their work what they like in this society. The feminist point of view is best represented by Beneatha, but author shows her in three dimensional not as a perfect woman, but as one probably on her way to growing into a warmer ,less egocentric person one who combine social and political awareness with more tolerance  for the foibles for
her fellow human being. Finally this play ends with lots of questions to the readers. *A Raisin in the Sun* directly addresses the issue of segregated housing.

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Hansberry Lorrain, *a raisin in the sun*
Hope and aspiration are the dynamics of the human species. When a people are devoid of hope and aspiration, they sink into the depth of developmental atrophy. It is often the case that when a people are under oppression, they usually dream about an ideal situation that may or may not materialize someday. They hope for and sing about a glowing future time when freedom shall be realized. During Africa’s colonial era, the continent was subjected to the yoke of the colonial masters who exploited her human and rich natural resources. But long before the colonial era, Africa’s past in the pre-colonial time was less than ideal. Millions of African young men and women were abducted and sold into slavery in Europe and in the New World. Since the second world war, and particularly during the periods of decolonization and neo-colonialism in Africa, African writing has been preoccupied by the themes of the colonial invasion and its deleterious after-effects, the protest for and eventual obtaining of independence, and the continuing period of disillusionment when the promise of a better Africa, for all Africans has not been realized.

The disillusionment of the masses in post-independence Africa is a prevalent phenomenon in African novels. However, many African writers and have an enduring tendency to the social and political commitment. Perhaps all their texts pinpoint the socio-political events in their societies. It is common that African literature goes through different stages. First, African literature was an instrument for rejoicing the heroic grandeur of the African past; later it was used for anti-colonial resistance. Actually, it is being used as an absolute weapon for depicting post-independence disillusionment in African nations. In this paper an effort is made to inspect the disillusionment of the masses in post-independence Africa.

African writers have an enduring propensity for social and political commitment. The contemporary African novel is a vast phenomenon. In the present paper an effort is made to examine Mwangi’s views about the plight of the masses in neo-colonial African societies as they are reflected in his fiction. This is premised on the awareness that there is always a close relationship between African literature and its historical context(s). Essentially, one of his novels of post-independence criticism, *Kill Me Quick* (1973), is explored with a view to highlighting how he has contributed to the discourse of the motifs of pains and disillusionment in the postcolonial African novel.

*Kill Me Quick*, like many other postcolonial African novels, reveals an atmosphere of fear, hate, humiliation and an aura of repression, in forms of arrest, exile and execution. It highlights the dictatorial and oppressive tendencies of the imperialists and neo-colonial rulers in African nations. This is the general visceral sentiment that forms the background of Mwangi’s fiction, as well as most postcolonial African texts. Common issues in postcolonial literary works include tyranny, corruption and other forms of oppression. There emerges from Mwangi’s handling of disillusionment and pain a virulent critique of the African past and present, and a pessimistic view of future evolution. The social injustices of neo-colonialism constitute the driving dynamic in the novel. The problem of class stratification in neo-colonial African societies is captured vividly at the beginning of the novel:

Meja sat by the ditch swinging his legs this way and that. A few people passed by engrossed in their daily problems and none of them gave the lanky youth a thought. But the searching eyes of Meja missed nothing. They scrutinized the ragged beggars who floated ghostly past him as closely as they watched the smart pot-
bellied executives wrinkling their noses at the foul stench of backyards. And between these two types of beings, Meja made comparison. (Mwangi 1)

The story follows Meja and Maina, two young boys who move to the city after obtaining their secondary school diplomas. They hope to find jobs in order to support their families back home. Initially unsuccessful, the pair live in dumpsters, eating rotten fruit and stale cakes, unable to return home as failures. Eventually, they obtain jobs at a farm working for a very rich family. Maina causes problems in the house while blaming Meja, who suffers the consequences. Meja is put on half rations, moved from job to job, then has his rations almost completely revoked. After Maina's biggest episode, the pair lose their jobs. Mainia and Meja split after Mania steals from a store and gets Meja in trouble. Meja flees home only to return to the city and work in a coal mine. Maina joins a gang in "shanty land," led by a boy named Razor who claims they went to school together. Here, Maina attempts to run a scheme selling milk to clients in the area, which he has stolen from the rich neighborhood. Eventually, he is caught. The pair meet up again in prison, but soon go their separate ways. Meja continues to go in and out of prison, and Maina ends up on trial for murder.

Ayo Kenhinde remarks that Kill Me Quick" presents a harsh account of urban life in postcolonial Kenya. Kenhinde remarks that this is what Mwangi sees every day, and that "he has a vision of life as hell." Meja illustrates how what he sees is so much less than what he was anticipating, which is a general discourse among the genre. Arlene Elder echoes this idea of disillusionment, coining what she terms the 'pursuit of the Kenyan Dream.' Within the novel, the protagonists are "Frustrated again and again by a hypocritical society that pays lip service to the value of formal education, but fails to reward those who believe it promises." Like the American Dream, the Kenyan Dream is unable to be achieved, and Meja and Mania are left to suffer.

The issues of disillusionment and pain, which are found in Mwangi's Kill Me Quick, the novel in which he takes up the fact that conflict is unavoidable in human society, and shows what happens when one engages in social conflict with one's society. It takes as its thematic focus the foregrounding of the exploitation of the masses by the ruling class, betrayal of public confidence, administrative bureaucracy, highly decadent and socially stratified society that breeds and nurtures exploitation and oppression of the less privileged in society. In the main the text dwells on the suffering endured by innocent humanity, as a result of exploitation and crises of the world.

The neo-colonial African society depicted in Kill Me Quick is in a stage of stultifying poverty. The wealth is in the hands of a privileged minority, which surrounds itself with country houses, cars, washing machines, television sets, and all the consumer durables that are associated with an acquisitive middle class. The economic position of the peasants is extremely precarious. Living standards are steadily deteriorating under neo-colonialism; wages are insufficient to provide for the people's basic needs, and there are a large number of unemployed that the incipient earners have to support. Life for the masses of the dog-eat-dog world of the Nairobi back streets (symbolized by Meja and Maina) is a living hell characterized by extreme poverty, fear, land shortage, crimes, famine, drought, hunger, unemployment and a very limited horizon.

In the novel Mwangi dwells perceptively on unemployment, which is one of the most formidable problems facing some postcolonial African nations. The novel sums up Mwangi's concern for the prevalent social anomalies in neo-colonial Kenya, and it is a graphic demonstration of Mwangi's sympathy for the underprivileged members of his society. His choice of this vision is unique, reflecting his awareness of people's predicament even in the midst of abundant resources. The characters are presented in such a way that they signify the overwhelming disparity between the dominant, privileged exploiter-class and the exploited.

The novel is a public parade of crime and social alienation. This is no longer an external
oppression, but an internal recolonization, in which certain privileged individuals oppress their compatriots. Among the main characters in the novel, there are portraits of people suffering from deep physical and mental atrophy. They look forward to the simple and unvaried pleasures of their lives. The prison scenes in Kill Me Quick indicate the high level of crime in the society. All kinds of young people are found in the prisons and there is much feeling of comradeship and contentment among the inmates.

Mwangi does not lay all the blames for the avalanche of pains in Africa at the doorstep of the colonial masters, rather he believes that the neo-colonial indigenous rulers are even worse than the white colonialists. The lives of Meja and Maina in the text suggest that independence in African nations has not been very beneficial to the masses. Therefore, there is a recurrence of undisguised bitterness against the black African rulers who have betrayed their nations.

In fact, African literature exists in a historical continuum. The writers, including Mwangi, depict the problems of neo-colonialism in their various texts. They show their disenchantment with the present landscape and socio-political structures of their nations. They assert bitterly that the collective joy of the events of independence in which the different nations at different times seemed to have been swept up as an enormous celebration has been a nightmare and betrayal. The postcolonial African writers always depict their continent as a place where the rulers have failed woefully to protect their nations' truncated authority and integrity from the ravages of neo-colonialism and globalization.

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The vacuum or the emptiness of mind is the state of weariness and social alienation which are preceded by the victimization of the people. Feeling of emptiness is always followed by depression, loneliness or despair. It is also a natural process of grief or lament which are caused by the separation or the death of loved ones, the alienation of a child or the failure of an endeavour. A sudden melancholic situation in one's life paves the way for emptiness or vacuum. Generally, emptiness of the mind is considered as a negative and unwanted condition because it kills a person mentally and paralyzes them from the normal chores of life. The feeling of emptiness may also happen due to the problematic family background, abusive treatment and loss. The person who feels a vacuum in his/her life seems to be different when compared to others, a sense of vacuum occupies his/her mind.

Civil War is the most dangerous factor which triggers an imperishable hollowness on the civilians. During a war time, civilians would face far, death, loss, disease, etc and also so many difficulties that they have never faced earlier in life. Because of the war, the hearts of the civilians become weary since they encounter the death of their loved ones which makes a permanent mark in their heart. War devours the peace of the civilians and it is a cruel one. During the war, the civilians find difficult to even show themselves out because their life is under threat and anytime their life would be taken away from them. All such fears and the loss of lives would lead everyone into the vessel of emptiness which devours the spirit of the civilians. Vacuum has a very specific quality that it eats away the person who holds it. It come in a different form and forces a person to the edge of his life and ceases him/her from functioning. The result of war also has forced the civilians to think about the meaningless existence in the world.

A person longs for something only when he/she is prevented to enjoy the opportunity in life. No one can has the authority to possess everything in life just like the other people who enjoy the privileges of life. But the longing of a poor person is something different. In particular, the orphan children who would long for every single thing in life. As a growing children, they would be attracted towards any adorable things and long to have those things in life. Deqo is also orphan child who has been longing for a pair of shoes. Since she is a child, her longing is so miserable that whenever she sees the other children with a pair of shoes, her instinct arouses her and she desperately longs for the shoes. Deqo notices, “… each has a pair of plastic jelly sandals on her fee”(18). Deqo feels crumbled inside her own heart because of the plight. As she is an orphan, she is ceased or getting shoes in her life. Because of the anxious to get shoes, a void fills her mind and she becomes saddened.

Deqo becomes the victim of not having a mother. She is so anxious to know why her mother has left her. Whenever she looks at the children who are with their mother, she raises questions inside her. When Deqo sees a prostitute holding her child, Deqo is bubbled with the questions of vacuum that why she has been abandoned by her mother. Deqo questions, “If she is a whore then China must be too, so why she kept her child? If it wasn't necessary to abandon him then why her own mother abandoned her?… Did she see something wrong with her? Was she running away from a child whose bad luck was written across its face?” (81). All the above questions have been tormenting her in every part of her life whenever she looks a child with its mother. All these questions not only display the mental agony of Deqo but also it reveals how bad Deqo is affected because of not having a mother. This desperate situation has posted her in a situation...
of emptiness.

Friendship is considered as the most beautiful relationship in the world. Friends brings colours to our life. Nouwen experiences the value of friendship and assets:

When we honestly ask ourselves which person in our lives mean the most to us, we often find that it is those who, instead of giving advice, solutions, or cures, have chosen rather to share our pain and touch our wounds with a warm and tender hand. The friend who can be silent with us in a moment of despair or confusion, who can stay with us in an hour of grief and bereavement, who can tolerate not knowing, not curing, not healing and face with us the reality of our powerlessness, that is a friend who cares. (37).

The loss of her friend has driven Deqo to a position that she loses the capability to perceive the world without her friend, Anab. Deqo feels a nihility in both her life and heart. She is not able to run her life without Deqo and so she is often drive back to the past. Deqo wants to see a world only with Anab. It is written, “She feels a pang for that view, for that moment in life when Anab was beside her and the world they knew…” (104). Deqo is prevented by the thoughts of Anab to enter into the future. Because of such inability, Deqo confronts emptiness in her life.

In Filsan’s life, she does not have a mother but deep inside her heart, she is terribly longing for a mother with whom she can spend her time wonderfully. Her intentions are very clear when she grabs a pencil and listing the longing to have a mother. Filsan writes, “I want a mother who I can sit with a talk to in a nice way” (257). The line reveals the core of intention and the terrible sufferings which are caused because of not having a mother. The frequent passion for having a mother has drifted her life towards meaningless and she suffers of internal vacuum in life.

People would certainly crave for several things in life. While the mother is the provider of love, the father is the provider of shelter. Whenever a person faces a danger in life, absolutely he/she seeks the father’s shelter because everyone consides their father as a super hero who would save them from any hazardous situation. In one such critical situation, during the war, Filsan longs for the shelter of her father. Filsan feels, “...a sudden longing for her father back home, …” (297). Absence of her father in the crucial situation has forced Filsan to remind of her father. Even though she has several things with her to protect herself, she seeks the protection of her father which forces herself to feel as if she is an empty person in life.

Siblings play a vital role in the life of a person because siblings are often found together. Kluger comments, “Siblings are the only relatives, and perhaps the only people you'll ever know, who are with you through the entire arc of your life” (qtd. in Bruni). Filsan also yearns for siblings since she is the only child of her parents. Filsan longs for, “Sleeping huddled with her siblings…” (248). A person who has born as an only child knows the core essence of loneliness. Due to the lack of siblings in her life, Filsan feels an emptiness in her heart whenever she thinks of siblings.

The death of child is a dreadful one to the mother. A woman feels herself as a complete person only when she begets child but when the child dies in a very young age, the woman feels as though she is dead because the bondage between the mother and the child is something beyond understanding. The loss is a severe pain to the mother when compared to the pain that she has endured during labour. The mother does not have the dynamism to erase the incident from her mind since she loves her child more than her own life. She would feel the vacuum both in her womb and in her mind. Because of the loss of her child, she would be subjected to a constant nightmares which would tear her apart. Kawasar, the lady in her fifties also undergoes the same nightmare in her life because of the death of her daughter, Hodan. The death has brought a void both in her womb and mind. The author writes, “A flutter in her womb distracts Kawsar from the marching band tuning up near her. It is a sensation that comes regularly now, like fingernails brushing the inside of her skin, a heartbeat pulsing deep in the sea of her” (14). The sensation has lead her life into an utter hollowness. Whenever she gets such kind of sensations she would think that her presence in the world is just a meaningless one and she could not change her fate. The loss has made her to suffer in

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silence and has imposed her with an emptiness.

Due to the loss of Kawsar's daughter, Kawsar has developed a different kind of attitude. Whenever she notices a baby, she always tends to think that the child is her own daughter, Hodan. This mentality could be seen in many of the women who have lost their children. Kawsar “...rubs the sleeping baby's back and wishes it was Hodan's …” (6). Kawsar is a mother who has an intimate relation with her daughter and so the pain becomes unbearable. Because of the pain, she wishes ever child to be hers. The loss cannot be equated with anything as it has led her to a barrenness both in her womb and mind.

After marriage, the death of the husband is regarded as the greatest loss in the part of women. Women regard their husbands as the better half in their life and so if they lose their husband, the agony would be so miserable that no can bring them comfort throughout their life. The joy and happiness, the couples once have, cannot be returned. Holmes and Rahe assert, “The death of a spouse is generally assumed to be one of the most stressful experiences that people encounter during the course of their lives” (qtd. in Bonanno 1150). When Kawsar's husband is dead, all her life comes to an abrupt end. She is under constant shock that has reigned all over her life. The author writes, “The shock when Kawsar woke to an empty house.” (84). After the death of the life partner, life would be so pathetic to women. They undergo a permanent vacuity in the life.

A feeling of loneliness is another factor which can cause vacuum in a person. Loneliness is not just being alone rather it is a feeling that one is not belonged to any group or any relationship. When a person becomes devoid of any relationship certainly the individual experiences loneliness in the life which constructs a platform for emptiness to be accumulated. Acutually, loneliness is also a sense of being alone which devastates a person. When a person experiences the feeling of loneliness, he/she feels as if he/she is abandoned in a desert and has no connection with anyone or anything. Weiss gives further insight about loneliness as:

Loneliness is caused not by being alone but by being without some definite needed relationship or set of relations ... In many instances it is a response to the absence of provision of a close, indeed intimate, attachment. It also may be a response to the absence of the provision of a meaningful friendship, collegial relationship, or other linkage to a coherent community. (17)

The whole chapter has vividly brought out the psychological troubles of the characters. The chapter has dealt with the sate of vacuum and the various factors that pave the way for vacuity in life. It also deals with the various situations of hollowness in which the characters come to comprehend the meaninglessness of life. Each character suffers from the void of mind because one way or other they become the victim of a series of hardships in their life. The chapter clearly discusses the psychological problem of people, especially the emptiness of mind, which is more prevalent in the day-to-day life.

Works Cited
Ngugi wa Thiong'o originally James Thiong'o Ngugi, born 5 January 1938 is an award-winning, world-renown Kenyan writer and academic who writes primarily in Gikuyu. His work includes novels, plays, short stories, and essays, ranging from literary and social criticism to children's literature. His debut novel, *Weep Not, Child*, was published in May 1964, becoming the first novel in English to be published by a writer from East Africa. The novel *A Grain of Wheat*, 1967 marked his embrace of Fanonist Marxism. He subsequently renounced Christianity, writing in English, and the name James Ngugi as colonialist; he changed his name to Ngugi wa Thiong'o, and began to write in his native Gikuyu.

The novel *Petals of Blood* published in 1977, was so explosive that Thiong'o was imprisoned without charges by the Kenyan government. The novel largely deals with the scepticism of change after Kenya's liberation from the British Empire, questioning to what extent free Kenya merely emulates. The Sunday Times quoted it as “...A compelling novel about tragedy of corrupting power set in postindependence Kenya…”

According to *Oxford English Dictionary* the post-classical Latin word *hegemonia* (from 1513 or earlier) is derived from the Greek word ἡγεμονία, meaning "authority, rule, political supremacy", related to the word ἡγεμόν ἡγεμόν "leader". The present study concentrates on Ngugi wa Thiong'o's Petals of Blood based on Antonio Gramsci's ideologies about Cultural Hegemony that demonstrates the tyranny of one class on the other. Born in Italy, Gramsci studied at the University of Turin, where he was influenced by the Italian idealist philosopher Benedetto Croce. He joined the Italian Socialist party in 1913, and in 1921 he helped found the Italian Communist party. In the early 1920s he was active in the Factory Council movement around Turin. He became the party leader and a member of the Italian Parliament in 1924. When the fascists came to power in 1926, he was arrested and sentenced to twenty years in prison. The rest of his life was spent behind bars, where he composed (under conditions of ill health and censorship) most of his highly influential writings.

Gramsci saw the capitalist state as being made up of two overlapping spheres, a 'political society' (which rules through force) and a 'civil society' (which rules through consent). This is a different meaning of civil society from the 'associational' view common today, which defines civil society as a 'sector' of voluntary organisations and NGOs. Gramsci saw civil society as the public sphere where trade unions and political parties gained concessions from the bourgeois state, and the sphere in which ideas and beliefs were shaped, where bourgeois 'Hegemony' was reproduced in cultural life through the media, universities and religious institutions to 'manufacture consent' and legitimacy (Heywood, 101).

Gramsci also elaborates that 'Consent' and use of 'Intellectual men' are the ways of retaining power and hegemony by which the elite ruling class retain their supremacy. According to Gramsci the country which is ruled by intellectual men have their own set of ideologies through which they establish their supremacy over their subordinates. 'Consent' also states the triumph of the elite ruling class in affairs of the government.
In this context it is also worth noting that the term “hegemony” itself has two faces. On the one hand it is contrasted with “domination” (and as such bound up with the opposition State/Civil Society) and on the other hand “hegemonic” is sometimes used as an opposite of “corporate” or “economic-corporate” to designate an historical phase in which a given group moves beyond a position of corporate existence and defence of its economic position and aspires to a position of leadership in the political and social arena (Gramsci, 20).

Many critics consider *Petals of Blood*, Thiong’o’s fourth novel as one of his most important work and presents the evils that infiltrated the independent African community by black imperialists and capitalists. There was a sense of fulfilment and prosperity in the past, while a sense of belonging was lost during the imperialistic regime and pushed Illmorog to its degeneration, hence the author informs the reader that

“…Illmorog… had not always been a small cluster of mud huts lived in only by old men and women and children with occasional visits from wandering herds men. It had its days of glory: thriving villages with a huge population of sturdy peasants who had tamed nature's forests and, breaking the soil between their fingers, had brought forth every type of crop to nourish the sons and daughters of men…. In those days there were no vultures in the sky waiting for the carcasses of dead workers and no insect-flies feeding on the fat and blood of un-suspecting toilers…” (*Petals of Blood*, 120).

The *vultures* here are symbolic to the hegemonic forces that exploit the people and its culture.

The novel gradually makes us sceptic of the change in Kenya particularly Illmorog after the freedom from British colonial power. Thiong’omakes his characters confide their views of their degenerated state “…I can't speak for everybody-but it seems there is still enthusiasm and a belief that we can all do something to make our independence real…” (12) This ponders on the question, what extent is the country free? Does it mean it is free from British Hegemony only to enslave itself to the hegemonic influence of its own Capitalist people?

Thiong’o maintains that Africa is never free from its imperialist clutches which thwarts its self-development. Freedom is a delusion for them. He further elucidates to this subjugated state. “…First it has been the external factor of foreign invasion, occupation, and control, and second, the internal factor of collaboration with the external threat…” (Thiong'o, 134)

The novel *Petals of Blood* unfoldsthe viewpoints of four principal characters in a series of analepsis. The supremacy of capitalist state and its constant failure to meet the needs of the oppressed society is central theme. The story opens with the arrest of these characters: Munira, the protagonist, headmaster of the school in Illmorog; Karega, a lawyer cum teacher at the school; Abdulla, the owner of a local shop and bar; and Wanja, a young woman who works in Abdulla’s shop and who later becomes a prostitute, for their suspected involvement in the murder of the three directors of the local brewery. As the novel progresses we find Illmorog is free from the white rule and secured its freedom but now enslaved and chained by its own black people who form the Kenyan elite ruling class who constitute the minority. The violence shows the powerlessness of the working class or the proletariat who form the majority and their helplessness in the capitalist state ruled by one of their own. The intellectual- the directors of the local brewery (Kimeria, Chui and Mzigo) lay down their own set of ideologies for their selfish gain and betray the working class and cast them to poverty and torture. The novel attempts to unveil how the lives of these characters who stand for the working class becomes entangled through corruption and capitalism. According to Thiong’o

“…The colonial system, through repressive racist ideologies, ensured the private appropriation of that wealth in a few hands, mostly white. Imperialism thus introduced mass poverty and cross regional underdevelopment. Capitalism introduced plenty
and possibilities of the conquest of hunger: capitalism ensured poverty and mass starvation on a scale unknown before. Capitalism and the development of science and technology introduced the possibilities of the conquest of nature: capitalism by its uncontrolled use and exploitation of natural resources ensured the virtual dominance of nature over man by way of droughts and desertification. Imperialism thus introduced mass poverty and cross regional underdevelopment…” (Thiong'o,66)

In *Petals of Blood* one can find that banks manipulate the locals by controlling production and consuming the raw materials. They reach out to the people and offer loans who are later burned with deceitful interest and they are forced to sell their lands. A prime example is Wanja and Abdulla

Analepsis is the technique used here by Thiong'o to tell the story of the four characters. Abdulla is already a shopkeeper and bar owner when Munira first arrives at Illmorog. Wanja falls for Munira and wants to marry him, but soon understands her desire would not be fulfilled as she finds that Munira is still recovering from the trauma of his own failed marriage. Karega and Munira share a special bond as they were expelled from high school which they attended in the village of Siriana.

The characters are later forced to part ways, especially Wanja who is the epitome of exploitation is raped and is forced to sell her business in order to retain her grandmother's land. Later she moves to highlands to open a brothel “Sunshine lodge”. The imprints “LOVE IS POISON” (340) on the beautifully mowed grass depict her sense of hopelessness and fragility. Karega visits her as they still share strong feelings for each other. But they have a disagreement on how to live and separate. Wanja feels the necessity to detach herself from the men who have always exploited her during her life. She decides to choose Abdulla as her partner. Munira a religious person feels that Wanja needs to be punished for her illicit relations and downtrodden ways and sets fire to the brothel which kills three people and leaves Wanja hospitalised.

The principal characters are exploited by the ruling class but they fail to recognise a sense of social commitment and collective action, instead they destroy themselves. Even though in capitalist society, the ruling class heavily rely on consent rather than force to maintain their domination, Gramsci like Marx believes that they are able to do so because they control influential institutions like popular media and forces such as police force. Here in *Petals of Blood* one can find that the politicians and police force combine to work for the corrupt elite class and ignore the needs of the suppressed.

“…. They have had a tradition of good responsible union leaders…. Responsible union leaders? I don't know. The trouble with our trade unions is that too often they are led by businessmen…. Employers. How can an employer lead that which is fighting against employers? You cannot serve interests of capital and of labour at the same time. You cannot serve two opposed masters…”(342).

However, according to Gramsci the hegemony of the ruling class is never complete, for two reasons:

1. The ruling class are a minority. The rule, they need to create a power bloc by making alliances with other groups, such as the middle-class. Therefore, they make ideological compromises to include those they wish to consider their allies.

2. The proletariat have a dual consciousness. Their ideas are influenced by the bourgeois ideology, but they are also influenced by their experiences, such as poverty. This means that they can partially see through hegemony. “The political and practical implications of Gramsci's ideas were far-reaching because he warned of the limited possibilities of direct revolutionary struggle for control of the means of production; this 'war of attack' could only succeed with a prior 'war of position' in the form of struggle over ideas and beliefs, to create a new hegemony “(Gramsci ,504). Considering there is a likely chance that the working class can overcome the ruling class hegemony, due to individual restraints they fail to fulfil the social commitment. Though the workers wish to overthrow the ruling elite and voice their opinion, there is
always a fear of losing the jobs and repression from the ruling class.

In *Petals of Blood*, Chui, Kimeria and Mzigo who are agents of imperialism dominate the lives of the Illmorog communities as per their ideologies. Their directorship of Theng'eta Breweries and Enterprises Ltd., which once belonged to Wanja and Abdulla is the proof of the same. But the government through its agents handed it over to a multinational corporation. The economic deprivation and ruthless dispossession of the peasants finds its most effective symbol in the degradation of Wanja, the barmaid, who rises from prostitution to economic independence and womanhood but is forced back to the humiliating status of a prostitute who sells her body because “nothing is free” in “New Kenya”, and the slogan becomes “eat or be eaten”.

The novel ends with a sense of empathy towards the people and village of Illmorog. It reminds us of a society in constant shackles that is unable to breakaway, devoured by colonialis and imperialists forces who in turn pave way for the hegemonic intellectuals to manipulate and rape them of their very essence and culture. The oneness, love and care which the people shared is lost in the new Illmorog. Everything has changed. Everything has a price. Love is a façade. Thiong’o shows the readers how the land has become sullied and has lost its spirituality. The ideologies of the intellectual shavepenetrated deep into the peaceful community and has transformed it into a society where alcohol and prostitution are major entertainment. The natural African wilderness is replaced by trimmed gardens which shows the domination of hegemonic forces.

**Works Cited**
Gloria Naylor is an African-American woman writer. She is born in the New York City. During summer vacations she usually moves to her grandmother house in the Southern rural region called Mississippi from where she migrates to New York. She lives in the period of Second Great Migration. Most of the black southerners escape from violence and political disenfranchisement and move to the northern cities. These settlements offer them immediate remedies to social tribulations. Reading thirsty of Naylor inherits from her mother, Alberta. Naylor has a talent of recollecting the past memories. The roots of Naylor family are from the place of Robinsonville. Her writings are about the survival of women in the southern roots.

The novels of Naylor convey the issues of community, the bonds and identity. She creates specific geographies that reflect her narrative structures. Gloria Naylor's first novel *The Women of Brewster Place* is set in one of those typical urban-housing developments that African people have inherited from a succession of other ethnic groups. Near to the Brewster Place there is a wall in which a brick barrier that has turned into a dead end. The women make their stand together, fighting a tragic world with love and humour. The novel begins with an introduction about the reminiscences of that street, which is followed by a series of stories; each story is about a particular woman who lives there. The novel concludes with Mattie Michael's dream story about a block party in which all the women appear, as well as a remark which announces the death of the street.

The main character in the novel, Mattie Michael is a middle aged woman who comes to Brewster Place from the South village, Tennessee. Her story is the only one that does not take place entirely on Brewster Place. Before her arrival, she has dedicated her life to raising her son, Basil, only to have him fail her. Etta Mae Johnson, an old friend of Mattie's southern childhood, comes to Brewster Place and Mattie to make a final attempt at finding a man who will stay with and support her. She is fearful that the charms which have stood her in good stead, allowing her to seduce men when she needs them, will now fail her.

Kiswana Browne, a young political activist whose vision of her people is born in the Black Power movement, comes from the good side of the tracks, Linden Hills. Another young woman, Lucielia Louise Turner, a kind of stepchild to Mattie, learns the pain of loving a man, Eugene, who cannot give her any kind of support, emotional or economic and the agony of the death of a child. Cora Lee, the welfare mother, seems a child herself. But she spends her life having babies, fascinated by them yet unable to deal with them once they are no longer infants. Finally, the lesbians Lorraine and Theresa isolates from the other street, separated because of their sexual love for each other. They become symbols both of women's pain and women's unity by the end of the novel.

Brewster Place in the novel *The Women of Brewster Place* is an urban island where only black community live. It is an isolated place from white people. Naylor says that some richness is to be found within the community. There is no doubt that community of Brewster Place is comprised of marginal people who are excluded from the social, economic and political mainstream. Each quest for linear progress ultimately fails on the community's rather foreboding dead-end street. That a series of reversals
precede the eventual condemnation of the community comes as no surprise, given its questionable origins and the assembly of residents who are forced to live there.

Brewster Place is the creation of the fictive world. Naylor not only documents the failure of the American dream, but she challenges its validity in terms that point to the formation of an intensely private reality suspended above time and space in which dreams are fulfilled. The place is outside the boundaries of the social mainstream and demands an abandonment of money and property. Brewster Place is itself an inverted world whose reality is determined by the rich and powerful.

Naylor's fifth novel *The Men of Brewster Place* turns back the same community of her first novel. In this second instalment, however, the men offer their perspectives on the issues that have challenged not only their community, but also their self-perceptions and their relationships with the women in their lives. These men are more dynamic characters, they show growth and development, gathers a more complete sense of their internal drives and their frustrations, as well as their aspirations and pride-filled moments of achievement. Additionally, to revisiting the men who appeared in *The Women of Brewster Place*, Naylor also introduces a few new characters who serve as unifying agents in the novel. Though ostensibly set in the same time period that frames the first novel and the fifth novel explores more closely to the present.

*The Men of Brewster Place* is a reflective work that explores the other side of the gender issue. The novel depicts the men who plays only minor roles in the first novel where as the men of Brewster Place are presented as rational Black men who are able to think for themselves and who realize that they have problems they must solve. Naylor's positive depiction shows them as men struggling to correct their faults, or as individuals trying to make sense of their lives. As like the first novel, the book also divided into ten chapters which discuss the lives of seven characters known as the sons of Brewster Place. They are Ben, Brother Jerome, Basil, Eugene, Moreland T. Woods, C. C. Baker and Abshu.

Actually Ben is died in the first novel but his spirit and voice resurrects into the fifth novel. He tells the story of how he ended up in the Brewster Place. It is the story of a caring father and a loving husband who has a wonderful daughter but is plagued with a domineering wife. It is the story of a man who is unable to cope and becomes a drunkard. The eight male characters have unique situations that tie them to Brewster Place. The gifted piano player, Brother Jerome, captures the plight of all Black men of Brewster Place through his playing of the blues. Although he is labelled a retarded child, he is the silent, brilliant force that is able to put things together through his music. Basil tries to recapture all that he has missed in life by attempting to be a father to two boys whom he adopts. However, he is left in a state of confusion when things do not turn out the way that he wishes. Eugene is upset and confused and has forsaken his family because he has explored another side of himself that he still does not understand. The minister, Moreland T. Woods succeeds at getting his new church and a political office. But eventually, he is viewed as a sell-out.

Money, power and respect are the three ingredients that C. C. Baker's father lacks. So he seeks them in the streets. Cliff Jackson, who changed his name to Abshu, is on a mission to either assassinate Pastor Woods or to see that he loses his political office. Finally, the barbershop is the central metaphor that serves as a house of refuge, a place where debate and understanding take place. The barbershop is the place where all of the Black men come to be themselves and to discuss their lives and society. They discuss their present conditions, vent their frustrations and dream about more promising futures.

The barbershop is also the place where the character Greasy ends his life. Greasy serves as an illustration that brotherhood represents more than the spurious masks Black men wear or the phony words that they say to each other. Unlike the other men, Greasy openly admits his faults to himself. It is through Greasy's death that the Black men notice that they are all the same, that their problems are also the same ones that Greasy once fought on a daily basis. They are all men who are hurting, struggling, coping and trying to make the best out of what is left of their lives. Naylor uses these characters as an attempt to touch upon all issues that Black men face.
Naylor creates Brewster Place as a community in spite of its history of transients with its own morals, strengths and weaknesses. Even when that specific Brewster Place is destroyed, its characteristics remain, for most of its inhabitants must move to a similar street. Brewster Place stands for both itself and other places like it. In *The Men of Brewster Place*, she returns to the setting of her first novel, but focuses instead on the men in the Brewster community. Their stories include a sharecropper who allowed his wife to sell his daughter for more land, a gang member who is pressured into murder, an adoptive father disenchanted when his hopes fail to materialize and a minister who betrays his spiritual beliefs for political office and power.

Hence, both the novel, *The Women of Brewster Place* and *The Men of Brewster Place* sets in Brewster Place where their reminiscences of earlier days are kept alive. Reminiscences of those people are leading their life in a dream world. The first novel shows how the female characters are left alone by the men and in latter the novel shows how the male characters are realised their own mistakes. They are longing to join with their left behind women as their own family. Naylor portrays the men in the first novel in a negative aspect where as in the latter novel the same men are shown in the positive aspects. The changes take place due to the position and status of women have empowered. Naylor is an initiator to begin to bridge the gap of understanding between men and women. Both men and women search their own identity to find out the real roots for the successful settlement.

**Work-Cited**
BELIEFS FEATURES IN CHINUA ACHEBE'S THINGS FALL APART

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Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world
W B Yeats, 'The Second Coming'

Literature is a reflection of the past of a people and a projection of their aspiration for the future. Literature means of understanding and interpreting human begins and aspects of society such as politics, religion, economics, social conflicts, class struggle and human condition.

African literature particularly it attempts at assessing the extent to which African languages are involved in African literature. African literature had been predominantly oral up to put some African languages into written forms began considerably.

Africa is the world's second largest and second most-popular continent. African writers taking their cue from oral literature, use information to society. The African works best known in the west from the period of colonization.

In this novel Things Fall Apart is a novel by Chinua Achebe. Achebe was inspired by the poem "The Second Coming" by W.B.Yeats. Achebe is famous and important novelist in African identity. Achebe's in this novel focused mainly in culture of Africa.

The novel discuss about the story of Okonkwo, who have a manly power and powerful leader in his clan Umofia a rural village in southeastern Nigeria. He was a great wrestler, strong warrior, wealthy farmer and prestigious member of his community.

Okonkwo's greatness is finally as a member of Umuofia society, but it is an uneasy membership in several ways. He finds it hard to join in the more relaxed and sociable aspects of village life, where the marks of achievement and success are less relevant. But somehow Okonkwo could never become as enthusiastic over feasts as most people. He was a good eater and he could drink one or two fairly big gourds of palm wine. But he was always uncomfortable sitting around for days waiting for a feast or getting over it. He would be very much happier working on his farm. (Page 36)

A man's wealth was measured by the yams and cowries he possessed. Children, wives and land were all symbols of wealth. "Yam stood for manliness, and he who could feed his family on yams from one harvest to another was a very great man indeed". (23) Okonkwo was a wealthy farmer of yams and had more than a wife and nine children and having a tittle. So it indicates he was wealthy person in the clan.

Okonkwo was a great wrestler, strong warrior wealthy farmer and prestigious member of his community. He is having nine wives three bones and a tittle. He was not like his father because he was a lazy person and not own any tittle. He hate what are all the things was like by his father.

Okonkwo became a father of Ikemefuna that was a bad time for him. His village elder persons took Ikemefuna from the neighbour village for replace the death of his own village lady.so that village gave a two person from them to equal the lady's death. And so when he called Ikemefuna to fetch his gun, the wife
who had just been beaten murmured something about guns that never shot. Unfortunately for her… (Page 37)

Ikemefuna he was under the guidance of Okonkwo and he calls him as a father. The girl was promoted as a wife of that dead lady’s husband. In that village they are followed many culture. Okonkwo’s won son was lazy person like his grandfather. So Okonkwo was feel about that when Ikemefuna enter that house.

Okonkwo had no need to figure out what counts as greatness: everyone in the village knew how to assess his prowess and his hard work; and from these early passages we see that his ambition to achieve was driven by a relentless desire to exorcise his shame about his father. He change his attitude and behave like a normal boy.

They became a good friends and they became original siblings. In this way the days are passed past three years. But one particular day the village elder persons all are planned to kill Ikemefuna for the reason of their culture. Okonkwo was advised by his friend do came that place and do not speak about that.

Okonkwo was not paralysed by this fear, nor was he driven only to such unhelpful strength. He feels that it was unmanliness. The next day all the elder persons of next day all the elder persons of the people they went to a particular forest.

Ikemefuna that something wrong but he was courageous. Because his father Okonkwo was with him. But finally he was killed by Okonkwo. The rule of their culture.

After this, his son Newofe was not like his father. Whenever he saw him he felt anger but nothing. In the funeral of old man’s death the village people do all the funeral to that old man. Okonkwo gun was mistakenly killed a young boy of their village.

This reason he was exile from the village for seven years. His bones, lands and hurt all are destroyed by the village people. He moved to the clan named Mbanta. Where his maternal uncle lives, he gave some land and money to lead his life.

In that seven years many of the changes was happen in the village. One day his friend comes to visit him. He explain all those things and what are all happen in Umofia. The British man enter the village with the help of iron horse. The village people kill that person after two days the four person came to visit their village.

The clan of Abame is no more. … During the last planting season a white man had appeared in their clan. … the elders consulted their Oracle and it told them that the strange man would break their clan and spread destruction among them. … and so they killed him.’ (Pages 129130).

Okonkwo return from Mbanta there was large number of people changed as Christians.

That was a source of great sorrow to the leaders of the clan; but many of them believed that the strange faith and the white man's god would not last. None of his converts was a man whose word was heeded in the assembly of the people. None of them was a man of title. They were mostly the kind of people that were called elulefu, worthless, empty men. … Chielo, the priestess of Agbala, called the converts the excrement of the clan, and the new faith was a mad dog that had come to eat it up. (Page 135).

This made Okonkwo feel sad. When one of the white person unmasked the ancestral spirit the person get angry and destroy the church. The white leader take them to the prison. They put a penalty two hundred cowries for them.

In Umofia’s traditional culture the danger represented by a strong-minded person has solar importance because personal and social behaviour is in communication with a wider world of natural and divine forces. In governing himself, or in this case, losing the struggle to do so, Okonkwo, might act out of turn and bring harm to the community.

The white men are done a punishment to them, remove their hair in the head and whipping them. After return to Umofia they gathered in the meeting. When the white men try to stop their meeting,
Okonkwo beheaded the messenger. The others are escaped. The village people not support to Okonkwo, this was a biggest insult of him.

The white people leader came to arrest Okonkwo the tragic of the novel was revealed here. He was hanged and dead. He feel ashamed to not participate in the murdering of Ikemefina because he said that was unmanliness. He follow all the rituals and leader of the clan but when he hanged himself all the rituals are died with himself.

In this novel Achebe portrayed many cultural followed by the people of Nigeria. His difficulty is familiar across the cultural divide between his way of life and our own. In the murder of Ikemefina also one of the culture they followed. When the pregnant ladies gave a birth to a two children. They throw away in the forest according to their culture they followed that. And whenever they pray the god they gave a cola nut and palm nut to worship the god. Oracle was their God's name. The people of Umofia worship the god as lady. “Okonkwo ruled his household with a heavy hand”. When they come to their house they did give a respect to their wives.

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Countries like Africa, Middle East and India were colonized by the British Empire. People of those countries and other colonies have been fought in many ways as much as they can to gain Independence for upholding their identity, culture and their ethical & social values of their own race. Post-Independence intellectuals, writers, philosophers have got the liberty to write and think as they wish to portray their cultural, social, political and economical values through their characters, writings and brain child.

As the proverb says 'Pen is mightier than sword' writings are the only weapon for them to unveil their mental agony, aches, and sufferings. A reader/audience should have a lens of colonialism to read/see and understand their insights in the work of art.

Chinua Achebe was a critic, professor, novelist and poet, contributed a lot for the Post-Colonial literature of Modern Africa. He won the Man Booker International Prize in 2007. His famous and noteworthy works are Things Fall Apart, Arrow of God, No Longer at Ease and A Man of the People. He also won The Dorothy and Lillian Gish Prize in the year 2010.

This erudite attempt to pinpoint the thematic analysis of Chinua Achebe's A Man of People. It was published in 1966 and twice revised in 1988 as well in 1989. Achebe brilliantly brought the clear and spotless picture of an unnamed African country which almost resembles Nigeria.

In all the colonized countries, there are cluster of people who strenuously work for the good and truth of people of the nation. Their intent is to breath the democratic air, government should administrate its governance for the people by the people, corruption free administration, education and health welfare for all the citizens of the nation. These are their dreams and awaiting to see them in real life. Martyrs fought for freedom. Thus, countries got Independence. It is the bounden responsibilities of each and every citizen partake them intensively for the welfare and development of the country.

People who involved themselves in politics are initially good in their approach in administration but as the days are pass on they tasted the power of being member or minister in the government. Gradually they change their attitude and become slave for the power politics and money.

In A Man of the People also, we have a protagonist Odili Samau, narrator of this story. He was a varsity graduate and intellectual. He was passionate to render his service as pedagogue in the village school. As he believes that changes can be done easily in the young minds of school children and they ignited and enlighten by his eloquent teaching of values and ethics. Fortunately or unfortunately the experience he gained in his life are the major themes of the novel. They are marginalization of women, power of politics and corruption, tradition and modern culture of Africa and the effect of Post-Colonialism. Odili charmed by the antagonist chief Hon'ble M.A.Nanga, identified as the titular 'Man of the People'. After the meeting with Nanga, Odili wanted to become a politician, because Nanga betrayed him by sleeping and seducing his lady love Elsie. Earlier Odili was highly influenced by the way of living luxurious life of Nanga but unfortunately Nange cheated him. Therefore, Odili wanted to take revenge and how he reacted for the actions of Nanga are the rest of the story of the work.

This scholarly attempt of thematic analysis will throw a light on certain important elements of
work which we should notice and discuss about them in detail to gain the knowledge of Post-Modern politicians.

Marginalization of Women: Women are objects for the totalitarian society. Here, we have a few prominent women characters. They are Mrs.Nanga, Elsie (Lady love of Odili and seduced by Nanga) and Edna (would-be of Mr.Nanga later married to Odili). Mrs.Nanga was marginalized in the novel. She needs money and luxurious life. She was not ready to oppose the wishes of Nanga. She remains silent though she knows that her husband has many affairs with numerous ladies. Its because the position of minister wife, luxurious life and her children made her to accept and unable to speak against her husband. Odili's trauma by Nanga because he seduced Elsie, even when Odili was at Nanga's home. The same way Edna also oppressed by her father. He wants money as price for his daughter's marriage with Nanga and nothing else he want than money. These three women characters are suppressed by Nanga. He wished them to dance according to his tune.

Power of Politics and Corruption: Generally its observed that there is a gulf of differences between what politicians are saying and what actually they are doing. People thought they are good for nothing and liars not incorrupt. Straight forward and honest people can't long last in politics. They are shove to leave from politics. Politicians when they entered into politics they wish to serve for people and country but later they forget their promises and started working for themselves. Nanga's character denotes that he is a man of power hungry. He wants to do anything for power. He tried to corrupt the whole system of politics.

Tradition and Modern Culture of Africa: There is always a clash between traditional and modern. When the country expects rapid changes in its growth, it should accept the modern changes, that is free from superstition beliefs and dirty tricks. Nanga stands and hold up the tradition whereas Odili and Max for Modern and New Era. People of Africa also divided into two. Some of them are prefer and wanted to be very close with their tradition. Some prefer to accept the new age challenges and growth. Therefore, many rejected westernized education and taken immense steps to protect their culture. Odili is indignant and proponent of education.

The Effect of Post-Colonialism: Colonialism has left its mark on the people of colonized country. The colonize country after its freedom, in a pressure and mandate to fulfill the expectation of the people. The newly reigned government has huge responsibilities to take the nation towards progress, rapid ongoing developments. They should also in a position to have cordial and diplomatic relationships with other neighboring countries and across world. In this novel also characters projected as representatives of England and America to control over the politicians.

This work is the prime example for how corrupted politicians corrupt the system of the governance at the expense of people. Chinua Achebe rightly laser-like focused the essential themes in A Man of the People.

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Civil war is a violent military conflict within the boundaries of a state over the political and social order. The Oxford dictionary defines civil war as “a war between citizens of the same country”, which implies the containment of the conflict in one country and an impairment of a social structure in which citizens that previously co-existed peacefully fight against one another. The conflict brings about severe state impairment or its complete breakdown. The loss of the government's monopoly over force and the disintegration of the political order lead to a collapse of law, order and social institutions, breeding extreme chaos. Literature attempts to understand civil war from a human perspective by looking at how it impacts people. The meaning of the civil war is narratively constructed through imagined stories showing human experiences endured during the violent transformation of a society. The two novels chosen for a comparative study, Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and T D Ramakrishnan's *Sugandhi alias Andal Devanayaki*, portray how the ethnic conflict in Nigeria and Sri Lanka ravaged the normal life of people and how it completely devastated the complete existence of civilians in the country.

The Nigerian writer Chimamanda Ngozi Adichie portrays the life of Nigerian people during Biafran War, the civil conflict among Igbo and Hausa two ethnic groups in Nigeria and the Indian writer T D Ramakrishnan discusses the war inflicted life of Sri Lankan civilians in the Sri Lankan Civil war between LTTE (Liberation Tigers of Tamil Eelam) and Sinhalese. Both the novelists highlight ordinary people's experiences of civil war and how the destruction and shift from one social system to another is artificial, absurd and violent through their literary excavations. This study defends, through a comparative analysis of novels dealing with the two civil wars, that literature narratively constructs the meaning and significance of civil war though its impact on people. Both the novels use the economic, ethnic, cultural and religious tensions among the various peoples of the countries and bring out the emotional and psychological consequences of the conflict to construct a multidimensional version of the civil wars. The novels illustrate how civil war's reconfiguration of a social space implicates a complex dynamic of physical and symbolic violence which puts people's identity, life, sense of home and belonging in crisis.

The novels illustrate how people suddenly have to adapt to newly imposed divisions in society which redefine who they are, which side they belong on, and transform their neighbour into enemy. The violence leads to a loss of community, home and belonging as the physical, social and cultural space people inhabited, established a social network in and constructed their lives around suddenly collapses. Women and children are very much vulnerable to violence and destruction of war. Both women and men suffer human rights violations such as indiscriminate killings and torture but women by their disadvantaged position in the society are subjected to certain abuses more often than men, and they suffer in different ways too. The study analyses how the wars affected and ravaged the normal lives of women during civil wars of Nigeria and Sri Lanka as reflected by the novelists and the study points out the importance of...
inculcation of social empathy and universal humanism in the lives of human beings to recess the violence against their fellow beings. Throughout history, women and girls have often been targeted in wartime for violence, especially sexual violence. Despite increased awareness and mobilization at the local and international levels, women and girls in conflict continue to face multiple challenges.

Violence against women during conflict has reached epidemic proportions. Civilians have become the primary targets of groups who use terror as a tactic of war. Men and boys as well as women and girls are the victims of this targeting, but women, much more than men, suffer gender-based violence. Their bodies become a battleground over which opposing forces struggle. Women suffer various types of physical and mental tortures and they are ill-treated than men. Physical violence against women includes rape, imprisonment, torture, trafficking, compelled prostitution sexual assault and execution. War destroys the secured shelter and it may lead to vulnerable exposure to different kinds of exploitation. Poverty and lack of food supplies lead women towards ill health which may end in different kinds of diseases. Women combatants who become captives are highly tortured in specially designed torture camps. All these tortures and exploitations may result in mental trauma which would follow them throughout their life.

Rape is identified by psychologists as the most intrusive of traumatic events. It is defined as unlawful sexual intercourse without consent of the victim. Female body is used as a battle ground to show the enemy's rage and ferocity. Sexual violation of women erodes the fabric of a community in a way that few weapons can. Rape's damage can be devastating because of the strong communal reaction to the violation and pain stamped on entire families. The harm inflicted in such cases on a woman by a rapist is an attack on her family and culture, as in many societies women are viewed as repositories of a community's cultural and spiritual values. Psychological consequences of rape in women victims have found that it produces psychological difficulties, such as post-traumatic stress disorder (PTSD), depression, anxiety, sexual dysfunctions, dissociative disorders, suicide attempts, and alcohol or substance abuse. Women are raped as a way to humiliate the men they are related to, who are often forced to watch the assault. In societies where ethnicity is inherited through the male line, women in the opposite group are raped and forced to bear children. Women who are already pregnant are forced to miscarry through violent attacks. Women are kidnapped and used as sexual slaves. In literature, rape is often interpreted as men's weapon against women. According to some feminists like Maggie Humm rape can be defined as an act and a social institution which perpetuate patriarchal domination and which are based on violence, rather than specifically as a crime of violence. It is one of the most insidious forms of social coercion because rape is a constant reminder to all women of their vulnerable condition. Currently, feminist theory takes the view that rape is a political act of terror against an oppressed group. Rape is an expression of power and authority which is a form of violence and most of the perpetrators of the crime are men. Men desire to rape women in order to assert their authority over them. Rape can even be a symptom of inequality and the desire on the part of those who wield power to assert it on the powerless. It is an action rooted in masculine behaviour that serves to perpetuate patriarchal order.

In Adichie's *Half of a Yellow Sun* Olanna's pregnant cousin Arize is gangraped by the Hausa soldiers and they killed her and her womb is cut open by them which became a shock to Olanna as Arize used to share her dreams on the coming baby with her and it was with Arize Olanna used to share all her problems in life and she was the one who used to strengthen her through her consolations. Olanna hears through radio many horrifying stories like a church being set on fire and a pregnant woman who took shelter in the church was raped and being cut open. Ugwu, another prominent narrator lost her sister when he was away from home. Anulika, his sister who was engaged to her lover was lost at the time of the civil war and a group of Nigerians gang-raped Anulika. It is described by the narrator as:

"They forced themselves on her. Five of them… They nearly beat her to death" (421)

Ogwu's lover Nnesinachi was seen carrying a baby and she tells him that how she was compelled to live...
with a Hausa soldier during the war and she was forced to carry his child without her own consent. Her pregnancy was imposed on her as a punishment. Ogwu's friend Special Julius' narration of women's rape is very poignant:

"And they choose the best houses and force people's wives and daughters to spread their legs for them and cook for them". (285)

Ogwu, who becomes a Biafran soldier even, commits gang rape with his fellow soldiers as a political weapon because it helps Biafran male characters such as High-Tech and other soldiers to establish themselves as members of the ruling class and they applaud when Ogwu rapes the girl and it shows their expression of power. Even their sisters and they are victims of rape they forget to treat the girl as one of them. Olanna's twin sister Kainene runs a rehabilitation camp and she gave the responsibility of the camp to Father Marcel, a Roman catholic priest. Father Marcel takes advantages of his position and sexually exploits many little girls who stayed in the camp during Biafran war. Kainene finds it out later and out of rage says: “He fucks most of them before he gives them the crayfish that I slave to get here” (398) and she sends him out of the camp.

T D Ramakrishnan's Sugandhi alias Andal Devanayaki, also portrays how rape is used as a powerful tool to oppress women. The women Human Rights activists who stood up for establishing peace at Sri Lanka are being raped by the army without any ethnic difference of Tamil or Sinhalese. The medical student Poomani Selvanayakam was kidnapped and inhumanly tortured. She was raped by a higher official in the army whom she murders in the end. But she was not able to escape from the place and later killed by the soldiers. She was kidnapped by the SriLankan army for conducting a memorial meeting in the name of Rajani Tiranagama, a human right activist who stood against both Sri Lankan army and LTTE for their ill treatment of the citizens. Juliet a Sinhalese woman who was magnetized towards Rajani's activism was too abducted by the army and she too was cruelly raped and imprisoned by the military and she was compelled to bear the child of the higher official as a punishment. Later she was completely denied by her parents. When she was kidnapped by the army her husband, an army officer in SriLankan army, was brutally murdered in the war. The army officials use rape as a weapon against women journalists, combatants and activists. The harassment of female captives in the army camp is portrayed through the character Tamizholi and Sugandhi. Both of them are cruelly gang raped by the soldiers and they were physically and mentally tortured. Tamizholi is held as captive for many years and they had to face many torturing equipments in the camp. Sugandhi lost her both hands and palms and she was disfigured by pouring acid over her face. The two girls Arulmozhi and Yamuna the two helping hands of Sugandhi against the inhuman Sri Lankan army are also gang raped by the army in the guise of interrogation.

Both writers discuss the murders and physical ailments of the women and children in the novels. Olanna's mother in law who was not ready to leave her traditional house in the warland for rescue was ferociously murdered by the Nigerian army without considering her age even. Olanna while escaping herself from the war torn area witnessed a woman holding a calabash which contained the head of the her little daughter. Even the girl children are killed brutally for destroying the entire tradition of the particular ethnic group. Olanna's aunty Ifeka was executed by her own neighbour with whom they used to share love. Even the neighbours become enemies and the ethnic hatred induces to forget the affection, love and togetherness.

T D Ramakrishnan highlights the murders of human right activists, journalists and social activists who work against both groups in Sri Lanka to re-establish peaceful life in the country. Both the groups LTTE and SriLankan army work by their own to establish their policies in the country without giving prominence in maintaining peaceful environment for the civilian life and their mutual violence completely destroys the island nation. The novel revolves around the murder of the human right activist Rajani Tiranagama, a medical officer who brought international attention towards Sri Lankan issues. She was
killed by LTTE for working against their inhuman treatment of Sri Lankan citizens. Poomani Selvanayakam was murdered for not yielding to the policies of Sri Lankan army. Sugandhi too lost her life in her fight against the army's fascism. The names of the murdered women in the civil war are being mentioned in an informal meeting of the association 'Women Against War' in Poomani's leadership. The names of Kuttimani, Isaipriya, Selvi, Sivaramani and Rajani are mentioned in the speech. Many unknown women also lost their lives without doing anything against any of these groups.

War results in poverty, lack of food supply destruction of shelters and ill health. The terrible picture of poverty is presented through the picture of war inflicted life of Biafrans in *Half of a Yellow Sun*. Olanna who was born and brought up in a rich family had to strive for food supplies. They had to leave their house with ten bedrooms to a rehabilitation camp for safety. She had to wait in queues for hours for one piece of bread or fish which would be ending in disappointment because of the lack of enough supply. Kainine eye witnessed the children's poor health condition at her rehabilitation camp while she was running a camp to help the people. Most of the children were affected by kwashiorkor and many of them died as they lacked enough nutrition and food. Many women roamed near the camps to find work in exchange of food to find out something to fill their children's stomach. Father Marcel, a Roman Catholic priest makes use of this situation by sexually exploiting the girls who were staying in the camps in exchange of food supplies. The starvation makes the people in the camps to start losing their memories, and their hair starts falling out and the wells dried up and the doctors stopped visiting camps which led the people towards the lack of proper medical care and ill health.

Almost all the women presented by both writers are suffering from different kinds of mental trauma. The women in camps who are victims of gang rapes used to scream at their sleep even after coming back to normal life. When Olanna escapes from the village, Sabon Gari, where she used to be happy with her cousin Arize she fell ill of the terrible sights she had to witness at the village. Later the psychiatrist finds out her ill health was formed out of the traumas happened in the village. Many girls who were gangraped committed suicide or stopped interacting with the outer world and sometimes who were burdened with compulsive pregnancy ended their life in prostitution and death because of sexually transmitted diseases.

War ends in complete destruction like destruction of families, social life, loss of health, wealth and secured shelters. Many women lost their husbands children and parents. The association named 'War widows of Sri Lanka' presented in *Sugandhi alias Andal Devanayaki* ejaculates the terrible situation of Sri Lankan women life which has completely broken in the civil war. The number of the members of 'War widows of Sri Lanka' is nearly one lakh which itself is an example of the deplorable women life in the war torn island country. Sugandhi, one of the prominent characters, lost her parents and brother in early childhood itself and she had to spend her whole childhood in an orphanage till the arrival of her uncle. War always devastates human life and whatever destroys the peaceful existence of civilians in a country should be wiped away from our life. Governments and countries are created only for maintaining law and order in the country not to oppress people for protecting their personal interests or policies. Human rights should be protected otherwise complete anarchy would exist in the country which would make civilian existence impossible.

Civil war is represented in both the novels as a sensed danger pressing upon the population and inducing a collective sense of fear and anxiety. The selected novels do not explain the civil war by clarifying what happened, such as through a historical or political point of view. They are not concerned with the sequence of events that shaped the civil war, but seek rather to speak of the significance that the civil war has on people by imagining how it disrupts their lives and the society they are a part of. The novels' representations of the relations between people and the complexities of their identities reveal the artificiality of civil war's division of society into two antagonistic opposing sides. The civil war is consistently portrayed as a violent and vague force in the background, which disrupts and transforms the
lives of people. The novels' focus on individual experiences also highlights the value of the person and criticizes the harrowing way that civil war objectifies and nullifies their lives. The women lives presented in both novels are completely ravaged by the civil war. They are physically and mentally broken, lost their families, some of them murdered and some of them committed suicide. All of them lost their familial and social co-existence only because of the war. Both the writers succeed in portraying peoples' subjective experiences defy civil war's debasement of the human and communal spirit by accentuating the dignity and value of human lives and people's sense of compassion, friendship and love. Both the novels highlight the necessity of tolerance, social empathy and universal humanism through the realistic picturisation of war torn lives presented in the novels which embody complete empathy towards the deplorable condition of humanity in our world.

Reference
Colonialism is the massive fog that has clouded our imaginations regarding who we could be, excised our memories of who we once were, and numbed our understanding of our current existence. - Waziyatawin

In world history, Colonialism is an integral part which explicit the establishment, acquisition and expansion of colonies in one region of people from other region. Colonialism has the power to rule over the indigenous people and exploits their land forms and cultural heritage, religion and also their traditional values.

This paper focuses to examine the colonialism and its impact on indigenous people of Africa. Africa is the land of rich culture and traditional value. The African people were stultified by the British Empire from 16th century to 20th century. The British Empire exploited the indigenous people's land and annihilated their culture, heritage and their traditional values. The contemporary writers of Africa delves in the concept of colonial legacy, horrors of slavery and slave trade and also they explicit indigenous people's struggle in the colonial society. The term colonial legacy is used to refer the colonialism. It also explores the African's resistance against the imperialist aggression, diplomatic pressures and enforce of foreign domination.

Ngugi Wa Thiong'o is one of the prominent Kenyan novelist and an award winning writer. His novels depict the relationship between the Africans and the British colonists in Africa.

Ngugi, a revolutionary writer who has exemplified the problems of underdevelopment, exploitation, racial discrimination and state repression in his novel Weep Not, Child. This novel deals with the colonial legacy of Africa and the disposition of indigenous people from their ancestral land. This novel also probes the multi-faceted aspects of Colonialism and imperialism. It reveals the Mau Mau's uprising revolution and baffling dispossession of an entire people from their land.

Ngugi illustrates the colonialism through his characters Njoroge and Ngotho. The novel swirls around the character of a young boy named Njoroge. Even though he suffered from poverty and hardship he got a chance to go to school because his family lived on land which was rented from Jacobo, a wealthy and educated local villager who supports the whites. One day his father Ngotho tells him that their land has also been plundered by Mr. Howlands, a rich English man in the region. Boehmer defines the colonial literature as that which was "written by and for colonizing Europeans about non-European lands dominated by them...Colonialist literature was informed by theories concerning the superiority of European culture and the rightness of empire" (3). Ngugi delineates the background on the lives of Indigenous people in their own land because of the political influence abducted their rights. This reveals the exploitation of indigenous people and their land degradation.

Ngotho feels proud of his son because he has got an opportunity to learn like the daughter of Jacobo, as education was an unfeasible thing to the Kenyan people during the colonization. Ngotho is an excellent story-teller. He tells the traditional Gikuyu creation story and narrates about how white men came to Kenya, forced him and others to fight in World War I and stolen their land. Thus the whites tortured, dominated and suppressed the indigenous people. Hence Ngotho lost one of his son in the war. Ngugi...
reveals the hierarchical of colonialism has taken in Kenya Further. Ngugi splendidly relates Indian traders with Kenyan people. The British Colonialists oppressed both of them by trading in their region. This reflects Ngugi's use of post-colonial theory of Said's Orientalism.

“A powerful colonizer has imposed a language and a culture, whereas cultures, histories, values, and languages of the Oriental peoples have been ignored and even distorted by the colonialists in their pursuit to dominate these peoples and exploit their wealth in the name of enlightening, civilizing, and even humanizing them. What seemsto be so infuriating to Said is that such peoples, who, in most cases have completely different cultures, have always been stereotyped by the so-called Orientalists, who so simply cross out all the distinctions and national characteristics of these diverse cultures”(607).

Ngugi explicits how the colonialists flattens the indigenous people’s religion in their land .In this novel he focuses the relationship between Christianity and Gikuyu culture .The British colonialist has imposed Christianity in Kenya .The Kenyans started to convert Christians and lost their religious belief in Gikuyu. This conversion reflects the legacy of colonialism takes place in Kenya. Ngugi explores about the religious belief of Njoroge. He develops his religious faith by reading the Bible and believes that Africans are God's chosen people so they are struggling like Israelites.

Further Ngugi explores the different phases of revolt against the colonialists in kenya There are two groups Kau and Mau Mau has been formed. Njoroge fears about Mau Mau because “they slit the throats of black people and reputed to be traitors”(79). Ngotho participates in the protestant rally and hopes for their freedom from the British colonialists. Edward Said in his book Culture and Imperialism observes,

“Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted. And while it is true that literature and history contain heroic, romantic, glorious, even triumphant episodes in an exile's life, these are no more than efforts meant to overcome the crippling sorrow of estrangement.” (162).

Later, Njoroge passes his intermediate school and progress to High school. There he meets the tribes as well as European boys but he hesitates to accompany the whites. One day his headmaster enquires about the revolt.Ngugi quotes in his novel the “sad business that is revolution which his family has been involved and hands Njoroge over to the custody of two police officer”.(126). There he meets Mr. Howlands, the white man who asks the police to beat and torture him to admit his father only murders Jacobo in the revolt.Ngugi splendidly reveals the slavery act of the white people through tormenting of Njoroge. As Nick Nesbitt reminds us, despite the upheavals experienced by post-independence Haiti, the new state's citizens nevertheless avoided the implications of the slavery re-imposed elsewhere in the Francophone Caribbean. In quantifying the gains of the Revolution, Nesbitt writes: “they [the Haitians] avoided precisely forty-six years of enslavement”,(13) and to this we might add: “…and two centuries of colonial, then neo-colonial, dependency.

Ngugi imparts Mr. Howland is a symbol of the crucial Whites. After that the British have detained Kamau. Meanwhile Njoroge feels that the Whites have bulldozed his big dream of education. At the end, Njoroge feels for everything because he couldn't continue his study and not following the religious faith and also unable to survive in the Colonialists. Ngugi relates the theory of Gayathri Spivak, In her landmark essay "Can the Subaltern Speak?", Gayatri Spivak deals with the problem of "how the third world subject isrepresented within Western discourse" (Brydon 1427). She shows that even now the powerless are unable to express themselves, and that the experiences of such groups are inevitably distorted by the perspectives of the elite, such as academics, who are describing them. According to her "Certain varieties of the Indian elite are at best native informants for first world intellectuals interested in the voice of the Other. But one must nevertheless insist that the colonized subaltern subject is irretrievably heterogenous".
Finally Njoroge commits suicide.

Hence Ngugi portrays the legacy of colonialism and blindness of revolution that swallows the individuals and it captured the life of the young Njoroge. Ngugi splendidly reveals the legacy of colonialism in Kenya through the victim of Njoroge Thus Ngugi's novel *Weep not Child* explores the land degradation in Kenya, alienation assimilation of the kenyan, MauMau revolt and its effect on indegenous people and their struggle for freedom from the British Colonialists.

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Introduction:

This is an amazing autobiographical book about a girl ripped from her family at the tender age of 12 and sold into modern day slavery. It is mind boggling, gut wrenching and heart breaking. Nazer is presented as intelligent and headstrong, and her people as peaceful, generous and kind.

Nazer was born into the Karko tribe in the Nuba Mountains of northern Sudan. She has written a straightforward, harrowing memoir that's a sobering reminder that slavery still needs to be stamped out. The first, substantial section of the book concentrates on Nazer's idyllic childhood; made all the more poignant for the misery to know. Slave is the true story of Mende Nazer, a Sudanese woman whose childhood ended when she was captured and enslaved around.

Her slavery did not take place in the huts and villages of Sudan, but in the relatively modern city of Khartoum, where her well-to-do captors had most of the modern conveniences like electricity, washer/dryer, stove/oven, etc. In 1994, around age 12 (the Nuba do not keep birth records), Nazer was snatched by Arab raiders, raped and shipped to the nation's capital, Khartoum, where she was installed as a maid for a wealthy suburban family. Nazer met her fate to include a grimy factory or barren field, the domesticity of her prison comes as a shock.

To Nazer, the modern landscape of Khartoum could not possibly have been more alien; after all, she had never seen even a spoon, a mirror or a sink, much less a telephone or television set. Nazer's urbane tormentors mostly the pampered housewife beat her frequently and dehumanized her in dozens of ways. They were affluent, petty and calculatedly cruel, all in the name of keeping up appearances. The contrast between Nazer's pleasant but primitive early life and the horrors she experienced in Khartoum could hardly be starker.

It's an object lesson in the sometimes dehumanizing power of progress and creature comforts. After seven years, Nazer was sent to work in the U.K., where she contacted other Sudanese and eventually escaped to freedom. Her book is a profound meditation on the human ability to survive virtually any circumstances. She was beaten, tortured and emotionally tormented, especially by the madam of the house, the indolent, spoiled and evil 'Master' Rahab. Nazer here tells of her unjust and cruel treatment here, and it is all the more disturbing for knowing that this is prevalent in Sudan, and with African slaves, across the Arab world.

Millions like Mende are treated by Arabs as cruelly as slaves were by white masters over a century ago in America's South.

Mende was a possession, given no wages, and no time off. She was given to Rahab's sister in London, where eventually with the help of some fellow Nubas which she was blessed enough to miraculously come across, managed to escape her inhumane captors, and eventually receive asylum in Britain, where today she campaign for the end to the diabolical slave trade-she is a TRUE human rights activist, who appreciates the freedom and humanity given her and all other migrants by her adopted country. What is disturbing is so little attention is given to the horrors of the slave trade and the genocide of Blacks by Arabs in the Sudan, by the media, universities and human rights NGO who continue to focus exclusively on anti-Western. It is simply not politically correct to point to abuses by radical Arab regimes against non-Arabs.
The book starts with her childhood in the Nuba mountains. In some ways it is strange that in the book so full of heartache it would begin with tales of such joy and happiness. But here the thing it gives context for what would come later on. It gives the tales of her carefree childhood. The bond she had with her family and especially her father are things to warm. Imagine that she was not only being taken from the home but then on to another country where she can't speak the language. She really brings to life what is like to be treated like less than human.

The book progresses the years role and get to follow her from Khartoum and then on to London where she was given to her owners sister as a gift. This was a story that took attention from the start. It is so disturbing that this is a practice that is still all too alive and well in the supposed modern world. Being relegated to living in a small shed with no form of protection from the mosquitoes and not being allowed a name. It must be a strange state of being not being allowed to use the very thing that to use to identify the selves. This book filled with such rage towards the people who took her and then those who held her. What gives anyone else the right to do this to someone? Luckily and through sheer will of determination and the help of two people she managed to escape. And with this could start to rebuild her life. Her writing companion has add some facts to better understand the global epidemic that is the modern slave trade. This shows the worrying state of affairs that people like Mende are in.

This is a story that all should read and don't pretend like it's not happening any more. She will move with each of the chapters. Working for no pay and no time off gives some perspective for when complain about the jobs chose to work out. It will not be an easy on to digest but it is important.

She began her dark years of enslavement at her childhood. Her Arab owners called her "Yebit," or "black slave." She called them "master." She was subjected to appalling physical, sexual, and mental abuse. She slept in a shed and ate the family leftovers like a dog. She had no rights, no freedom, and no life of her own. Normally, Mende's story never would have come to light. But seven years after she was seized and sold into slavery, she was sent to work for another master, a diplomat working in the United Kingdom. In London, she managed to make contact with other Sudanese, who took pity on her. In September 2000, she made a dramatic break for freedom.

In this book, Mende recounts the story through her own eyes with the help of author Damien Lewis. Because of the oral-tradition culture in which Mende grew up, she was able to remember and retell many vivid details and facts of the life she knew during her childhood and the life she later came to know as a slave in a bustling modern city. The first portion of the book recounts Mende's childhood growing up in the Nuba Mountains, a life full of familial love and enjoyment of life, with a few accounts that convey disdain for some of the difficult ways and traditions of that life. It touches the recounting of her parent's love and gentleness with her, loving her always, and sometimes with firmness, but without physical force something that became routine in her days of enslavement. Sadly, most stories that start like Mende's do not end as Mende's did, and few of the victims of human trafficking ever have a voice of their own. Yet, Mende's voice is one that is strong and powerful a voice for those who cannot speak out about their suffering and enslavement.

The language of the book is easy and simplistic. The story is told, with no literary embellishments and in the author's own voice, she is not a writer and so there is a matter of fact style. It was told to Damien Lewis, a journalist who helped Mende during her escape and who penned the book, he kept it simple. The book has 2 halves. The first is about Mende's life growing up in a small village in the Nuba Mountains of Sudan; and then life after Arab raiders killed many of the people in her village, and captured her and other kids to be used as slaves for wealthy families.

She was abducted and sold into slavery and how she finally broke free from all the abuse and even how it still affects her everyday living, to learn how to be a 'civil' human from scratch, how much work it in tales to 'blend' in with the rest of the population? It is wonder and thinks about what this wonderfully strong
lady endured and is still going through just to survive.

Nazer's autobiography is told with a child-like voice that conveys innocence and honesty. Told chronologically, it begins with a happy, carefree childhood with her family in remote Sudan. She shares tribal traditions, wonderful family memories, and her perspective of the Arab and British influence on her people. She also covers the painful aspects that address female circumcision, poor health care provisions, and infant mortality. There she was physically, mentally, and emotionally abused continuously for eight years serving as housemaid, car detailer, laundress, cook, seamstress, and 24-hour nursemaid; never receiving a vacation or any other compensation. Sadly the same tactics used during the ancient slave trade are still employed today. Equally effective are the perpetual impoverishment and loss of any familiarity. Although several opportunities for escape were presented over the years, Mende became too brainwashed and fearful to take advantage. She eventually escaped and was granted amnesty within the UK with aide from fellow Sudanese and British supporters. One of those supporters, Damien Lewis, is the co-author of the novel. Both he and Mende dedicate their time and resources supporting human rights organizations and government assemblies.

She has since learned that her parents survived the raid and are alive near her village and communicates with them periodically. Unfortunately with her sensationalized trial, publicized battle for political asylum in the United Kingdom and the release of the novel came notoriety that prohibits her from returning to the Sudan. Thus Mende's ultimate plea for the abolition of slavery everywhere is coupled by a simple desire to see her family again. This is a book is a testimony to a young woman's outstanding courage and unconquerable spirit.

The story is a remarkable testament to her resilience and persistence despite utter powerlessness. The language is fairly simple because there was a big translation challenge between Mende and the journalist who helped her, it helps soften the events in the book.

**Conclusion**

In Slave: My True Story, Mende Nazer's spirit echoes that of Sojourner Truth's during her journey from slave to freedom fighter. The singular difference in their heroic efforts is the span of more than a century. One would like to believe that humanity would choose to eradicate slavery everywhere, but Nazer is living proof that the horrific institution is thriving in the new millennium. Nazer, only in her mid-twenties, has spent more than half her life enslaved, held captive against her will by her own countrymen. Her escape to freedom was largely a stroke of luck but she took it as an omen to tell the world about the widespread slave trade in modern day Sudan. Her book is an international bestseller in Europe and she hopes its launch in the US will bring about awareness and more supporters.

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POST INDEPENDENCE DISILLUSIONMENT AFTER POST - COLONIAL PERIOD

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Introduction:
Hope and aspiration are the Dynamics of the human species. During Africa's colonial era, the continent was subjected to the yoke of the colonial Masters exploited the human and rich natural resources. millions of African young men and women were abducted and sold into slavery Europe and in the new world.

then came the post colonial era and the African continent with its initial robust and idolism the independence of African Nation was greeted with hearty and euphoric optimism. As to the future prospects of this fledgling Nations, a few decades in the post independence era has left applicants more disillusioned about the capacity of Africa to manage her vast human and material resources.

Post Colonialism:
The field of post colonialism as a main goal to examine the relation of the colonizer and the colonized, As to define the ways or various ways the colonizer had affected the colonized.
African literature becomes an encyclopedic containment of the experiences of the people of the continent. Despite the glouring talks about Africa's glorious past, the reality of life for the people of the continent remains a miserable one.

Some African writers such as ehinua achebe, wole soyinka, christopher okigleo, gabriel okara etc., Have been able to capture the themes of political corruption, civil strife, despair and disillusionment in post - independence africa in their works, there are several facts that account for Africa's underdevelopment.

the basic factors that are responsible for the poor state of development on Africa are as follows

i) Political instability:
African Nation become independent and begin to become a common future of the political landscape of the continent. Military coup in the democratic Republic of Congo LED to the assassination of “Patrice Lumumba”, The Nation's first Prime Minister after independence.

Military coup In Nigeria (Africa's largest nation) led to four years of bloody civil war in which over a million of lives were lost. Other nations like Somalia, Sudan, Uganda, Angola, Chad, liberia etc., have all experienced post - independence political instability.

Chinua Achebe observes the rapid corruption and political Instability characterized some post independent African state in his Novel “a man of the people”. Corruption remains the greatest challenge to the continent development, may also be traceable to leadership style in most African Nations.

The author, Ayi Kvei Armah is one Of those African writers whose work explorers the post independence African experience. the central theme of “the beautiful ones are not yet born” is on the post - independence era of corruption

ii) ethnicity and civil conflict:
Ethnicity is a strong factor in Africa's politics. most of the Wars fought in different countries on the continent emanate from ethnicity factor and local politics. some of these ethnic conflicts snowballed into
full-scale civil conflicts that are destroyed so many lives and properties that runs into billions of dollars.

Often civil conflicts arise in attempt by one ethnic group to gain control of the nation mineral resources. For example, the biafran bid led to the Nigeria civil wars after mid 1960's to the late 1960's in which over a million lives were last.

Almost all civil conflicts in Africa is enmeshed in local politics. The Nigeria. Poet gabriel Imomotime Okara, in his poem “Suddenly the Air Cracks” captures the violence and ravage of the nigerian civil war in the following lines,

“Suddenly the are cracks
with striking cracking rockets
Guffaw of before stuttering LMG s
Jets diving shooting glasses dropping
Breaking from lips people diving
Under beds nothing bullets flashing fire
And the curling black smoke,
The sadless hearts and the mangled
Bodies stacked in the morgue
Become memorials of this day.”

The quality of the poem, coupled with the absence of internal punctuations and are employed to achieve specific type of rhythm and to capture the tensed moment about the outbreak of War.

iii) Incompetent Leadership:

Incompetence of the Leadership in most of the countries that make up the continent remains the greatest challenge to the development of Africa. the wealth of most post - independent African nation is squandered by leadership. billions of dollars of National wealth is ruthlessly looted and stashed in banks overseas by Africa's unscrupulous leaders.

We may very well admit that even the problem of Africa's huge debt burden is caused by the continent's inept and dishonest leadership who borrow huge sums of money from such foreign institutions like the IMF and world bank, actually such moneys usually end up in private account overseas.

Such leaderships in Africa are not only incompetent and corrupt, they are lacking in vision and patriotism. clearly most of these leader do not have the interest of their countries at heart.

Thus the masses the Africa now work for it being governed by their own people then they were under colonial Masters, based on the aforementioned, it may be argued that the reason correlation between incompetence and corruption of African leadership on the one hand and debt burden plaguing most countries on the continent on the other hand.

The leaders of the most African nations are nothing but theirs in the guise of honourable men and women. The collective impoverishment of africa is a plague induced by the corrupt, irresponsible and incompetent Leadership. in a continent where more than 70% of the populace live below the poverty line, the hope for development becomes nothing but a pipe dream.

In a book “From Feast to Famine” Bill Rau posts that the “Compact for African development” and it clarify the causes of food crises in Africa.

iv) Lack of a solid technological base:

Most African Nation lack of solid Industrial and Technological base to sustain economic growth and development. while most African Nation supply the necessary raw materials that feed industries in western Nations, African Nations largely have maintain the status of Consumer Nations.

Even with economics that are mainly agro - based, Most agricultural practice in Africa are still primitive. the countries of Africa, Asia and Latin America are called agricultural because they really on agriculture and have little or no industry, but their agriculture is unscientific and the yields are far less
than those of the developed countries. Independence does not bring a change of direction. the same old groundnut harvest, Coco harvest and olive harvest. the traffic of commodities remains unchanged. no industry is established in the country.

v) Lack of infrastructural facilities

Coupled With the problem of the lack of a solid industrial base to facilitate development in Africa, is the challenge of a dismal Lack of infrastructural facilities such as good access Road network linking cities and rural - urban areas of continents, electricity, internet, pepe - borne water supply, effective communication system, effective Transportation system, efficient health system etc., Without these basic facilities, economic development would be stalled, when these facilities are lacking, there is little or nothing that can be accomplished as far as development is concerned in Africa.

To a large extent, the ability of most African Nations to provide adequate infrastructural facilities lies with corruption and lack of political will by ruling elite. The government does not encourage it either, since most African government do not have the interest and welfare of the people at heart. The poet “David Diop” wrote a beautiful poem “Africa” and Express the poet was able to explore the three eras of Africa's

Africa My Africa
Africa of proud Warriors in ancestral
Africa of whom my grandmother sings
On the banks of the distant river
I have never known you
But your blood follows in my veins
Your beautiful black blood that irrigates the fields
The blood of your sweat
The sweat of your work
The work of your slavery
The slavery of your children
Africa tell me Africa
Is this your back that is bent
This back that breaks under the weight of humiliation
But a Grave voice answer me
Impetuous Child that tree young and strong
that tree over there
Splendidly alone amidst white and faded flowers
That is your Africa springing up anew
Springing up patiently obstinately
Whose fruit bit by bit acquire
The bitter taste of liberty

vi) Dictatorship:

From colonialism to dictatorship. It makes no difference whether the regime is a military regime or the democratic regime, the fact remains no change in administration style.

When your people have no say in determining how they are governed and who governs them true, progress and development that begin with the individual are often stalled.

People like Idi Amin, Mobotu Sese,Seko, ethopia, Oma Bango, General Ibrahim, Badangida, Sani Abacha, Paul Biya, Robert Mugabe, Samuel Doe, Paul Kagame of Rwanda, Charles Taylor, Omar Al_Bashis of sudan, Muammar Gaddafi of Libya etc., who had both corruptly Enriched them self and
Express their people, allowing them little or no freedom to protest against the high handed regimes. Those who dared to speak out against the oppressive regime were hunted down and brutalized.

vii) High Rate of illiteracy, Poverty and Disease:

Illiteracy, Poverty and disease are three interrelated factors that plague Africa's developmental bid, the high rate of poverty in Africa means that only few can afford the cost of a good education.

Africa suffers the highest death rate due to malaria, HIV, cholera, malnutrition, etc., Traceable to a high rate of illiteracy, poverty and lack of an efficient health delivery system.

Conclusion:

Thus these are the disillusionment which happened in Africa and the african literature after the period of post colonial era.
Americanah is a novel written by the Nigerian author Chimamanda Ngozi Adichie. The novel has won the National Book Critics Circle Fiction Award in 2013. Ellen Pence says that the oppression of men towards women parallel to the oppression of white women towards women of color. Americanah tells the story of a young Nigerian woman, Ifemelu, who immigrates to the United States to attend University. The novel traces Ifemelu's life in both countries, threaded by her love story with high school classmate Obinze. Ifemelu and Obinze's relationship is based on love, respect and passion. For further studies, she moves to the United States and it was the most important decision in their life as it means a separation.

In the novel, Ifemelu have experienced the gender inequality and the complexities of Negritude. The novel traces the life of Ifemelu's life in both countries and also the Protagonist's self-image in the struggle for an identity as a woman and a black person. Through her relationships and studies, Ifemelu struggles with the experience of being black woman in American culture. Obinze travels to London and become an undocumented immigrant.

In the University, Ifemelu meets a group of people, who are part of the African students association. The following passage manifests Ifemelu's feelings towards the other African people living in an American community.

“They mimicked what Americans told them: “It's so sad that people live on less than a dollar a day in Africa. And they themselves mocked Africa, trading stories of absurdity, of stupidity, and they felt safe to mock, because it was mockery born of longing and of the heartbroken desire to see a place made whole again.”” (Adichie, 206)

The African students tend to imitate the culture of Americans. They imbibe the taste of Americans and mock their own culture of Africa. They don't understand that they are born of a worthy culture capable of standing alongside the cultures of other countries as equals. Through the mockery of negritude, they observe their own place with longing.

Moreover, Obinze has also endured a number of difficulties built up against him because of his condition as black. Frantz Fanon in Black skin, White Masks tells that the black man possesses two dimensions: one with his fellow Blacks and the other with the Whites. A Black man behaves differently with a white man than he does with another black man.

And this is due to the direct consequences of colonialism and white superiority is imposed over the black community. At the beginning of the novel, we find ourselves in a braiding salon in Trenton, New Jersey, when Ifemelu is about to have her hair braided before returning back to Nigeria. We can directly say that Adichie uses the world of hair and braiding in order to show how feminism and negritude are interwoven. The girls who work at the salon are all non-native Americans and therefore, it would appear to us that they might feel somewhat related to Ifemelu. In United States, Ifemelu starts a blog: “Raceteenth or Various Observations about American Blacks (Those formerly known as Negroes) by a Non-American Black” (Adichie, 4)

The blog acquires a large number of followers and features various posts that depict the
experiences of African immigrants in the United States. She writes the headline of her blog:
“To My Fellow Non-American Blacks: In America You Are Black, Baby (Adichie, 220)
Through her writing, Ifemelu is able to express her opinion on being black woman in a very straight
forward manner and tells her experiences in a bitter-sweet way. She manages to throw a sharp critique on
prejudiced society.

Ifemelu becomes a babysitter for Kimberly’s children. For Kimberley all black women are
beautiful. It was her way of description about black women and she also says that they had a stunning
appearance. “All Black Women Beautiful” (Adichie, 146) It resembles Bell Hooks views on white women.
Hooks says that black women usually regard white women as the supreme group because they exercise
power over black women which was much cruel than racist white men. In Americanah, the black women
experience suppression from the white women and they does not receive equality from their own
counterparts also. The White women regard Black women as their subordinates.

Ifemelu's boyfriend Curt introduces her to his family and friends. Curt is Kimberly’s brother. She
finds herself in a situation of discriminatory attitudes and understands the feelings of superiority on the part
of white women. After her breakup with Curt, Ifemelu asks herself that blackness must have been one of
the reasons in their uncomfortable relationship. But Curt’s white privilege causes a discomfort that would
remind her of the differences between them.

Ifemelu finds herself being black in America. And so, she exposes her thoughts on identity and
negritude in her blog. She says that many factors conditions the identity of a black woman and shapes her
everyday life in America.
“Stop saying I'm Jamaican or I'm Ghanaian. America doesn't care. So what if weren't “black” in your
country?” (Adichie, 220)
Here we can understand that the nation does not care about the fact of being black woman and their
sufferings. It takes much care about the domination of white women and their meaningless racist culture.
“American English….on the telephone assume that you were considered White and educated.” (Adichie,
177)
In America Ifemelu has Afro-American Boyfriend named Blaine. He used to talk in American English in
order to show him as elite. Here we can find that the appreciation of negritude lacks in Afro-Americans
also. The American English also plays a vital part in making discriminatory attitude towards Blacks.

Ifemelu attends the ceremony in which the president of the African Students Association of a
university in Philadelphia speaks:
“African Americans who come to our meetings are the ones who write poems about Mother Africa
and think that every African is a Nubian queen. If an African American calls you a Mandingo or a booty
scratcher, he is insulting you for being African.” (Adichie, 140)
The word Nubian refers to the people of African descent. The president describes the views of
Afro-Americans and their attitude towards Africans. The Africans are insulted in every aspects of their life
time in outside Africa. The Africanness is mocked at linguistic level by calling Africans with their language
Mandingo. Their dark skin is questioned and black woman also faces numerous problems such as sexual
exploitation. Ifemelu is forced to accept sexual favour for job.
“I feel like I got off the plane in Lagos and stopped being black.” (Adichie, 476)

Ifemelu feels as a comfortable woman only when she returns to her native place. And Ifemelu's
blackness gets rid off from her skin.

In Americanah, the serious issues faced by Africans and African-Americans in America such as
suffering of black persons and their depression caused by the neglect of white Americans are discussed in
detail. And the narrative of the novel is interwoven through the point of view of the black woman. The
dignity of the black woman should be preserved all over the world only through the practices of
indiscrimination. And their rich Africanness cultural identity stands with their glowing uniqueness if we appreciate the Negritude. Being Black Woman has to be a successful and proud thing for every African woman if they give importance to their distinctive identity.

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RELEVANCE TO LITERARY WRITING IN AFRICAN CONTEXT:
AN ENLIGHTENED THOUGHT OF A TRIBE IN ZAMBIA WHICH IS
A CONSCIOUS REFLECTION OF THE EXISTING STATE OF REALITY
AMONG THE MASSES IN AFRICA

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Abstract:
Many facts of reality are indigenous in Africa. No where would we find such practices and customs as still existing in Africa. A unique continent of wholesome fifty four countries is a revelation to human minds and thoughts. It gives an exhilarating experience of knowing the rhythms of life. The most interesting fact is that the indigenous tribes of Africa still maintain their cultures. This is a major issue to debate in the literary writings of Africa. Most novels and short stories reflect and follow the norms of the tribal practices. Very evidently from the ancient past the tribes and their practices are of great interest to people around the world of different races. This paper will analyze and bring in certain leitmotif of African tribalism. The tribes of Africa, some have taken up to modernity but a majority of them still remain in the wild expanse of nature, undefined by modernism, without dependence on any of the inventions that the modern world values so dearly. Such a cluster of people constitute the indigenous communities whose customs, practices, traditions, values, life styles have stood the test of time and could retain their individuality against the world of modernization. Interestingly, this factor has given the impetus to modern upcoming African Literature wherein its genre is young and vibrant. The literature by itself has taken a full-fledged form from 1950’s. Precisely, African literature comes from West Africa, South Africa, East Africa and from regions of Rhodesia, which is the present Zambia and some regions of Zimbabwe. Most of the literary writing of this period covering the different regions is quite naturally different from one another as their tribes are different and the influence of the tribal origin played a major role in literary expressions. One thing taken for common should be the fact that they are written by young and middle aged authors, most of them born after 1930.

Key words: Indigenous, exhilarating, modernism, tribal practices, leitmotif, undefined, traditions.

African literature is a literature of the African people. The African concept has varied units of rendition as we get to become aware of them through the literary works of Africa. The literature comprises of oral literature, folklore, narration, dramatic expressions, novels and short stories. The literatures of African forms have art inclusive of content expressions. The art expressions of Africa in local and in western language denoting the colonial influence is felt in most writings of Africa. African literature is all inclusive of daily rhythms of life with traditional practices and values of reality of African people. Every author or writer never forgets his or her tribe and their importance in forming the societal bonds of Africa.

Literature implies an artistic use of words for the sake of art alone. African writers have taken their ideas from oral literature and reproduce in the most effective form to communicate important truths and information to the society. Indeed, an African piece of work is considered beautiful because of the truths it reveals and the communities it helps to build. It can be evidently related that African writers take their guidelines and impetus from their traditional practices and the society that they have grown up to
what they are today.

To exemplify this ideology we can take the reference of African tribal details as enunciated by the writers in their literary expressions. Kazdanga is a ceremony done in order to thank the almighty God after a crop bumper harvest. So, various types of food crops are displayed as one way of appreciating God for giving us land, rainfall and agricultural skill. Kazdanga period can also be used by all patriotic Nkoya speaking people to show appreciation to God for any success obtained by any one, as one way of praising the creator.

Other element of interest in a N that are displayed at Kazdanga oracle are animal skins, skeletons, old weapons such as bow and arrows etc are kept for offering prayers.

To add beauty to Kazdanga, a musical dance known as Mungoloma is played at the ceremony. Mungoloma is music which is played using the following instruments:
1) Xylophone, 2) Five drums, and 3) Shakers.

People dancing Mungoloma ought to go round while dancing in a clock-wise direction. The ceremony is held in the month of June especially during four days holidays. The Chief's role is to explain the family tree of their chieftaincy basing it from those who have been on the throne. They can also explain Nkoya's Heritage to the audience.

The role of historians or writers/authors is to explain how the Nkoyas travelled from Congo to Zambia that would be a part of the story that they would write or narrate to the audience. This is evidentially a fact that is taken as an episode in the flow of text content in a novel. Transmigration of tribes over centuries to their present settlement is a lineage well narrated in most novels of African writers.

This evidence from Dominic Mulaisho's “Tongue of the dumb” reflects the ideology of historical lineage of the tribe Nsenga of Lusaka. It unfolds in the valley of the Kaunga River of southeastern present-day Zambia, almost due east of Lusaka, immediately west of the Mozambican border and only a few kilometres north of that of what are now Zimbabwe and the town of Luangwa.

“The brief chronological span is 1948 and 1949. This region is inhabited by Nsenga people whose orientation is primarily towards their villages from which most appear not to have travelled any noteworthy distance. Few, for example, have seen Lusaka. Not surprisingly, xenophobia is the order of the day. The burghers of Mpona tolerate their counterparts from villages nearby but are suspicious of people from farther afield and, of course, of Europeans.”

So, the transmigration and movement within the areas of the tribal regions are the main source of evidences for writing short stories and novels of African Literature.

The themes dealt with by African novelists include art, religion, urban-life, tradition and culture, apartheid, ironies of life, and pre-colonial, colonial, and neo-colonial reality, etc. Just as the common storyteller of old, the contemporary African fiction writer aims at helping his/her society to change while retaining the best features of authentic African cultures, just as the relevance brought forward with the tradition of Nkoyas in this paper.

The initiation of a new chief in the Nkoyas is a standing example of the cultural and traditional practice even to this day as below:

When a chief dies, a pronouncement is made to inform all chiefs within the chieftdom or kingdom. The subjects are informed as well. However, everyone is cautioned not to cry, until the chief who ordained that dying chief has made some rituals. After the rituals are made, then the relatives and all subjects are allowed to cry now. Thereafter, the senior chief is informed through a dramatic act which is done as follows:

Step.1: A person is sent by the clan with a certain amount of money to go and offer to the Senior chief.

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Step.2: That person who has been sent must inform the Prime Minister, who is known as Mwanashihemi in Mashasha.

Step.3: Later the person would be sent to leave a certain amount of money on the gate of the chief's palace, and that person must run away with a shout, "PANDE YAPABUKU" After a person has made a shout Pande ya pabuku, then the indunas would chase that person in a dramatic shout "MUTANDENU OWO WATULETELE MAJILA."

Step.4: Then, the person sent is called in the sacred house for His Royal Highness. There, the person explains over the death of the chief as to what caused the death and when he died and what was done.

Step.5: Then, the senior chief sends his representative to the place where the dying chief's remains is lying idle.

Step.6: The delegation sent by the chief would go to the funeral house and they would rather turn the chief's court as a reception. And they would discuss issues to do with the funeral programme. It is here where they have to inform the bereaved family on how to bury the body. During burial, items like Ngoma ntambwe ought to play and later must be destroyed to signal the death of the chief.

Step.7: Where possible, the family representative ought to hand over the funeral organisation to the indunas sent by the senior chief.

Step.8: After the funeral, Traditional assets [nkongi, Mpande, Mupunga, shipuna shawene] must be handed over to the Indunas who should in turn hand over the named Assets to the senior chief. And the family sets a day for installing the new chief.

When the day for installing the new chief is set, the senior chief is informed in advance. Just before the D-day, preparations are done. Preparations include brewing beer, making shelter etc. Then, the meeting is set in order to choose the chief to be. After the chief is chosen normally by women, he is taken to the senior chief.

There, the indaba is reported first to the indunas who would explain to the chief about the whole situation. Then the delegate with the chosen chief are allowed to enter the Palace. As they enter the palace, the delegate is told to follow the norms and traditions of the palace by clapping and kneeling down while at the palace gate. And before they are about to enter into Kashanji they have to kneel down and clap again. Thereafter, the delegate would enter in Kashanji, where the senior chief would hear a report from the chosen chief's panel. After the report is given, one of the indunas throws a piece of charcoal on the chest of that chosen chief. Then, the above is followed with ululation and clapping in order to express happiness. People would throw sand soil at the chosen chief.

This is the most sad situation because people can pick any thing and throw at that new chief. After the above, the new chief is brought to his village while the gong is beaten starting from his Royal Highness' palace up to the chosen chief's village. Later, the chosen chief is taken to an enclosure, there he is initiated as chief.

When he is in this enclosure, he is given instructions on how to use Traditional assets like [Munyingo] a tail of special animal known as Hefu in Mashasha or sable in English. Other items that are oriented to the chief are Mpande, Kabanga and some feathers from a special bird known as Jilamba mukunga bantu.

The following day, the new chief is allowed to match to the celebration arena. While matching; the Gong is beaten until she arrives at the arena. The matching is known as Kutamboka. Thereafter, the chief is made to sit at the shrine or oracle known as shihanda sha Mushubwa. While the chief is at the oracle, people would give her him gifts. Then later, he is
made to dance a Ntomboko. Before dancing Ntomboko, the new chief is made to step on a drum known as Munkumpele. As he is engaged in this ritual dance known as Ntomboko, he is made to kill a goat using an axe known as Kabanga. Then he is made to dance until he steps on the big drum [kayanda] in order to signal the end of Ntomboko. After one month, the new chief is taken back to the senior chief's palace to be blessed. A real experience and happening of a tribe brought to reference to the readers of this paper.

These evidential facts well goes into the writing of a novel and creating a genre of novel writing that can dominate the literary scene. The tradition is borrowed to play a major role in story web of novel which makes it unique to the new intelligentsia educated audience in a colonial context. Thus heralding the African values outside and inside Africa. Eminent novelists such as Nagoni wa Thiong'o, Oyono, Achebe, Beti, Sonyonwila etc made oral traditions and legends passed from one generation after another as their fulcrum to success. They began telling narration about their selves and their immediate community or bush and their thought process on the traditions remained inaccessible to the foreigners. The audiences, the readers, remain spellbound by the very beauty of the narrative and at the same time providing moral values with ethical ideologies as a renowned entity of African mastery of expression in the literary writing.

The aesthetic contours of reality of the tribal lifestyle of indigenous African people are depicted in most writings of African literature. It is elucidated as the mystic warmth of African life propounding the strength envisaging the closeness to nature and its constant contact with ancestors and the spirits that formed a unique integrity of literature. The writers can be well assessed to reflect the fact that the cultural heritage with values and traditions were made useful through the literary expressions in the modern world. The political scenario had an effective imagery in the traditions of the indigenous tribes with a pre and post colonial impact. Negritude encompassed the whole African cultural, economic and social ethos of the society which were asserted in the novels of African Literature,

Extrapolating the referential concepts taken for study and interpretation in this paper, we take into consideration the impact created by Achebe through his novel “Things fall apart” which is a focus on the tradition of Igbo society as to the Mashasha tribe brought to reference in earlier pages of this paper. It can be taken for study that “Things Fall Apart is „the history of Colonization. Beyond colonization, however, is the projection of the Igbo people’s culture and world view. Achebe devotes much of the concept of his novel to portray Igbo society with all its myths, legends, beliefs, customs, superstitions and taboos which are deeply rooted in the consciousness of the people. This is what African Literature is all about and similar narrations in eminent works of all writers of the past and the upcoming world of African Literature.

In fact, with Things Fall Apart, he brings back the entire society into the folds of history.

There is neither history nor Literature in Africa, if the indigenous tribes of the nation are a woven part of the ecosystem. The multiple interpretative assumptions served as African background bringing in the evils of subjugation, reality of African life under the colonial experience, injustices and complexities of racial, feminism, conscious reflection of tribal influence among the masses of Africa, post independence disillusionment after colonial period ending up with struggle for liberation in Africa. A conscious study basing on the topic taken for expression would be the existing state of reality of the masses and that forms the basis of all African Literature. The paper is reflexive of best practice of case study of indigenous tribes of Africa. Such novels taken for reference and those existing as such are taken to be rural novels of significance of the reality.

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DARK SKIN AS A SIN IN WOLE SOYINKA'S TELEPHONE CONVERSATION

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Wole Soyinka, Nigerian author, dramatist an poet is the first black and first African who has won the Nobel price of literature in 1986. His works, especially his poetry are characterized by the richness of the language and the timeless message he conveys. The poem “Telephone conversation” is written in blank verse. It is formed of 34 irregular verses or lines and has a variety of punctuation marks like the full stop (20 occurrences), the coma (19 occurrences), the hyphen ("), the interrogation and exclamatory marks which creates great effect in the poem.

There is also the use of capital letters at the beginning of each verse and capitalized words like “Dark”, “Light”, “Red” in the poem. These features are used by the poet to portray racial separation.

The title of the poem is ironical because a link of communication among people is established through the use of the telephone, but in this poem it is a clear exchange of dialogue between a dark West African man and his British landlady. Instead of discussing price, location, infrastructure, and other information important to the apartment, they discussed the speaker's skin color. The word telephone is therefore used by the author to make the issue of racism clear. At the beginning the poet says, “the price seemed reasonable and the location indifferent” (1-2). This line indicates that the rental house is situated in the area were white people are living and it is far away from his native place.

He informs to the lady that “I am African” (5). The rental house is far away from his native place and he wants to know that the white land lady will accept him or not. So he informed to her about his native place. The speaker begins his "self-confession" (4) about his skin color. He knows that the land lady does not live with him under the same roof of the house but without hiding the truth he conveyed the information regarding his color to her. The speaker has nothing that he should have to discover since he has done nothing wrong. By his way of speaking itself we comes to know that he is a decent and learned person.

He warns the landlady that he is African. After hearing this information the lady's mouth is closed, “Silence. Silenced transmission of pressurized good-breeding” (6). There is a silence in the conversation this indicates that even white people are not ready to speak with black people. And they are not in the mind set to hear the voice of the blacks. She is not ready to accept Africans as a tenant for her house. She is very much strict in this point. Then by seeing her silence he says that, "Caught I was, foully" (9). The speaker actually seem sorry for his skin color. The color of his skin is something that he has no control over it. And it is not a sin to be dark skinned the fact is that the man feels ashamed and sorry for this is ironical. It shows light on how ridiculous racism is that one should apologize or be differentiated against just because of the color of one's skin.

Soyinka shows how ridiculous it really is for someone to apologize for his race. To modern Western thinkers, it seems almost comical that anyone should be so obedient and slavish when he has committed no wrongdoing. It gives a picture of him sitting in a confessional, when he hasn't committed any crime, his crime is his color and his sorrow is solution less.

Heavy stress can suggest anger, feeling, strength, or fear. Certain words and ideas are clearly stressed in this poem, which provoke the African's fear, his initial anger when asked his skin color, and his boldness towards the landlady at the end of the poem. His initial anger is highlighted by using line breaks and placing key words, so the reader will pause and examine it longer as in, “Stench/Of rancid breath of
public hide-and-speak” (12). He just controls his anger against white people and talks politely. He tries to console her this is the pathetic condition of the black people without doing any mistake they are trying to console white people.

When the reader simply looks at the poem, the prejudiced words seem to jump off the page as the eye is drawn to the capital letters, “ARE YOU LIGHT/ OR VERY DARK?” (9). The land lady asked to the speaker that weather he is light are dark in color. Indirectly she is asking that weather he is white man or black man. When the speaker first hears the word that has been spoken by the land lady that is, “HOW DARK?” (9). His mind is fully stunned and he could not give a reply to her question. Thus the stress of these techniques highlights the African's emotions of anger, fear, and disobedience as he reacts to the landlady's prejudice.

She asked him to select any one option that is, “Button B. Button A” (9). One button indicates that he can continue his call in telephone and another button indicates he can cut his call. She just gave him an opportunity to select any one option. He has to select truth or false that is dark or light. The land lady is very much adamant to know that he is black or white. To get the correct answer from him she repeatedly raises question towards him. On because of her question the speaker is fully disturbed and he is unable to give a direct answer for her question.

How for white people hesitates by hearing the word “African” itself is clearly explained by the poet by using the word “silence”. They are not ready to hear the black people's native place name itself. One of the first way through which people point out their prejudices is through silence. The repetition of this word seems to draw out the moment of silence, showing the tension caused by the speaker’s announcement that he is “African.” The speaker then realizes that escapism is not the solution, and decides to face the situation.

Finally, the repetition of the landlady's slightly reworded question, “ARE YOU LIGHT/ OR VERY DARK?” (9) and “ARE YOU DARK? OR VERY LIGHT?” (17). These lines highlights the importance that the lady is much interested to get the answer from the speaker. Clearly, the land lady might consider renting to the speaker if the speaker is not too dark in coloring, again focusing on judgement based on racial prejudice. Ironically he is ashamed by the tense and silence which follows, and asks for clarification thinking sarcastically that the lady was really helpful by giving him options to choose from.

He then understands what she is trying to ask, and he repeats her question and compared himself with the chocolate. “You mean- like plain or milk chocolate?” (18). He thought that on because of his comparison she may like him and accepts him as a tenant. He tried his best to console her but everything became waste and she is not ready to hear any extra answers that has been given by him.

Then at last in a critical situation and also the forced question of her made him to give an answer for her question. He describes himself as a, “West African Sepia_ and as afterthought 'Down in my passport.'” (21-22). He said to her that according to his passport he is a west African Sepia. The lady remains quite for a while, before rejecting him and at last she questions him what that is. He replies that it is similar to dark and she immediately make clear that that's dark.

The poem ends with the question unanswered and no answer is necessary. The land lady comes to understand the correct answer for her question that has been raised towards the speaker. The line, “I hate a wasted journey” (5) indicates that with a dark skin he couldn't live in the white person house even as a tenant. He knows very well that he might be rejected by the landlady but for his last belief he just made a call to her. First he started to enquire about the rent but she enquired about his color. This indicates she is very much strict that she won't allow black people to stay in her house as a tenant and she is ready rent her house for only white people.

In this poem not only does the speaker come to realize the landlady's attitudes, but the reader also gets the true message of this poem that the land lady is white woman. The big size and capital letter used by
the writer itself indicates that the white people are higher than black people. They have the writes to raise question to others regarding the color and they used to dominate the dark people. How for white's are pity less towards black people and how they are ill-treated by them are clearly expressed by her way of speaking itself. The poet also clues in the reader to the speaker's spoken and unspoken words by placing single quotation marks around the spoken words. Since it is the landlady's prejudice that finally controls that the speaker will not be shown the apartment, it is suitable that the landlady's words are in the larger capital letters.

The apartment may be perfect in price and location; however, the communication in this *Telephone Conversation* shows that it is not for anyone of color whether milk chocolate, West African sepia and raven black. The speaker's ignorance of what the lady was truly asking is clearly seen by the readers till the last line of the poem. And he is also in doubt whether the landlady would like to meet him in person to judge his skin color for herself. He tries to console the lady by telling that, “madam you should see the rest of me. Palm of my hand, soles of my feet” (27). Only his other parts in his body alone black but his palm and feet are white. But she is not ready to accept any of his answer and other explanations given by him regarding his color.

Land ladies prejudices transcend her to primitivism, living in the superstitious narrow-mindedness of caste and color. Using irony in this manner, Soyinka proves how absurd it is to judge the intellect or character of a man depending on the color of his skin only. By birth every human beings are equal but some are dominated by their color. They have not done nothing harm to white people but black people are not liked by whites. This is a very pathetic, cruel and injustice one against human begin by human begin itself. Now a days this kind discrimination is little by little somewhat decreasing in the Western society.

**Bibliography**


DEPICTION OF ACCULTURATION AND REMINISCENCE OF NATURAL ELEMENTS IN MAYA ANGELOU’S “ON THE PULSE OF MORNING”

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Man is born in the environment of culture, in which he seeks the way of behaving and acting in a given society. It is a heritage transmitted from one generation to another. It consists of the beliefs, behaviors, objects and other characteristics common to the members of a particular group or society. Through culture, people and groups define themselves, conform to society's shared values and contribute to society.

Cultures are rooted in a time and place. They also define how people relate to nature and their physical environment, to the earth and to the cosmos, and they express human attitudes and beliefs in other forms of life, like animals, plants and other natural elements. Such relationship between people and nature is seen in almost all the cultures and especially in African culture as they were known for their Tribal tradition.

In African culture, the “self” is not separate from the world, it is united and intermingled with the natural phenomenon and social environment. Now-a-days this culture of being one with the nature and society is getting down among Africans. By enduring pains, struggles and racial discrimination by the West, they are making themselves adaptable to Westernization and modernization which focuses on the technological development of a country.

By making themselves adaptable to this modernization, Africans started moving away from nature and spoiling them without any proper care. This blooming of irresponsibility is subtly absorbed by the Africans themselves. In order to bring out their feelings, struggles and pains brought by modernization and westernization, African writers started to pen down the voices of the multiples. One among them is a poet, memoirist, singer, dancer and a civil rights activist Maya Angelou who was an African-American woman.

Maya Angelou was a poet and award winning author known for her acclaimed memoir “I Know Why the Caged bird Sings” and her numerous poetry and essay collections. “On the Pulse of Morning” is one of her most famous works, Angelou wrote this poem especially for and recited at President Bill Clinton's inaugural ceremony in January 1993. The occasion marked the first inaugural recitation since 1961, when Robert Frost delivered his poem, “The Gift Outright” at President John F. Kennedy's inauguration. Angelou went on to win a Grammy Award for the audio version of the poem.
Author Adichie:

Chimamanda Ngozi Adichie is a Nigerian novelist born on 15 September, 1977. She grew up as the fifth of six children in an Igbo family in the town of Nsukka in Enugu state. Adichie studied medicine and pharmacy at the University of Nigeria for a year and a half. There she started with the editing work for 'The Compass', a magazine run by the university's Catholic medical students. She migrated to the United States to seek her education in communications and political science at Drexel University in Philadelphia.

In 2003, she sought her master's degree in creative writing at John Hopkins University. In 2008, she received a Master of Arts degree in African studies from Yale University. She was also a Hodder fellow at Princeton University during 2005 -2006. In the year 2008 she was awarded a MacArthur Fellowship.

Adichie's first novel, *Purple Hibiscus* receives a wide critical acclaim and shortlisted for the Orange prize for fiction. It was awarded the commonwealth writers' prize for the best first book 2005. Her second novel, Half of the Yellow Sun, named after the flag of the short-lived nation of Biafra, is set before and during the Nigerian civil war. It received the 2007 Orange prize for fiction and the Anisfield-Wolf Book Award.

Her third novel, *Americanah* is an exploration of a young Nigerian who encounters racial discrimination in America. It was selected by *The New York Times* as one of “The 10 Best Books of 2013”.

*Purple Hibiscus* is the story of a stifled child who eventually finds her voice, and in exploring this concept, Adichie puts her text in dialogue with earlier generations of Nigerian writing. *Purple Hibiscus* explores religious chauvinism as cultural hostility. It engages the literary traditions of the past, even as it struggles to find its own way. Similarly, Adichie's protagonist, Kambili, succeeds in her struggle to find a voice through her life experience. The novel itself is a manifestation of Adichie's attempts to write in a context dominated by influential literary predecessors.

**Cultural Persuasion**

Culture is the quality of a person or society that arises from a concern for what is regarded as excellent in arts, letters, manners, scholarly pursuits. The cultures, languages and heritages are multiple, diverse, and dynamic. Intersectional issues of gender, ethnicity, and race further complicate the matter of identity and make it highly inadvisable. Traditionally it has been used to refer to the ways of life of a specific group of people, including various ways of behaving, belief systems, values, customs, dress, personal decoration, social relationships, religion, symbols and codes. All the creation, expression, and transmission of culture and identity are possible only through the fundamental vehicle of language. Through language we create meaning to express ourselves, and because meaning can only be understood in context, language is intrinsically connected to culture. Language is fundamental for cultural identity: it shapes our perception of reality, past and present.

A person’s identity is made up of their own character combined with their family and social roots.
At the same time being a person of a particular race or class also influences one's identity. The experiences of a White, heterosexual, urban, and middle-class mother will be vastly different to that of a Black, rural, and working-class single woman. Identity is made up of a multitude of factors and an individual is both subject to their circumstance and an agent able to influence which parts of themselves they present to the world.

This article focuses on the importance of culture of African people with reference to Chimamanda Ngozi Adiche's Novels *Purple Hibiscus* and *Americanah* and attempts to provide an overview of the struggles of the people to seek and substantiate their individuality.

Culture in the anthropological sense is defined as complex things which included knowledge, belief, art, moral, laws, customs and any other capabilities and habits acquired by man as a member of the society. Nigerian culture is not centred on the numerous ethnic groups and diverse cultures. The ethnic diversity of Nigerian society is reflected in the fact that the country has over 250 identified ethnic groups.

African Novelists endeavour to reform the society by exposing the social evils, political injustice, economics imbalances and the rampant corruption in the African society. During the colonial period the tradition society was exposed. Protagonists of the novels are portrayed as trapped between tradition and modernity. They undergo great mental trauma to seek their quest for identity before they affirm themselves. In the fictional terms of Nigerian settings, the human conditions, human predicament and the clash of cultures, traditional and modern society are focused vibrantly.

European and Western minds were fascinated by the African literature with its novel and explored territories, African folklore and mythology. African novelist started to adopt creative writing as a technique to expose the rich cultural heritage and fertile, oral literature and a search for African roots for establishing African cultural identity. African literature which was viewed as emanation from the underdeveloped world was therefore considered as unworthy of any attention. Even arguments were projected as whether African had literature and whether its roots were the oral tradition.

The impact of western imperialism was such that European history and literature were very strong forces imprinted in the minds of the colonized nations. It was the time when African literature was de-recognized to emerge in the field of academic, moral and intellectual upliftment. Western universalist conceit was regarded as superior and it spread to all other races of the earth. To these universalists, only the western literatures were accepted as possessing universality in terms of truths, human experiences and intellectual depth.

The famous theorists Locke shows interest in the idea of “race stems primarily from his attempt to combat nations of national, racial and cultural superiority”. In one of his earliest writings “The concept of Race as Applied to social culture.” Locke expresses the urgent need to shift from the anthropological perspective, with its emphasis on the biological and physical aspects of race, to the ethnological perspective, with its emphasis on social and historical factors. A theoretical reversal takes place while speaking of race in the social or ethnic sense. Instead of culture being viewed as expressive of race as anthropological theories, race itself becomes socio-cultural product. The practical implication of the shift, in terms of cultural and racial relations, is that each individual should be considered as a product of his or her culture and judged accordingly.

In relating to individuals of a different race, an honest attempt has to be made to understand the social and historical factors that determine the races stressed value which become the conscious symbols and traditions of the culture. Such stressed values are themselves factors in the process of culture making and account primarily for the persistence and resistance of culture trait.

Nigeria, the walloping of black west Africa, gigantic and populous, has three ethnic categories of culture: **Hausa Fulani** dominating in the North, the **Yoruba** in the south-west and the **Igbo** in the southeast. Religious belief is an integral part of the life of Africans. Even though the Igbos never have rigid
hierarchy of power, still possess a pluralistic system of administration. In the Igbo traditional society, the social equilibrium is maintained by an intricate system of checks and balances. Important decisions on significant matters like war with neighbouring clans, negotiations for peace, personal disputes were held in the market place.

Igbos regulate rules for social orders even though they do not have strong rulers to enforce social morality. The Igbo literature revolution, a transition from fiction writing in Igbo to English took place in Nigeria after the Second World War. The colonial writers made use of this art form to record their excruciating experiences during the imperial rule. African literature reflects the colonial cultural confrontation, decolonization of the mind affected by the west and the Whiteman's legacy. African writers started to rediscover Africa's past, to re-educate and re-generate the society and to infuse confidence in every African to take pride in his colour and rich cultural heritage.

It is important to note that these arbitrary classifications of Nigerians by scholars have political, cultural and even religious undertones which may be potential source of inter-cultural and ethnic cultures, earliest evidence of humans, architecture and technology. Thus, Africa remains the cradle of humanity and cultures. This reflects a true identity of Africans who are hardworking, intelligent and endowed with cherished cultural values and other unique heritages to preserve.

Nigerian societies are known for their unique new yam festivals celebrated in almost all communities in Nigeria. New yam festivals depict the agricultural prowess of Nigerians and their cultural value for hard work. Nigerian practice unique traditional marriage ceremonies such as the Igba- Nkwu among the Igbo and fattening festivals that help to educate young maidens with virtues and chastity for womanhood. Nigerian cultural heritages include the blacksmithing industry, brass-casting, bronze works and metal-working industries practiced across Nigeria.

Their cultural heritages are face lot of challenges such as the influence of modernization, Christianity, commerce, civilization, change and development. Business in European and other western countries is quite flexible when compared to doing business in Africa, especially Nigeria.

Chimamanda Ngozi Adichie in her novels depicts the cultural aspects of Igbo people through her character description. In her novel Purple Hibiscus, she effectively elucidates the belief and attributes of Igbo people. She affirms that both Christianity and Igbo culture fused into their life. Through her characterisation she reveals how the people focused on their customs and rituals of ancient history and modernity. Purple Hibiscus is remarkable for the focus rendered to the narration and description of various cultural, social and political concept infused into the ordinary life of the people.

Colonial government hesitates to show interest in promoting the study of native language in view of selfish objectives of colonialism. Hence there were powerful individuals and interests in colonial circles who felt that the Igbo language should be allowed to die a natural death as this would promote other language to penetrate into the life. Language act as a soul of one's own culture. Eradication of languages leads to the destruction of a great culture and tradition prevailing in the world.

Father Benedict and Eugene Achike embrace the colonial concept in every situation in Purple Hibiscus. The appearance of young newly ordained reformist Igbo priest, Father Amadi, reintroduces past anxieties and fear for people like father Benedict and Eugene as they are against his reclamation of Igbo language and song. Father Amadi’s Gothic nostalgia for a lost era and his intentions of prevailing postcolonial values reveals their intention over it.

While in the mass at St. Agnes, Father Amadi breaks into an Igbo song halfway through his sermon: “Bunieyaenu...”, he sings. (Adichie 32) In response, Kambili notes the congregation drew in a collective breath, some sighed, some had their mouths in a big O.

In Americanah, Adichie captures the complexity and range of Nigerian experiences through the eyes of migrant living in the diaspora by presenting the history of lives of two major characters: Ifemel
and her friend Obinze, inhabitant of southern Nigeria. The story of Obinze and Ifemelu set partly in Africa and in the western countries reflects events to which Adichie herself can relate experience of living and working in different settings within American society. It is a novel about the African diaspora experience full of cultural references familiar to western audiences. *Americanah* has been interwoven with Igbo phrases and sentences, which would be decoded by the non-Igbo speaking and western readers through the context. Her character speaks in Igbo to one another often and that the story is mediated between two or more identities.

“Darling, Keduebe I no? [where are you?]” (Adichie 21)
“Ha, O di egwu [It is wonderful]” (Adichie 24)
“Adi m ime[ I am pregnant] she said simply” (Adichie 83)

This article enforces the cultural, social and political struggles and attributes of life which makes everyone to fight for their rights and identity in the midst of educated people. Adichie through her character portrayal suggest the ways to re-locate our traditions and culture that is to be cherished as our treasure.

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