

MOVING TOWARDS THE SELF
WOMEN, IDENTITY AND JOURNEYS IN SELECTED
AFRICAN NOVELS

MA (LITERATURE) THESIS

TIMWA LIPENGA

MAL

CHANCELLOR COLLEGE

THE
456
LIP

AUGUST 2005

2006

**MOVING TOWARDS THE SELF: WOMEN, IDENTITY AND JOURNEYS IN
SELECTED AFRICAN NOVELS**

TIMWA LIPENGA

Masters Degree in French Literature (SORBONNE)

CHANCELLOR COLLEGE
AUGUST 2005



**MOVING TOWARDS THE SELF: WOMEN, IDENTITY AND JOURNEYS IN
SELECTED AFRICAN NOVELS**

TIMWA LIPENGA

Masters Degree in French Literature (SORBONNE)

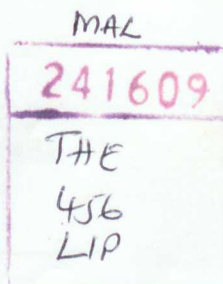
A THESIS SUBMITTED TO THE FACULTY OF HUMANITIES, UNIVERSITY OF
MALAWI, IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ARTS IN LITERATURE



31020001055277

Chancellor College

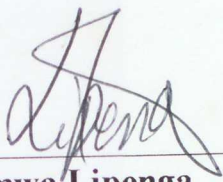
CHANCELLOR COLLEGE
AUGUST 2005



2005

DECLARATIONS

I declare that the work contained in this thesis is my own and has never been presented for any award at this university or elsewhere. Other people's works that have been used in this thesis have been duly acknowledged.



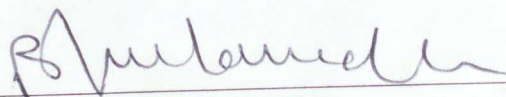
Timwa Lipenga

Date: _____

20/09/05

We certify that this thesis has been submitted to the University of Malawi with our approval, as a fulfillment for the degree of Masters in literature.

Main Supervisor: _____



Professor B.J. Uledi-Kamanga

Date: _____

22/9/05

Supervisor: _____



Mr. B. Molande

HEAD OF DEPT

Date: 22 - 9 - 05

DEDICATION

This paper is dedicated to all those who can laugh at themselves, for that is an act requiring self-knowledge.

TABLE OF CONTENTS

Declaration	i
Dedication	ii
Acknowledgements	iii
Abstract	iv
 CHAPTER ONE: TOWARDS A DEFINITION OF THE SELF	 1
1.1 Introduction	1
1.2 Background	4
1.3 Theoretical framework	8
 CHAPTER TWO: STEPPING OUT	 11
2.1 Breaking boundaries	11
2.2 Destination Harare/Mubaira	15
2.3 Destination Dakar via Thies	20
 CHAPTER THREE: DOWN MEMORY LANE	 25
3.1 Re-“membering” one’s life	25
3.2 Memory as a Burden.	28
3.3 Daydreams and Memories	30
 CHAPTER FOUR: THE TRAVELLER AND HER OTHERS	 33
4.1 Madness and Bonding	34
4.2 The Indistinct Woman	38
4.3 Naming and Condemning	41
 CONCLUSION: END OF THE ROAD?	 46
BIBLIOGRAPHY	49

ABSTRACT

This study examines the way three authors, Ousmane Sembene, Calixthe Beyala and Yvonne Vera portray the quest for the self in *Les Bouts de Bois de Dieu*, *Your Name Shall be Tanga* and *Without a Name* respectively. The study argues that despite regional and gender differences the three authors portray an identical notion of the self through their female characters. This notion as portrayed in the selected novels has the following aspects: the quest for the self is a choice, it is symbolised by a physical journey, it takes considerable time to form and it is a precarious balance between respecting people's needs while not being society's slave. Thus one cannot conceive of the self in a vacuum, but then neither must one bow down to everything that is dictated by society.

The above concerns are linked to certain aspects of psychoanalytical and existential theory. On the psychoanalytical front, Jacques Lacan's concept of mirroring, of the Self's relationship to the Other are invaluable tools in this analysis. Equally important is Carl Gustav Jung's work on archetypes, which have been analysed in the study from two perspectives: that of the journey as an established motif and that of how the characters are portrayed according to existing archetypes about travellers, such as the wanderer, the traveller on a quest, and the returning hero.

On the existentialist front, choice, freedom and responsibility play an important role in discovering how the characters decide to go on the quest for the self and what it means to them.

The questions that the study seeks to answer through the analysis of the novels include how one can negotiate the balance between being an individual and yet take into account one's responsibility to society, whether one can reach a point where one has successfully concluded the journey to the self, the role played by physical and mental space, why the journey is such an important vehicle for the expression of the self and how the three authors have used different stylistic devices to come up with the same thematic result.

ACKNOWLEDGEMENTS

I would like to thank Dr Kisa Amateshe for believing in the journey and taking me through the paces.

I am also grateful to Mr Bright Molande for ensuring that there would be no interruption to the journey and for ardently believing in beginnings.

To Professor Brighton Uledi-Kamanga, thank you for putting up with my endless questions and for lending me book after book.

I also owe Associate Professor Pascal Kishindo a lot of thanks for his patience in reading my paper and for the suggestions that he offered.

Thanks go to "The French Connection": Dr Alan Lipenga and Mr Yohane Chivwara for sparing some time to go through my draft and offer constructive criticism. I do not take what you have done for granted.

Ken Lipenga Jr. was a good sounding board when I tried to formulate ideas. Thank you for listening and then patiently offering suggestions.

Jessie Kabwila-Kapasula and Syned Mthathiwa: you offered encouragement every step of the way. You win the prize for Classmates of the year 2004.

CHAPTER ONE: TOWARDS A DEFINITION OF THE SELF

"Mazvita knew nothing about arrivals, only departures. She knew about departures because she had mistaken them for beginnings."

Yvonne Vera, *Without a Name*

1.1 Introduction

For every journey that one undertakes there has to be a starting point. What may not be so clear-cut is when one will arrive at one's destination or if at all one will arrive at the said destination.

The starting point, or beginning, comes with implications of its own. One can only understand why a journey has been undertaken by studying its beginnings. In studying journeys, one also studies beginnings and goes on a journey which can be described as a "return to the source" in the sense that one analyses the initial causes of the journeys and the patterns involved in undertaking them. An example is how, in mythology, the questions why and where are always linked with beginnings. To explain physical and psychological phenomena, the myth will first explain how things used to be in the beginning (Rouse 2). Beginnings are important because they answer the question of time as well as that of origin.

The present study analyses the journey motif and its connection to the self as seen through female characters in three African novels: *Your Name Shall be Tanga* (1988) by Calixthe Beyala from Cameroon, *Les Bouts de Bois de Dieu*¹ (1960) by Ousmane Sembene from Senegal and *Without a Name* (1994) by Yvonne Vera from Zimbabwe. The study seeks to prove that despite differences based on gender, origin and time of authorship, the novelists

¹ *Les Bouts de Bois de Dieu* was chosen in preference to its translated version, *God's Bits of Wood*, because of the originality of the text. As such, the original French version has been used and I have given my translation wherever I cite the text. Efforts were also made to find the French version of *Your Name Shall be Tanga* but this was not possible. As such, the study deals with a text originally in English (*Without a Name*) a text originally in French (*Les Bouts de Bois de Dieu*) and a translated text (*Your Name Shall be Tanga*).

give the following concept of self in the three books: that it is governed by choice, takes time and is a precarious balance between respecting other people's needs and not being society's servant.

Specifically, the first objective of the study is to analyse spatial limitations and their effect on the female characters in the novels of Yvonne Vera, Ousmane Sembene and Calixthe Beyala. What emerges in the study is how the three authors portray women who feel they cannot achieve much in their society, and who seek to break the physical boundaries imposed by such societies. The spatial limitations are sometimes represented by confinement, although, in Beyala's case, confinement paves the way to mental freedom. There are also instances when the three authors draw a link between the geographical space and the women. In such instances, physical boundaries are used as a symbol for the problems that the women face in their lives.

The second objective is to analyse space appropriation with reference to how women can claim space through movement and speech. Speech as a way of claiming space can be noted in *Les Bouts de Bois de Dieu*, where Penda's journey starts off with a proclamation. Speech thus becomes a way of demarcating one's boundaries; there are certain places where women are 'supposed' to be silent, and there are some characters who try to break such boundaries.

The third objective is to compare and contrast literary devices used by the authors as they trace the psychological development of female characters in different spaces. In writing about identity, there are certain stylistic devices that the authors have in common. For instance, Sembene and Vera favour symbolism, with Vera drawing links between her main character, Mazvita, and mushrooms, while Sembene uses symbolism to indicate adversity or prosperity. However, there are other literary aspects that have marked one author from another without departing from their common concept of identity. For example, Vera employs stream-of-consciousness, sometimes alternating between her character's thoughts and those of an omniscient narrator. The first person narrative as used by Calixthe Beyala also offers a change in perspective in *Your Name Shall be Tanga*, as the same situation is seen from different angles.

The final objective is to contrast individual and group development of female characters in the above-mentioned novels. The discussion focuses on the self as an amalgamation of what is valued by the society and the individual. What emerges is how some individuals, such as Mazvita, choose to isolate themselves and thus stunt their development, whereas others lose their individuality as they conform to the society's idea of the perfect woman.

In spite of the differences in style, the three authors draw a link between archetypes and journeys. As this link is one of the dominant factors in this research, it is important to come up with a working definition of the term archetype.

In "Instinct and the Unconscious" Carl Jung defines archetypes as "primordial images" or "dominants of the collective unconscious" (275-276). These primordial images may be presented in the form of symbols and motifs. The archetype can be seen as dynamic because it brings forth several prototypes, but as Jolande Jacobi explains in *The Psychology of Jung*, the prototypes all have links to the original form:

Thus the archetype can manifest itself not only in static form, as a primordial image or example, but also in a dynamic process such as the differentiation of a function of consciousness. Actually all typical, universally human manifestations of life, whether biological, psychobiological or spiritual-ideational in character, rest on archetypal foundation. We can even set up a certain "order of sequence" of the archetypes, corresponding to whether they represent a characteristic of the whole of mankind or smaller group. The archetypes, like the founders of a dynasty or family line, are able, as it were, to give birth to children and grandchildren without losing their own primordial form. (40)

Archetypes thus represent the unchanging nature of beginnings. In the case of a journey, although the mode of transport may change along the way, one still remembers the particular point or the initial preparations that brought about the journey. As such, archetypes are useful when it comes to explaining beginnings.

There are several journey motifs in the archetypal structure. These include the quest, flight, wandering as well as the return of the hero. These journeys take different forms but they are all unified under the primordial term "journey". Bonnie McC Carson's "The Daring Voyage" focuses on the quest and how it can be interpreted as the search for the self. It is this aspect of the journey motif that is analysed in the current research. However, it should also be noted that the other aspects, such as wandering and flight, are also taken into account, especially as some of the characters under study start off on a quest but then, consciously or subconsciously, change their travel mode into that of flight or wandering. It is also possible for some of the characters to confuse the quest for the self with flight, as is the case with Mazvita in *Without a Name*. This confusion can come about because of the use of the word "quest". As such, one might look at flight as the quest for shelter. However, the quest motif in this study should be interpreted in the classical sense: a hero goes in search of something,

finds it and *returns* home with the particular object. This is why there is a distinction between flight as a journey motif and quest as a journey motif.

In *Anatomy Of Criticism: Four Essays*, Northrop Frye also draws a link between archetypes and journeys, although Frye's emphasis is more on space than on the psyche:

The human use of the inorganic world involves the highway or road as well as the city with its streets and the metaphor of the "way" is inseparable from all quest literature, whether explicitly Christian...or not. To this category also belong geometrical and architectural images: the tower and the winding stairway of Dante and Yeats, Jacob's ladder, the ladder of the neoplatonic love poets, the ascending spiral or cornucopia...(145)

When analysing the journey motif in an archetypal structure, space generally takes two opposing forms: the apocalyptic and the demonic (Frye 129). The apocalyptic world is the ideal world sought by every character and may be symbolised by beautiful gardens and rich cities. However, not every character achieves this goal, some of the characters may even end up in a more "demonic" world than they had anticipated.

Definitions of archetypes abound, but the reason the definitions of these two authors have been used in this work is because of their stress on how the archetype unites the individual and the collective. It has already been seen how Jung refers to the archetype as the collective unconscious. Frye focuses on how a particular archetype can fuse with other archetypes without losing its specific aspects. Among several examples, he cites that of Plato's *Republic*: "Plato's *Republic*, in which the reason, will and desire of the individual appear as the philosopher king, guards and guardians of the state is also founded on this metaphor, which in fact we still use whenever we speak of a group or aggregate of human beings as a 'body'" (144).

1.2 Background

In analysing the three novelists' concept of the self, there are certain definitions and commentaries that have been taken into consideration in this essay. In "On Narcissism: An Introduction" Sigmund Freud, while not giving a definition of the self, links this concept to that of narcissism "the all absorbing love for oneself" (74). Freud states that even when one is self-absorbed, one's idea of the self still comes from the community, more specifically, one's mother. Whatever refers to the self cannot be seen in isolation from the society and vice versa.

At the risk of being reductionist, Freud even draws parallels between the self and sexuality, with one's desire for another person actually being a form of self-love (74).

Like Freud, Jacques Lacan does not give a definition of the self. He refers instead to several of its qualities. For him, the self is based on language as he explains in "The Function of Language and Field of Speech in Psychoanalysis": "I identify myself in language, but only by losing myself in it like an object" (86). Thus, for Lacan, the language is an identification tool but a person can also be its object in so far as he or she is controlled by language's rules. In addition, identity formation also depends on interaction and Lacan believes that the "decentred" self can best be shown through language: "For the function of language is not to inform but to evoke. What I seek in speech is the response of the other. What constitutes me as a subject is my question" (86). In other words, the self is "decentred" in that one gets an idea of who one is from those with whom one communicates through speech. As such, one cannot perceive the self in a vacuum.

In *Psychology and Alchemy* Jung gives several aspects of the self. Of relevance to this study is the fact that he describes it as being both "...the unfathomable union of good and evil... a site of 'conflict and unity'" (21) and as a "...treasure hard to attain" (118). As such, the self is seen as the centre where a person's weaknesses and strengths are exposed. In analysing this idea, Jolande Jacobi in *The Psychology of Jung* explains why the self cannot have a single definition: "We can conceive of partial psyches, we cannot form an equally clear picture of what the self actually is, for the part can never fully understand the whole" (133). However, in agreement with Jung, she comes up with components of certain elements that form a core point of the self.

Jacobi describes the self as "...the last station on the path of individuation" (130). The fact that the word "path" is used serves to extend the journey metaphor:

Only when this midpoint is found and integrated can one speak of a well-rounded man. For only then has he solved the problem of his relation to the two realms which make up every man's life, the outward and inner reality. Both ethically and intellectually, this is an extremely difficult task, which can be successfully performed only by the fortunate few...

For the conscious personality the birth of the self means a shift of its psychic centre, and consequently an entirely different attitude toward, and view of, life: in other words a 'transformation in every sense of the word.' (133)

One notes here the similarities between the references to the self as made by Jacobi and Jung, especially in terms of the inner and outer conflict. The idea of finding the outward and inner reality in this case implies that the journey to the self is not an isolated affair.

In *The Long Revolution* Raymond Williams analyses the individual's relationship with the group and comments on how this is linked to the self:

....Perhaps the most useful stress is that which describes the social process of making "selves" in terms of individuation: the conscious differences between individuals arise in the social process. To begin with, individuals have varying innate potentialities, and thus receive social influence in varying ways. Further, even if there is a common 'social character' or 'culture pattern', each individual's social history, his actual network of relationships, is in fact unique. (100)

As he develops his argument, Williams makes it clear that for one to think of oneself as a complete individual there is need to see oneself as a person who is not detached from society, but at the same time one who is not a servant of society (100). There is a similarity with Jung as Williams takes into account the interaction between the individual and the society.

Robbie McCarson describes the journey to the self as a conscious decision that has to be taken by everyone. In "The Daring Voyage" she draws examples from the classic hero Aeneas and how he faced many obstacles as he travelled, but pressed on regardless of those obstacles: "The traveller must not be afraid of shadows but must be willing to face them head on" (par. 4-8). Turning a blind eye to these areas may retard growth and as such the person may not be of much benefit to himself or herself or to his or her society.

In "Technologies of the Self" Michel Foucault draws links between knowing the self and caring for the self. These links are based on historical concepts of the self, and Foucault analyses what the self meant during the period of Ancient Greek civilisation: "...there is the problem between the care of the self and the knowledge of oneself. Plato gave priority to the Delphic maxim 'Know yourself.' The privileged position of 'Know yourself' is characteristic of all Platonists" (231). Although he gives a detailed analysis of the history of the self, he does not give a definition but links the self to sexuality:

When I began to study the rules, duties and prohibitions of sexuality, the interdictions and restrictions associated with it, I was concerned not simply with the acts that were permitted and forbidden but with the feelings represented, the thoughts, the desires one might experience, the

inclination to seek within the self any hidden feeling, any movement of the soul, any desire disguised under illusory forms. ("Technologies of the Self" 223)

The existentialist view of the self as propounded by Sartre is cautious in that, like Jung's, it warns against the idea of an absolute definition. However, there are several components of the self that stand out in Jean-Paul Sartre's *Being and Nothingness*, and these include the concept of choice as well as one's relationship with others, which he calls "Being-for-others" (289). This idea is best developed in "Sartre's Moral Psychology" where the self is referred to as: "...what things we hold most valuable, what our deeper feelings are, where our moral and cognitive limits lie and, how we stand in interpersonal and communal relations" (Jopling 111).

In addition, Sartre points out that our identity is realised across many years of experience and "... best realised in teleological terms as a kind of project, that is, a long term endeavour of making ourselves who we are" (qtd. in Jopling 111).

As with Jung, one is warned against assuming that it is very easy to attain self-knowledge. The Sartrean scholar David Jopling, commenting on this concept of the self, in *The Student's Companion to Sartre*, stresses just how much of a challenge the quest for the self is:

...self-knowledge is a notoriously difficult task, which most of us put off. Not only do we commonly lack the requisite investigative and moral resolve to follow through with these issues, we also face the problem of a reflexive "feedback loop" for we are at one the knower and the known, and changes in the way we come to identify, discriminate and describe our states of mind and our experiences often produce changes in those very states. Our situation as self-inquirers resembles that of the traveller who pushes into a changing countryside that is altered by his or her very advance. (121)

Once one starts making references to the self, there is no way one can take flight from the journey motif. This is why there are references to travellers and destinations in the concepts of the self.

Although there are similarities in terms of the individual and society as far as the above concepts show, there are also some biases connected to each scholar's field. For instance, Lacan's focus is on language, whereas Freud's is on narcissism and sexuality, while Foucault also draws links between the self and sexuality.

Sartre's concept of the self combines aspects that are sometimes implicit in the works of the other scholars. He sees this attainment of the self as a gradual process. This is an aspect that comes to the fore in the current research, as in none of the novels under study does any character attain the self in a sudden flash of realisation. The Sartrean concept of the self thus sums up the ideas propounded by the other scholars, and it is this concept that is used in this study.

Although the journey motif is an established archetype, rarely does one see women presented as travellers. In fact, in the typical journey motif, men are travellers while women are the witches or sirens who are there to place obstacles during the men's journeys.² As such, the woman is not given a chance to explore new worlds and to redefine her space.

In *Journeys Through the French African Novel*, Mildred Mortimer quotes the Berber proverb: "Man is the outer lamp, woman is the inner lamp" (145). Mortimer points out that in most parts of Africa, women are seen as introspective and that most of them are usually portrayed as travelling "through time" by using memory instead of mobility. Focusing on the journey motif is a way of reconstructing it with the female character as a heroine. It is a way of (re) inscribing archetypal space.

In *Without a Name*, *Les Bouts de Bois de Dieu* and *Your Name Shall be Tanga* the female characters are shown as they appropriate space. These are women who have assessed their situation, who are unhappy with the space they are in, and who seek to do something about it. They have reached the "unhomely" moment and are ready to move on. In *The Location of Culture*, Homi Bhabha refers to the "unhomely moment" as a time when the individual experiences a feeling of dissatisfaction with his or her surroundings, an "estranging sense of the relocation of the home and the world" and looks for something that he or she cannot acquire from his or her "usual" space, the space that the character originally accepted as a "given" entity (8).

1.3 Theoretical framework

The above references to the self show similarities in how some psychoanalysts and philosophers view this concept. This collaboration of psychoanalysis and philosophy is

² In *The Odyssey*, the witch Circe turns Ulysses' fellow travellers into pigs. In *The Aeneid*, Dido delays Aeneas' journey.

prevalent throughout the study. Concepts from psychoanalytical (Jungian and Lacanian) and existentialist theory have been used to analyse the novels.

Jungian psychoanalysis is relevant to the study because of Jung's work on archetypes. It has already been stated that the journey motif is an established archetype and as such the forms that these archetypes undertake in the modern novel are analysed in the study.

The archetypes are also useful when it comes to archetypal space and what it stands for. An example is how Mazvita in *Without a Name* always seems happiest when she is close to vegetation. This is a state in which she is at one with nature.

In addition, a prevalent archetype is how every unit can exist by itself and still be part of a larger unit. This reflects the idea of what the self is meant to signify in this research: the definition of an individual in a group.

Lacanian psychoanalysis has also been used because of the theorist's work on mirror images. This is relevant especially because the questions of the "self" and the "other" are of much importance to the work. It is also relevant as Lacan states that the naming process is also a way of constructing another person as "the other". The titles of the three novels, *Without a Name*, *Your Name shall be Tanga* and *Les Bouts de Bois de Dieu* provide an indication of how naming and the self are linked (this argument is developed in Chapter Three). Lacanian psychoanalysis has the advantage of dealing with one of the most important themes of feminism in general: self-identity, especially in the light of the mirror image.

Existentialism becomes relevant when one looks at the concept of choice embedded in the theory. Sartre stresses the need for the individual to go beyond the confines of society. He also discusses the concept of choice by speaking out against those who seek to shrug off responsibility for their actions by stating that they did not choose to be born. The question of responsibility thus comes in because in the same way that one chooses to act in a particular manner, one has to take responsibility for that action:

Man being condemned to be free carries the weight of the whole world on his shoulders; he is responsible for the world and for himself as a way of being. We are taking the word 'responsibility' in its ordinary sense as "consciousness [of] being the incontestable author of an event or an object." (*Being and Nothingness* 553)

In addition, Homi Bhabha's definition of unhomeliness mentioned earlier in the chapter can be extended to include the existentialist description of angst. When one is "anguished" in the

existentialist sense, it is because one has decided to confront one's nothingness. In other words, one decides to confront whatever may be lurking out there instead of remaining in a closeted space. As such, spatial studies also have existential links.

Existentialist and psychoanalytical theories are used as "travelling companions" in this research for several reasons. To begin with, both of them advocate the idea of venturing into the unknown, which is what the characters in the novel set out to do. Both theories advocate the idea of looking deeper into one's role and finding oneself. Although initial ideas about existentialism seemed to advocate a complete detachment from society, by the end of the 20th century, existential theorists were advocating the idea of freedom that comes with responsibility (Heidegger, *What is Called Thinking?* 303 and Sartre, "An Existentialist's View of Freedom" 156-158). It is from the angle of choice and freedom with responsibilities that existentialist theory has been used in the essay.

Apart from the general introduction, this research has four other chapters. The second chapter analyses the motivation behind physical journeys. As such, the chapter focuses on characters, the steps they take out of confinement as well as the modes of travel that they opt for. The symbolic implications of the modes of travel are also discussed.

The third chapter focuses on the mental journeys and what inspires such journeys. In this case the roles of escapism and dreams in mental journeys are analysed for all the three novels. The question of choosing to travel as opposed to being psychologically paralysed is also discussed at this point.

The fourth chapter looks at travelling companions during such journeys. This is where the question of the self and the "other" is developed and where comparisons are made between the individual and her society. This is the "mirror stage" as women seek to identify themselves with each other or to alienate themselves from other women.

The concluding chapter analyses what makes a successful journey to the self. A successful journey is determined by analysing how self-knowledge transforms a character into a social agent. It is also in the concluding chapter that the various similarities and differences between the authors, and how these differences and similarities affect their descriptions of the journeys, are analysed.

CHAPTER TWO: STEPPING OUT

Introduction

This chapter focuses on several aspects of the physical journey. These include reasons for travelling, preparation, mode of travel as well as obstacles met along the way. The chapter also notes how the mode of the journey changes frequently from wandering to going on a quest or escaping.

2.1 Breaking boundaries

Your Name Shall be Tanga is set in an imaginary country called Iningue. The main character, Tanga, leaves home after a childhood of sexual abuse and forced prostitution. She tries to take up a new identity, at one point even becoming a “mother” to a street child. But by the end of the novel, as Tanga is about to die, she shrugs off her name by giving it to a white woman, hence the title of the novel. It is significant that Tanga never stays for a long time in one place after leaving home; the only place in which she can be said to “settle” is the prison in which she dies. It is prison which enables her to combine her physical journey to her mental journey; prison enables her to use memory as she narrates her story. The prison setting offers a paradox between physical confinement and mental liberty.

From the beginning, Tanga makes her intentions clear. She wants to find a better world. Not only does she intend to leave her home, she seeks to redefine space: “What I wanted to do was to change the world. Leave with my belongings rolled up in a plastic bag under my arm. Leave for places that have neither earth nor heaven” (*Your Name Shall be Tanga*, 1). Places that have neither “heaven nor earth” are meant to be places that are not demarcated by boundaries. In this redefinition of space, Tanga is already experiencing her “unhomely” moment. This is an example of what Bhabha describes as redrawing the domestic space so that there is no longer any distinction between what should be hidden and what should be shown (109).

Tanga shows how her present surroundings have defined who she is. She would like to become someone else and she believes this can only happen if she changes her surroundings:

Until now the only love that I, girlchild woman, have had is hatred. A blind and ferocious hatred determined to destroy me with the force that belongs to feelings which know nothing other than the concern for a single being. It's impossible to share them. How do I explain to others that I hate myself? I was born from decay. (13)

Following the parallels that have already been drawn in this chapter between the self and space, it follows that if Tanga hates herself, she also hates her home. Her decision to change her environment is motivated by a hatred of her circumstances. In the same way that she wants to get rid of her boundaries, she also seeks to get rid of her defining features. For instance, although she is seventeen years old, she consistently refers to herself as a "girlchild woman" throughout the novel. It is a term that signifies her refusal to be pinned down to any particular label.

In the same way, Beyala uses the mirror image to show how Tanga initially shies away from defining herself: "Some mornings, after spending a night negotiating with the night for sleep to gain the upper hand, twisting and turning in a soiled *pagne*, I pretend I have a migraine. I lock myself up in the shower room. I catch a glimpse in the mirror. I look. I look at myself so hard until *my vision is blurred*" (13, my emphasis).

The idea of blurring one's image brings up connotations of self-annihilation. The question that might be asked at this point would be whether Tanga is interested in redefining herself or whether she sees nothing worth redeeming in her.

The fact that she prefers to have a blurred vision of herself shows that, at this point, she is not willing to take a deeper look at herself. She is not satisfied with a clear reflection of herself but waits until her image is blurred. She is not ready to face the harsh reality of who she is and prefers to soften the edges.

Tanga, who has known a childhood of incest and forced prostitution, does not leave for her journey until she meets Hassan. The two meet at a brothel but, for the first time in her life, Tanga does not want to be defined as a prostitute. This is a label that she has accepted over the years, but she wants Hassan to see her in a different light. It is soon after her encounter with this man that she decides that a different life is possible. She wants the world to open its possibilities to her: "The world is a stage. I am raising the dirty curtains of my life. I am becoming the independent, intellectual young woman, exasperated by the literary laxity of

journalists...order, order once again, for one's place, for one's place must be shifted without forgetting anything at all about oneself." (14)

Tanga's decision to leave is motivated by the possibility of a better world and a better Tanga, and this awareness comes about because of her meeting with Hassan. The element of self-hatred is still there, and she seeks to get rid of this by living in denial. Later, however, she decides to hate the labels that society pins on her, but not to hate herself as a human being. Her initial motivation has a dual aspect: self-hatred coupled with the desire to impress a man. It is only later that the motivation for travelling changes to become a need to change society.

The link between geography and identity is prevalent throughout the novel. When Tanga talks about how she wants to reshape herself, she talks about knowing what to do with her geography. Her geography in this sense refers to both her body and her environment. There are constant parallels drawn between the young woman and her destination. She describes herself in terms of a tower: "I am becoming a tower. I have clearly demarcated borders. From now on, you will need a key..." (14). It is significant that Tanga thinks of herself as a place that may be inaccessible to other people, and that this time around, the borders are not going to be blurred. However, when one thinks of the fact that Tanga does not yet know where she is going, one wonders if *she* has the key to herself.

In addition, the tower has connotations of magnificence, inaccessibility as well as mystery. One can also refer to a tower of strength. The destination she has used to describe herself is a sharp contrast to the kind of person she is before setting out on the journey. Whereas the tower is seen as inaccessible unless one has the means to get to it, Tanga, as a prostitute, is seen as accessible to anyone who can pay. Whereas society sees Tanga as someone who should be despised, the tower is an awe-inspiring image. And whereas the society sees Tanga as an "easy" woman: easy to seduce, someone who has no secret, the tower is not so forthcoming. Beyala thus uses the image of the tower to emphasise Tanga's desire for change. The image of the tower can also be used in the metaphoric sense if Tanga is seen as a tower of strength. After all, Tanga would like to be strong, both physically and emotionally. In keeping with the concept that the journey to the self is never instant, the present continuous tense is used: "I am *becoming*" (14).

Tanga initially fits into Raymond Williams' definition of the exile, although, as shall be seen later, she moves away from this definition. In *The Long Revolution*, Williams describes the exile as someone "who has been allowed to get away" (106). As he puts it:

In some cases, indeed he will get away to membership of another society, in which he finds his personal reality, his vital system of values and attitudes, confirmed. More usually, perhaps, he will remain an exile, unable to go back to the society he has rejected or that has rejected him, yet equally unable to form important relationships with the society to which he has gone. (107)

Tanga seeks membership in a different society, one that values the lives of children and does not degrade girls. Despite her talk about going far away, her first journey takes her to the streets. This time around, however, she does not want to go as a prostitute, she wants to go as a benefactress.

But Tanga is "equally unable to form important relationships" with the society to which she has gone. The beggars do not see her as a benefactress. When she leaves home for the streets, one of the beggars, an old woman, welcomes her with the words: "I am so pleased to see you my girl, what a surprise! You'll be coming more often, I hope. There's nothing like young flesh to attract customers" (55). This remark also draws interesting parallels between identity and environment. First, it shows that this society is not different from the one that Tanga has just left; girls are seen as money-making machines.

Secondly, it points the way towards choice. Society might regard Tanga as a prostitute but she has the choice to conform to that image or to reject it. She chooses to reject the image and designates herself as a mother of the motherless. At this stage, Tanga has assumed a new role without having fully understood her old one.

Tanga's physical journeys can be described as oscillations. She does not want to leave her home completely. She tries to juggle her role as a "mother" to a twelve-year-old street child, Mala, and to continue staying in her mother's house, even though she is no longer earning money for the family. She has one foot in the street, one foot in the house.

There are moments when Tanga becomes the archetypal wanderer. She walks in a maze, with no solution in sight. She even tries to go back home, but it does not feel like home anymore. During her first journey to the streets she was motivated by a desire to be different. But her second journey is driven by self-pity. She has not focused on a particular destination. This is why her only option is to "continue walking the streets" until she "let grief and weariness move her along... to unidentified places" (64).

Wandering may have made ancient heroes famous, but it brings a lot of pain for Tanga. She encounters sexual abuse during her travels, and, because of this abuse, she describes herself as a beast of burden.

In her quest to blur the boundaries, Tanga takes different roads as she travels. The first one is to the streets where her "son" Mala lives. The second one is a trip on the road to nowhere, which she describes as moving in circles. The third one is the intermittent journey back home. It is difficult for her to synchronize the journey forward and backward and this is why she conducts her physical journeys intermittently.

In general, her physical journey is not successful because her wanderings land her in the hands of counterfeiters and she ends up being arrested. Reasons for this unsuccessful physical journey include the fact that although she has the will to move on, she is not focused enough to do so. She wants to embrace too much at once. She disregards the time concept.

In describing space in *Your Name shall be Tanga*, Beyala has portrayed a bleak world filled with decay. The physical world as portrayed in the novel makes it difficult for Tanga to achieve self-knowledge. This is a case of space being influenced by social practices; "...who is 'in place', who is 'out of place' and who is even allowed to be there at all" (McDowell and Sharp, 67).

Tanga walks to her destinations. The only times she does not walk are when she is carried forcefully by abductors or by the police. But then even these journeys are consequences of choices that she has made: for instance, the decision to become part of a money laundering team lands her in prison. Tanga's statement, "I was born out of decay" is significant because it presents from the beginning the odds that are staked against her. It is also a case of bad faith, which, according to Hazel E. Barnes in "Sartre's Ontology: The Revealing and Making of Being," ensues when one blames one's circumstances instead of looking at one's choices:

This is a special form of self-deception, a lie to oneself, by which a person shifts conveniently from one to another of the two ways in which we can say that a human being 'is'. As free self-consciousness, we are not made to be by determined or instinctual forces, not like waterfalls or butterflies. We are not destined; we are self determining. (33)

This case of not questioning oneself when there are problems is what Nuruddin Farah refers to as "blamocracy", meaning the "natural tendency to blame others for everything that happens..." (qtd. In "Self and Identity in The Blood in the Sun Trilogy" Guillaume Cingal 431). As Cingal explains, "...to question one's own self is the best solution if one does not want to become a blamocrat" (432).

At this stage in her life, Tanga is ready to blame her circumstances instead of looking to herself for the answers. Tanga's setting is indeed full of decay: abused children, forced prostitution, and poverty. But the problem is that she is using it to justify the person that she is. Although one's space can determine who one is, the fact that she ponders on this decay means that she wallows in self-pity for a long time instead of moving forward.

But it can also be read as Tanga herself being a part of this decay; it is in her nature, her being is rotting and disintegrating as can be seen by the fact that she cannot even make a well planned physical journey. When one looks at Tanga's physical journey, therefore, one sees her need to do too much in so little time as well as disgust for her space which translates into self-disgust.

2.2 Destination Harare/Mubaira

Without a Name is set in war torn Zimbabwe in the 1970s. Mazvita, the main character, is a rape victim who decides to leave her village because she believes there is more to life than the day-to-day drudgery that she faces in the village. She rejects the marriage proposal offered by Nyenyedzi, who wants them to till the land together. Throughout the novel she is described as searching for a new world and a new self. The problem is that she tries to pretend that the past never happened. In the novel the journey motif operates on three levels: flight, the quest for the self and the return of the heroine.

Structurally, the narrative starts with Mazvita's journey to Mubaira. Like Mazvita, the reader could make mistakes between departures and beginnings. In this case, one might mistake the beginning of the novel for Mazvita's departure into the city and not from it. In the archetypal structure, the city is an apocalyptic image offering peace to all travellers. It also offers a new beginning. As Mazvita explains to Nyenyedzi the city is "... the perfect place to begin" (24).

Mazvita wants to live in a world where there is no fear, especially after having been raped by a soldier in the village. Like Tanga, she sees the need to redefine herself. She feels she can do this by influencing and changing definitions of her own reality, by adjusting "boundaries to her vision" (45).

The term "boundaries" is reminiscent of Beyala's description of Tanga as a destination. In Vera's case, therefore, there is also the interrelation between Mazvita as an individual going to a particular place and Mazvita as a place whose boundaries need to be adjusted.

Her arrival in Harare initially fits in with her wishes for an apocalyptic city. The buzzword in Harare is “nyore nyore” which in Shona means “easy easy”. The city promises an easy kind of life. Harare seems to be the place where her dream for freedom can be realised. She is finally in a place where she can be anonymous. She even toys with the idea of changing her name, and tries on English names such as Rosie, Mildred and Margaret. This may be why Heather Sofield in “Post-Colonial Identity in *Vera's Without a Name*” sees Mazvita as someone seeking anonymity instead of seeking the self. But although Mazvita reflects on the joys of anonymity, she does not choose it: “Mazvita she would remain” (8).

What Mazvita likes is the idea of having choices, because, given different options, she still chooses to remain herself. She values the freedom offered by the city. What she does not realise at this point is that she is “condemned” to be free in the Sartrean sense. The freedom she has chosen comes with responsibilities. She also forgets that just as she has her own freedom, other people in the city have theirs as well.

One of the reader’s challenges is to decipher the narrator’s point of view from Mazvita’s stream-of-consciousness. The two are often fused; there are times when the third person narrator observes events and comments on them, and there are times when events are seen through Mazvita’s eyes. The third person narrator is subjective and not above giving opinions that are opposed to Mazvita’s. For instance, in thinking about freedom, Mazvita reflects that there is a rare kind of freedom in the busy city:

She wondered what happened to the aged, in this city so determined to be free, for the old tempered movement, tempered dream. The city was a place which hid its old. Perhaps no-one ever lived there long enough to be toothless. If you had no teeth here, you had no life. That much was clear. *It never occurred to her that the young also died natural deaths.* (46, my emphasis).

The juxtaposed sentence on the young dying natural deaths is not part of Mazvita’s stream-of-consciousness. It is as if, on this journey, Mazvita has a companion that she is not aware of. As a result, she cannot heed the warnings that this companion sometimes issues during the journey. For instance, when Mazvita meets the young man, Joel, in the city for the first time, she is still floating on her freedom cloud:

She noticed his arm swing forward. He swung his arms in obvious and deliberate motions of liberty. He did not keep still even as he asked her if she needed a place to stay. It suited her to

consider he was being thoroughly helpful. *That is how naïve she was about his freedom.* (48.
my emphasis)

She soon realises, however, that while the freedom is there in the city, it is limited for her. As she comes to grips with the realities of the city she decides to readjust her priorities; shelter will come first, and then the search for the self will continue. That is why she agrees to go and live with Joel; he makes the city "accessible."

It is ironic that she settles down with Joel, becoming his "housekeeper". This domesticity is exactly what she had refused from Nyenyedzi. However, she excuses herself by reflecting that she has not abandoned her dreams, she has only put them on hold. After all,

[i]t was enough that she stayed in Joel's room, and ate the food he bought. Joel offered her respite while she searched hard for work. Mainly she searched for who she was as she had realised that in the city, she was someone new and different, someone she had not met. Mazvita had to find her Harari. (34)

But when Mazvita discovers that she is pregnant, the city loses its apocalyptic value. Joel rejects her and chases her away from his house. He is sticking to his own brand of freedom—the freedom to be unattached.

The fact that Mazvita commits infanticide before setting off for Mubaira with the dead baby on her back is proof of a fragmented sense of self. She becomes a split personality at this stage: there is Mazvita who turned her back on the village and Mazvita who has been rejected by the city and has to go back to Mubaira.

At this point, bleak imagery is used to describe the city. It is full of dark alleys and false promises. People use skin lighteners, described as masks. In other words, they seek to hide their true identity. It is not the appropriate place for someone seeking the self.

When Mazvita makes the journey back to the village, it is because she is seeking solace in spaces that she is already familiar with. The strapped baby is a reflection of the mental burden she has imposed upon herself. It is also a way of accepting responsibility for her choices. The idea of strapping the baby to her back is reminiscent of Samuel T. Coleridge's "Rime of the ancient mariner."³

³ In the epic poem, an old sailor kills an albatross. As this is considered bad luck, he is forced by the other sailors to hang the bird around his neck as a sign of his guilt.

This idea of self-flagellation is best described in psychoanalytical terms. Mazvita's journey to the city can be seen as a shift from the "ego" to the "id". As soon as she gets to the city, the id takes control and she can only think about total freedom, no responsibilities.

Being rejected by Joel and killing her own child push her back from pleasure to reality. The problem is that she now has a *heavy* guilty conscience. Going back with the baby on her back is indicative of the fact that, at this point, she is being controlled by her superego. The baby is strapped to her back because her subconscious tells her that she must be punished.

The journey back is not made with hope. Mazvita is in a lot of physical and emotional pain. The bus that she boards is a fierce red, underlying the violence that pervades her life. It is also symbolic of how she has always tried to bury the unpleasant facts of her life and to pretend that they never happened. For instance, she boards the bus with the baby's head covered and no-one is aware that the baby is dead. The bus serves as a searing conscience: "Thick layers of brown earth covered the windows and the rest of the body, but the bus still shone red. It was that red. It was so stunningly red it was living...colour so sharp it cut into her thoughts like lightning" (3).

Compared to the joy that she experienced when going to the city, the journey in the bus makes her feel that she is carrying fragments of her being. The idea of carrying her burden but at the same time wanting to hide it is indicative of her fragmented self.

In "Writing from the Inside-Out, Reading from the Outside-In" Penny Ludicke describes the bus in *Without a Name* as a common dream symbol which might summon up images of movement and panoramic experience while also indicating "transition, nomadic wandering and rootlessness" (70). This accurately describes Mazvita's experience, considering that it is only when she is in the bus that she realises that she has lost her "centre," her roots. The bus is not only a physical apparatus, it also opens up avenues for Mazvita's mental journey.

By the time the novel ends, Mazvita has not discovered the self; she has, however, realised that a discovery of the self goes hand-in-hand with facing the past. That is why she makes the journey back to the village; it is where her roots lie.

There are parallels that can be drawn between Mazvita and the image of mushrooms at the beginning of the novel. Mazvita is in the forest with Nyenyedzi when she sees some mushrooms. They are growing in the midst of decay. For some reason she cannot explain, she feels an affinity to the mushrooms. There is one mushroom that she picks, but because Nyenyedzi is afraid it might be poisonous, he crushes its head: "She smelt the decaying leaves surrounding the rotting log, and kept the crushed mushroom in her hand...The stem was still

whole, a neck closed and rounded. She was grateful he had not broken the neck...her palm grew warm (7)."

She is tempted to pick some more but desists, fearing that Nyenyedzi might crush them too. Although she likes the mushrooms, there is one thing that disappoints her: they have brown spots; she wants spotless mushrooms. In a moment of tenderness, Nyenyedzi nicknames her "howa" (mushroom in Shona). It is only at the end of the novel that one realises how this incident foreshadows Mazvita's life. Like the mushrooms, she is living in the midst of decay. Like the mushrooms, she is fragile and can be easily crushed. Again, like the mushrooms, she has to accept that the brown spots form part of her character and that she cannot get rid of her past and suddenly become spotless.

There is another aspect that needs to be considered: that of decay. The mushrooms grow because of the decay, not in spite of it. As there is a strong connection between Mazvita and the mushrooms, Mazvita needs to grow in the face of adversity, and not run away from it. The mushroom episode thus shows how problems can actually contribute to the positive development of one's character.

The mushroom incident also outlines Mazvita's assertive character, at least for the period that she is in the village. When Nyenyedzi warns her against the mushrooms, telling her that he will find some for her, she is firm in stating that she wants to search for them by herself. She is thus not dependent on him. This is in sharp contrast to life in the city, where she is dependent on Joel for her livelihood.

Other symbols used by Vera and connected with nature are stars and an egg. In the village, Vera describes the egg as a "shy, silent awakening, supple and wholesome. A bird had built a nest for the egg in a crevice within the rock" (12). The egg is the symbol for beginnings. Beginnings are possible even within a rock's crevice. It could refer to the ideal beginning for Mazvita after the rape incident. The egg gives her a sense of peace. The only problem is that she considers escape as a new beginning.

The stars are associated with her relationship with Nyenyedzi, whose name means "stars". The intimate relationship between Mazvita and Nyenyedzi is highlighted as they explore the countryside:

She felt a brilliant cascading joy...she was restored in a pleated sky...he was content with her presence. Their eyes met in a silence rich with imaginings, with a brave ecstasy.... There was

no beginning or end to her happiness, only a continuous whirl of blue cloud. The air was bright and clear beneath the sky, transparent. A dazzling shower of bright stars fell from the sky. (13)

The love between Mazvita and Nyenyedzi is not meant to be a celebration of romance, but rather of the need for empathy as part of the search for the self. Again, this is in sharp contrast to life in the city, where one only thinks about one's survival and there is no time to think about the other.

In addition, whereas Vera gives the reader images of clarity in the countryside, even at night, there is no such clarity in the city. After her euphoria at being in the city has ebbed, Mazvita finds herself moving "in a tunnel of her own where it was truly unlit, desperately narrow." She even weeps abundantly and the streets "grow rich with her showers, with her tears" (26).

The image of the tunnel is important because of its association with confusion and despair. A journey in the tunnel is associated with someone who is failing to make sense of his or her life. In this case, Mazvita cannot find her destination, let alone her "self".

The images of pollution in the city also contrast with the innocence of the countryside: "The bricks had turned from bright red to a rapid black brown. *Nyore nyore*. Letters shouted, struggled beneath growing layers of plastering smoke" (15).

The city offers Mazvita no space to grow. However, the choices that she makes also play an essential role in the tragedy in the city. She mistakes the city for freedom. She is not ready to embrace responsibility, and she does not want to acknowledge her past.

2.3 Destination Dakar via Thies

Les Bouts de Bois de Dieu is based on the 1947 railway strike by workers in Senegal and Mali. In the novel, women from Senegal and Mali decide to march to the headquarters of the French administrators to protest against the working conditions their husbands are subjected to. The journey in this novel highlights several women: Penda, a former prostitute, Maïmouna, a blind woman and N'Deye Touti, an assimilated woman⁴. On the other hand, there is a distinct polarisation between the young and the old: Niakoro, an old woman who 'travels through time' and Ad'jibid'ji, who always rushes to where the action is. In this

⁴ N'Deye Touti has been subjected to French education and looks down on her Senegalese culture. She strives to be French in every way possible, sometimes even speaking French to people who do not understand it.

study, Penda, N'Deye Touti and Maïmouna are treated as the principal characters while Niakoro plays a supporting role.

The first impression that the reader is given of Penda is that of a traveller returning home after the end of a relationship with a man. However, the writer soon points out that she has always, at one point or another, left home. It is a habit she has had since childhood.

The word that is used in *Les Bouts de Bois de Dieu* is "fugue" which means running away from home. But Penda always comes back home. She does not leave the village because she is badly treated, on the contrary, she has always been feared and no-one would dare to stand in her way. She leaves because she has the *wanderlust*. This is her way of conquering space while maintaining her roots.

Her "fugues" are a declaration that she is in control of her life and can travel, contrary to what is expected of women in the society she lives in. The "fugue" is also a form of protest against the restriction of movement in the village. But, as this protest is never voiced out, Penda always comes back. It is also worth noting that she announces her arrival to Maïmouna in spatial terms: "*Mana, c'est moi, moi la propriétaire de cette paillote! (Mana, it is I, I, the owner of this hut!)*" (218).

Unlike the other travellers that have been analysed in this research, Penda is already a seasoned traveller. However, her journeys are made with only the consideration of one person in mind: herself. She always gets what she wants and the opinions of others do not mean much to her.

It is Maïmouna, the blind woman, who channels Penda's energies into a different direction. After staying with Maïmouna for some days, Penda decides to do something to help her community, which is suffering due to the mismanagement of the French administrators.

Sembene does not portray a sudden transformation of Penda's character. If anything, she remains the same aggressive woman, ready to resort to fists at the slightest insult. In fact, her fighting spirit literally keeps the women going during the march to Dakar.

Her journey to Dakar is important for several reasons. First, it is a way of helping the community. Secondly, it is a way of breaking with the restricting values of the village. To make this journey, Penda first of all has to address the elders of the villagers. It is the first time for a woman to speak in public, and most of the village elders are shocked. The enormity of what Penda has done can best be described through what Shirley Ardener calls "social maps" in *Women and Space: Social Maps and Ground Rules*:

Individuals (and things) belong, then, to many pairs, groups or sets, each of which may be thought of as occupying its own "space", or as sharing a particular "universe". Members of one group may be dominant relative to members of another group in one "universe", while in turn being muted in relation to members of a third group sharing with them a universe differently defined. (22)

Penda may have displayed independence through her comings and goings. She has also shown her fierce protection of her private space. But speaking in the private arena is a different aspect altogether, because, according to how her society is structured, Penda is not supposed to speak at a public meeting.

Penda's appropriation of space begins with the act of speaking. When referring to the fact that Penda has spoken in public, Sembene does not use the word "parler" (to speak) or "prononcer un discours" (to make a speech). He uses the term "prendre la parole" literally, to "take speech". By taking the power of speech, Penda is redefining what a woman can do in this society.

Thirdly, no-one, man or woman, has ever made the journey from Thies to Dakar on foot. By attempting this journey, Penda is physically removing the boundaries that the society may have set up for the people in the village. Her battle is not only about what a man can do, but what a person can do given the chance.

Having made her voice heard at a public arena, Penda is not about to slink away silently as was the case in the past. The departure is marked by a slogan "Nous partons" (We are leaving), which is echoed by the other women. Thus, making a well-planned journey helps Penda to express herself more effectively than before.

Sembene gives detailed descriptions of the route taken by Penda and her group during the march. It is a harsh landscape and the time is not ideal; it is during the dry season:

Des averses de soleil frappaient au coeur les herbes et les petites plantes, pompant leur sève. Feuilles et tiges s'inclinaient avant de tomber, mortes de chaleur. Seuls semblaient vivre les épineux à l'âme sèche, et, loin, vers l'horizon, les baobabs hautains que les allées et venues des saisons ne dérangaient guère. (297)

(The sun rays struck the heart of the herbs and the small plants, draining their sap. The only plants that seemed to be alive were the thorn bushes with their dry soul, and, far across the horizon, the high baobabs which were never affected by the coming and going of seasons.

Penda herself can be likened to these baobabs, especially as she displays an unflagging spirit in the face of this harsh climate. It was stated earlier that Penda's aggressiveness does

not disappear. However, one notices how the author gradually redesigns her into the role of a military commander as opposed to her former role of prostitute. She even wears a military belt. Mortimer uses the archetype "war goddess" (45) to refer to Penda, and this description is accurate, given how Penda conducts herself during the journey.

The events leading to Penda's journey serve to make her take a look not only at herself, but at her community. She embraces communal values without becoming a slave to them. This happens without Penda rejecting her past, but using lessons from it to redefine herself. Her *wanderlust* translates itself into a more focused journey. Although she dies in battle, Penda is a better traveller physically than either Mazvita or Tanga.

Ad'ibid'ji, who is the stepdaughter of Bakayoko, Penda's future love interest, is too young to take part in the journey to Dakar, but one gets the impression that she too will conquer space as she grows up. She has already found ways of sneaking into the important meetings held by the men of her village. Although the novel ends while she is still young, there are indications that if there were a sequel to the novel, Adj'i'bid'ji might become a social agent and her role would probably be that of the society's historian, or if not that of another Penda.

Conclusion

In all the three works, there are several archetypes that have been used. These include the wanderer, the asylum seeker and the war goddess. In some cases there is a progression from wanderer to heroine (as is the case of Penda). In others, however, the main characters try the two roles simultaneously and end up confused and hurt (*Your Name Shall be Tanga*). Some of the characters are initially focused but they confuse their goals (*Without a Name*). What emerges at this point is the importance of the concept of time. Penda understands the need for patience, Tanga seeks to break not only geographical boundaries but also to break time demarcations by infusing a lot into a very short period, whereas Mazvita tries to behave as if time does not exist.

In general, society plays a role in space appropriation as it tries to determine woman's place. This is something that comes to the fore in all the three novels. Although external stimuli play an important role when it comes to the decision of making journeys, it cannot be said that these women are forced into travelling. Each of them reaches a point when she decides to undertake such a journey, and this is a journey that is made after reflections. It remains to be seen how these same travellers fare when it comes to mental journeys, which is the focus of the next chapter.

CHAPTER THREE: DOWN MEMORY LANE

Mental journeys take different forms such as dreams as well as memory, which was described in the introductory chapter as travel through time. It is significant that boundaries that might have been imposed by the physical world can be transcended through the mental journey. In *Foucault and Literature*, Simon During describes dreams as an “anthropological index of transcendence. The ‘dream’ scene is not divided into ‘near’ and ‘far’, rather motion is a perpetual series of sudden encounters ...” (29). The characters in the three novels view the freedom offered in dreams and memories in different ways as they embark on their mental journeys.

3.1 Re-“membering” one’s life

In “Neither here nor there: Calixthe Beyala’s collapsing homes” Ayo Abietou Coly focuses on how memory is a condemnation of African society in general and the Cameroonian society in particular. Coly states how this is symptomatic of the writer in exile and suggests that Beyala’s bleak description of Africa through memory is indicative of the author’s choice of France as a home (par 3-4).

Memory is indeed a journey that distinguishes several spaces. A case in point is the Malawian poet, Jack Mapanje and how he compares London to Malawi while drawing upon his memory. In “Skipping Without Ropes,” Mapanje’s memory of Malawi sometimes depicts nostalgic pictures of his homeland, whereas, at others, the bleak experiences that the poet went through are described (29). This distinction of spaces can either be because of nostalgia on the part of the author, or because of the author’s dislike for his or her home, as Coly suggests is the case for Beyala.

It is true that France is presented as a haven in *Your Name Shall be Tanga*. This is also an idea that can be found in novels such as *The African Child*, where the young Camara Laye yearns for France, as well as Mariama Ba’s *Scarlet Song*, where Ousmane is excited not only at the prospect of getting married, but at the prospect of getting married in France. For some of the authors, such as Laye, the portrayal of France may be used in an ironic sense; in retrospect the author looks back with regret at the alienation his departure from Guinea

caused. However, Coly's study focuses more on what home is for Beyala and not on the implications of space on Tanga's mind.

As a child, Tanga has already internalised the idea of France being a haven. In her moments of escapism, she takes some of the village children with her and tells them, "We are going to France"(23). They usually walk for some distance, shoplift, then bury the goods that they have stolen.

This is a childhood game from which one can make the following interpretation: at such a young age, Tanga is already aware of how the Western world is associated with capitalism. The fact that the things that are shoplifted are not used shows her contempt for such things. Thus, the mental journey taken by Tanga enables her to "travel" to France and to reduce an entire country into consumable goods.

It has already been stated in the previous chapter that the last physical journey made by Tanga ends with the young girl in a prison cell for counterfeiting. By the time she is taken to prison she is dying. Beyala uses the prison cell to come up with a paradox that influences the plot of the entire story. In prison, Tanga is free to narrate the story of her life objectively. She achieves what she had set out to do at first, which was to readjust boundaries. The inside becomes the outside, and as Tanga gathers the courage to tell her story, "things that were meant to be hidden are revealed"(Bhabha 24).

Areas that were covered in shadow when Tanga was outside prison are revealed; she tells of having been raped by her father and of the experience of being a prostitute. This echoes Mortimer's study on how enclosure can bring disclosure (135). One of the novels that was used in Mortimer's story was Mariama Ba's *So Long a Letter* where one of the characters, Ramatoulaye, spends forty days in confinement as is the custom in Islam. She uses the period to make an inward journey:

Although the novel begins with the death of a patriarch... the death and funeral of Ramatoulaye's estranged husband result in enclosure rather than in an outward journey for the protagonist... Ramatoulaye uses this period to travel in time rather than space. She recalls the past in an attempt to understand herself better and to cope with the present (137).

In *Black Women, Writing and Identity: Migrations of the Subject*, Carole Boyce Davies describes remembering as "re" membering or "bringing back the parts together" (59). Boyce Davies points out that total healing cannot be possible until one decides to remember.

The memories conjured up in *Your Name Shall be Tanga* are bleak. They are even described as "wounded memories" (28). However, the fact that Tanga is able to describe them as opposed to turning away from them shows a turning point in her life.

In "Review of Calixthe Beyala: *Your Name Shall be Tanga*," Marie-Chantal Kalisa supports this idea of memory working hand in hand with the narration of one's story. As Kalisa puts it, the act of telling one's story transforms woman from a mere objectified being to the subject of her own history (par. 2-4).

It is significant that "words" fill the space of the prison cell; it is the only place where Tanga feels free to talk. Beyala has emphasized the idea of being free in an enclosed space by foreshadowing events in the novel. For instance, when it becomes clear that Tanga's family will never allow her to abandon prostitution, she runs to her room and double-locks the door. This is how she can put herself outside their "circle of control, their laws" (p 96). Once inside this room she can give in to memory.

Memory plays an important role in shaping Tanga's destiny. For as long as she resists memory, her life is as fragmented as the style in which Beyala tells this story. Kalisa has commented on the liberal use of the future, present and past tense, also on the use of slang and standard mode of communication. The narrators oscillate between the present and the past, and this is a reflection of Tanga's struggle for identity. As Tanga herself puts it: "identity has stopped at the boundary between yesterday and today" (97). For as long as there is this boundary between 'yesterday' and 'today' Tanga's life will be fragmented.

When one considers that Tanga has all along been burying her past, it becomes clear that her decision to dig it up leads to a reconciliation with her identity. The past and the present meet and this helps Tanga to come to a better realisation of the person she is meant to be. Unfortunately, by this time Tanga is about to die and she can only entrust her story with Anna Claude, declaring: "Your name shall be Tanga."

Kalisa raises two crucial points concerning the choice of Anna Claude as the one who will speak for, and as, Tanga. The first one is that Anna Claude is on the brink of madness. How would she be a reliable narrator when she is not rational or logical? The second question is that Anna Claude is a white woman. Can she thus understand what being a black woman is all about?

These are questions that will best be answered in the following chapter on mirroring and identity. Two observations, however, need to be made before ending this section. The first is that when Tanga tries to compress time during her physical journey, she does not succeed. But

when she tries to do the same during her mental journey, she is quite successful. The mental journey thus offers her more opportunity for change than the physical one. At this point, Tanga still believes that her identity can make an impact on people's lives and that "nightmares can be transformed into dreams" (45).

3.2 Memory as a burden

When it comes to memories, Mazvita is trying to escape from hers. There are several times when the reader is told that Mazvita did not want to think about a particular event: "The past came to her in rapid waves that made her want to heave the child forward, away from her, in a deep and uncontrollable wave of rejection" (17). The narrator also explains, "Yesterday frightened her with its familiarity" (29).

As Penny Ludicke observes in "Reading from the Inside-Out...", the text is complicit with this rejection of memory. There are many events that happen outside the text. For instance, Mazvita's rape is only hinted at. Mazvita wants to pretend that the past never happened, when in fact her history is moving along with her. The very fact that she has left her village is rooted in her past. Thus, the beginning of her journey is the past, even if she refuses to acknowledge it. It is the past that holds the keys to her future. In her case, the past can give her an intuition as to the type of man Joel is: "Joel never spoke of consulting her parents concerning living with her like this. Mazvita found herself wondering about it. Though she had told herself this was freedom, it was not easy to forget where she had come from. They lived *as though* they had no pasts or futures" (50, my emphasis).

Mazvita is aware that the past exists. As such, she is engaged in pretence. Instead of engaging in the search for the self, she at this point pretends to be another person. Yet this is the same woman who earlier claimed that "Mazvita she would remain" (10). Her past demands that a man should consult a woman's parents before setting up house with her, but Mazvita wants to pretend that this is not the case.

There is constant reference to "hollow spaces" within her, and this is indicative of the fact that she is an incomplete being. To begin with, she cannot conquer the physical space in Harare and Mubaira. Yet to make matters worse, she cannot even appropriate her own mental space. Memory becomes a burden; it cannot be gotten rid of, but neither can it be used constructively. It is like the dead baby on her back.

There is also constant reference to burial, which is a constant denial of reality. Mazvita tries to bury Joel's face because it is "hard to forget him" (52). Even when she realises that she is pregnant, she seeks to "bury" the baby inside her body. Suppression of memory thus jeopardises the present and the future.

Because memory is a burden, there is no way that Mazvita can move forward. The burden that she seeks to ignore translates itself into a physical paralysis; there are moments when she grows "stiff" and her fingers remain in an "awkward frozen" motion. There is no way that Mazvita can progress for as long as she carries a burden which she does not even want to probe into deeply. Even rest is impossible because of the pretence: "In Vera's novel, Mazvita believes that she is in a place that will bring relief to her worn body, but finds that she is unable to recline. Rather, she finds herself limited to a particular lot in life" (Jefferson, "The Notion of a Heavy Burden in Yvonne Vera's *Without a Name* and Bernard Takawira's *Reclining Lady*" (par. 3-6).

In "Consciousness and African Renaissance: South Africa in the Black Imagination" Ngugi wa Thiong'o refers to memory as the site of dreams and desire: "...when we say that a person has lost his or her memory, we are talking about a real loss of these traces that make individuals make sense of what is happening to them" (par.11-14). But for Mazvita, memory is the site of nightmares. Her nightmares concern her ambivalent feelings about the child; there is a part that wishes to claim the child as her own and another that sees the child as an obstacle to her freedom. She wishes to dream "new dreams" because the old ones are filled with regret.

One of her reasons for committing infanticide is based on the existential question of choice. Although she recognises that she is responsible for her actions, she also feels that the baby is responsible for being born: "The child had its own definite plans for survival...the baby had chosen her, risen above its own frailty in order to hinder her" (87).

There is an interesting parallel between psychoanalysis and existentialism at this point. To begin with, this is a parody of Sartre's argument that it is absurd to argue that one does not choose to be born. In psychoanalytical terms, Mazvita is traumatised because of all the events that she has kept to herself. In existentialist terms she is acting on the premise that the baby chose to be born and is therefore responsible for its death.

The decision as to whether it is an existentialist or a psychoanalytical question that is being put forth at this stage depends again on whether one is dealing with Mazvita's stream of consciousness or with the voice of the subjective third person narrator.

It is most likely to be the voice of the third person narrator casting aspersions on how far one can carry the existential theory of choice, especially as Mazvita fits into the psychoanalytical mode of a person suffering from post-traumatic disorder. Geraldine Moane in "Psychological Effects on Women of Sexual Violence" explains some of the symptoms likely to be displayed by a rape victim:

Flashbacks of the rape or assault can occur which are extremely distressing... Other reactions which may continue in varying degrees are nightmares, flashbacks, insomnia, a sense of detachment, inhibited emotions... Women may make changes in their lives, usually out of fear, such as moving to a different area or changing jobs. (225)

Mazvita fits in with this image, and although Vera does not acquit her of all blame (as in the choice of Joel over Nyenyedzi and her misconception of freedom) she also shows how Mazvita's mind has been affected by the fact that she is also a rape victim. Mazvita is, therefore, as unsuccessful in making a mental journey as with the physical one because she cannot and will not accept her past. Her psychic healing is not complete.

3.3 Daydreams and memories

Les Bouts de Bois de Dieu gives several positions about the use of memory and dreams and what role they play in the mental journey.

Old Niakoro proves that too much of a good thing is dangerous; she is always in her hut, reminiscing about the past. There are several pages dedicated to her stream of consciousness, and the narrator actually informs the reader that there are moments when Niakoro becomes tired of thinking and that she actually becomes tired of the memories that come buzzing in her skull.

The fact that Niakoro is constantly locked in thought and spends her time inside her hut makes her seem out of touch for the other women: "Mais que représentait Niakoro la Vieille pour ces femmes occupées dans la seule heure présente? A peine le souvenir d'un passé revolu qui s'effaçait lentement (6). (But what did old Niakoro represent for these women occupied with the present? Hardly the memory of a changed past that was slowly erasing itself.)".

Niakoro's sentences usually start with "during my time" which can already be seen as giving up on the present age. She shows the danger of living too much in the past; one can fade away from the present.

For N'Deye Touti, the educated girl in the group, mental journeys do not take the form of memory; they take the form of day-dreams. Her daydreams take her into the world of Prince Charming. The narrator employs an ironic tone to describe these daydreams and subtly shows how N'Deye Touti is being naïve: "N'Deye Touti ne savait pas exactement qui serait ce Prince Charmant, ni quelle serait la couleur de sa peau, mais elle savait qu'il viendrait un jour et qu'il lui apporterait l'amour" (100). (N'Deye Touti did not know who exactly this Prince Charming would be, or what would be the colour of his skin, but she knew that he would come one day and that he would bring her love).

N'Deye Touti portrays a brainwashed mentality and, for an educated person, shows a surprising ignorance of her space. She is not aware of how assimilation has blinded her to the realities of her own culture. Her mental space is, therefore, occupied by a French heaven, and she is detached from her own people. N'Deye Touti is more aware of foreign space than of Senegalese space. She has internalised concepts of French civilisation and her mental journeys involve trips to France.

Her most memorable day is the one she terms "evolution vers la civilisation" (101) (evolution towards civilisation). It is the day when she makes a brassière, something that is not used by the other women in the village.

N'Deye Touti's memory is not about where she comes from, but about what past she can construct for herself in her dream world. As such, her past is as artificial as the brassière which she makes, and which has the consequence of bringing the ridicule of the village women on her. She sees herself as someone who is "locked up" because she cannot relate to the customs in the village.

N'Deye Touti seeks to find herself in the French world, and is deeply hurt when she discovers that she does not belong there. However, this discovery does not rid her of her romantic notions, and she thinks that she has found her Prince Charming in the revolutionary Bakayoko. Thus it is that she offers herself to him as a wife (albeit as a second one, which is a great concession for her). The reason she is devastated when he turns down her offer is because she has been living in a dream world, imagining fairy tales. The reality leaves her with a disintegrated sense of self and does not give her the happy ending that she was looking for.

We have seen how, physically, Penda turns out to be more successful than the other protagonists. This is because she is more focused about her journeys, and she has learned from her wanderings.

But throughout the text, there is little reference to Penda engaging in a mental journey. When she makes decisions they are swift and there is not much deliberation about them. Does she act without thinking? The text suggests otherwise, especially as these are often very intelligent decisions. I suggest that Sembene has used Maïmouna as a symbol for Penda's mental journeys. It is Maïmouna who plays the role of the shadow, which in Jungian terms is the repressed part of a person's psyche:

The development of the shadow runs parallel to that of the ego: qualities which the ego does not need or cannot make use of are set aside or repressed... Nevertheless it is important that at least its most salient traits should be made conscious and correlated with the ego, which therefore gains in strength and vigour and comes to feel more firmly anchored in our nature. (Jacobi 221)

Maïmouna can thus be seen as the physical manifestation of the salient traits of Penda's dark side. It is after interacting with her that Penda makes decisions, and there are moments when Maïmouna actually informs the reader of what is going on in Penda's mind. Even during the march to Dakar, the group of women have two leaders, Maïmouna and Penda, although they make the assumption that they are led only by Penda. To accentuate this image of a dark side, Sembene brings in the idea of obscurity: Maïmouna is blind. As she puts it, although she inhabits a dark world, her other senses are sharp and she can thus read other people's thoughts and even "look" into the future. As far as the mental journey is concerned, therefore, Maïmouna should be seen as Penda's symbolic double, the shadow complementing the ego.

Conclusion

The mental aspect of journeys in all the three novels reveals the need for thinking (a definite case of looking before one leaps). There are also other ideas that come to the surface: the idea of using the past and learning from it, the dangers of running away from the past as well as the idea of being stuck in the past. The last novel even embraces the idea of a symbolic double, which begs the question: what happens when the "other" is not only symbolic, but actually a travelling companion? This, and other aspects of mirroring, are analysed in the next chapter.

CHAPTER FOUR: THE TRAVELLER AND HER "OTHERS"

Introduction

In *Post Colonial Studies: The Key Concepts*, Ashcroft, Griffiths and Tiffin state: "The existence of others is crucial in locating one's own place in the world" (170). The definition of "others" as used in this study is the Lacanian one which describes the 'other' as "...one who resembles the self while cultivating in the observer the sensation of a separate being" (*Post Colonial Studies: The Key Concepts* 170). In this case, the others are the women who play the role of observer, companion or who can even be obstacles to the traveller.

Emphasis has been put on naming and mirroring and the role these two aspects play in identity formation. In *Le Deuxième Sexe* Simone de Beauvoir explains how women actually seek affirmation in the eyes of another woman. As she puts it, "Les yeux d'une autre femme servent la fonction du miroir. Ces yeux sont l'approbation et la désapprobation à la fois" (314). (The eyes of a fellow woman function as a mirror. Those eyes show approval as well as disapproval.)

In developing this idea, Béatrice Didier in *L'Écriture-Femme* extends the mirror metaphor: "Le miroir peut servir la fonction de réflexion et de réfraction à la fois" (25). (The mirror can serve as a means of reflection as well as refraction). As such, a woman can see the similarities between herself and another woman, but she can also see what she would not like to become as she regards the other woman.

These references to how women think might tempt one to resort to biological essentialism by assuming that women's brains are different from those of men. Jean Grimshaw in *Feminist Philosophers* warns against such assumptions. She points out that some of the problems that affect identity issues are centred on three points of tension. The first point is "abstract individualism, which assumes that it is possible to think of human nature as given, of human beings as possessing fundamental characteristics or desires which can be abstracted from particular social circumstances" (165). Abstract individualism thus supposes that one can lead a life separately from others without any type of conflict. The second one is psychological egoism, which assumes that the interests of each person are separable from those of all other people and that each person is solely motivated by those interests (166). The third point of tension is the essential indistinctness of persons, which might encourage women to think that

they are one collective body with no unique qualities. As Grimshaw points out: "...an unclear or idealised vision of female relatedness can lead both to unrealistic expectations of community or harmony among women, and sometimes to a sort of coerciveness, a denial of the needs of individual women to forge their own path... (183).

It is with these warnings in mind that this section analyses how the women negotiate the relationship between the self and the other and how the other either encourages or impedes the journey.

4.1 Madness and bonding

Tanga's childhood does not have good role models. Her mother does not protect her from sexual abuse. It is also her mother who decides that Tanga should become a prostitute. Tanga embarks on a journey to shake off the roles that her mother, with the aid of society, has created for her.

The first role that Tanga assumes upon leaving her mother's house is that of a mother. But Tanga does not necessarily want to be like her mother. What she wants is the refracted image. So far she has experienced the archetype of the devouring mother and she wants to set up in opposition the archetype of the nurturing mother.

The irony is that just as she was betrayed by her mother, Tanga also fails her "son" Mala. An explanation of this could be that although Tanga is working in opposition to her mother, she has internalised the idea that every woman is meant to be a mother. As such, her gendered identity (motherhood) is struggling with her wish to further develop the self. This explains why for Tanga there is conflict between motherhood and the individuation process.

When Tanga is imprisoned, her mental journeys are taken with Anna Claude, a woman on the brink of madness. The advantage of having Anna Claude as a travelling companion is that the European woman is educated; she believes in the values of human rights and has been exposed to other worlds through travel. She has appropriated space in Africa and she has been to countries that Tanga can hardly dream of.

But there is a down side: she may have crossed the boundaries between madness and sanity once too often. This brings us to the question raised by Kalisa in the preceding chapter about the suitability of Anna Claude as Tanga's ally. Kalisa casts doubt on the choice of Anna Claude for two reasons: Anna Claude's European origins and her insanity.

In choosing Anna Claude, Beyala is espousing the theory of global sisterhood. The focus in the novel is, therefore, not on the colour, but on the problems that women face in men's space. This is why, earlier on, Tanga makes friends with another white woman, Yvette, a prostitute as well. The emphasis is on the solidarity of women as opposed to betrayal (as in the case of Tanga and her mother).

However, the question still remains: why does Tanga choose a mad woman? After all, chances are that not one will believe Anna Claude's story. Why, for instance, does Tanga not choose Yvette? They have more in common, especially with both of them being prostitutes.

To understand Tanga's choice, one needs to look at madness as a theme in literature. In "Madness and Society," Michel Foucault points out how, as a literary figure, the mad man always speaks the truth. He states how madness or folly is important in tales and fables. He gives examples of mad characters who have more flashes of insight than those who are thought to be sane: "Shakespeare's *King Lear* is a good example. The king is a victim of his own fantasy, but at the same time he is someone who tells the truth" (340).

In the same vein, Ophelia in *Hamlet* utters more profound sayings when she is mad than when she is in possession of her mental faculties.⁵

This quality of madness is not limited to the western world; it abounds in African folklore. For example, the literal translation of a famous Malawian proverb "*Wamisala anaona*

⁵ An example is how, in *Hamlet*, Ophelia, in her state of madness, makes some remarks which can be interpreted as criticism of the Queen of Denmark for having married her brother-in-law very soon after her husband's death. Her remarks also cast doubts on the new husband's sincerity :

OPHELIA : Where is the beauteous majesty of Denmark?

QUEEN : How now, Ophelia?

OPHELIA (sings) : How should I your true-love know
from another one?

By his cockle hat and staff

And his sandal shoon.

QUEEN : Alas, sweet lady, what imports this song?

OPHELIA : Say you ? Nay, pray you, mark.

(Sings) : He is dead and gone, lady, he is dead and gone.....

(*Hamlet* 4.5 162-163)

nkhondo " goes to show how the mad man can alert the society of impending danger (in this case, war).⁶

In addition, Foucault explains how the mad man "...possesses a kind of hidden knowledge that relates to the end of the world" ("Madness and Society" 342). As such, madness is as mysterious as death. If we take Foucault's line of thinking, the mad man, or mad woman, as the case may be, possesses more knowledge than the other members of society (at least this is the case in literature).

Anna Claude's madness enables her to speak the truth about the society. As a teacher of philosophy, she questions life and criticizes politics. People avoid her because they recognise the truth about what she is saying: "She bought a placard which she inscribed: 'WHERE ARE OUR CHILDREN? STRANGLED BY A BUTCHER!' She walked all day long with the placard hanging from her neck. Men looked at it, read it and hurried along as if their lives were at stake" (6).

Anna Claude, therefore, knows no barriers, and even if no-one is willing to listen to her, she will keep her word and tell Tanga's story.

Another idea that Foucault brings forward is how madness is linked to chaos:

Madness is the end and the beginning of everything. Not because it is a promise, as in German lyricism, but because it is the ambiguity of chaos and apocalypse... Like death, it is the periodic irruption into the order of temporality, one which organises temporality itself (Qtd. in During, *Foucault and Literature* 42).

In Chapter One, the importance of beginnings in the quest for the self was stressed. In *Your Name Shall Be Tanga*, the fact that madness is an important aspect can be interpreted in terms of the links between beginning and chaos. Following Foucault's reasoning, Anna Claude's madness symbolises the chaos that is fertile ground for a new beginning. When this madness is coupled with Tanga's impending death, the idea of the ambiguity of beginnings comes to the fore. It is as if Anna Claude's madness gives her an acute awareness of death. She informs Tanga:

⁶ Although the proverb is not generally interpreted in its literal sense as "the mad man saw war" the important message is that those who are considered misfits (including mad people) can make a positive contribution to society.

You're going to die. I feel it. I know it. Give me your story. I am your deliverance. You have to assassinate that silence you drag behind you like dead skin. I'll paint it with all the colours of the rainbow. Give me your story and I'll pour out your dream. (7)

Anna Claude is so serious about telling Tanga's story that Beyala literally gives her the last word. When Tanga's mother arrives, too late, to claim her daughter, Anna Claude claims to be Tanga:

"I am your daughter."

"Not you," the woman says in an irritated voice, "my daughter, Tanga."

"That's me..."

"Leave her alone," the cop intervenes. "She's completely off her rocker. We'll go look elsewhere."

The woman in the grey *kaba* gets up and moves away towards the exit with lifeless steps. Just as she is about to cross the threshold, Anna Claude looks at her, staring, dense, then says:

"You have killed us both, Madame." (137)

The story ends at this point, but one is left with the impression that Anna Claude will keep on talking about Tanga until people are forced to listen. She is, therefore, a good choice because she is persistent.

In addition, by choosing Anna Claude as her audience, Tanga is striking a blow against society. Foucault explains how, for a long time, the mad man is excluded and enclosed from "normal" society:

When the great asylum structures were put into place at the beginning of the nineteenth century, they were justified by a marvellous harmony between the requirements of the social order (which demanded to be protected against the disorder of madmen) and the needs for therapeutics (which called for the isolation of patients)." ("Madness and Society" 45)

Tanga's society also calls for a similar "protection" against the disorder of madmen, although in the novel, the space that encloses Anna Claude is not an asylum, but a prison cell.

In her paper on madness in literature, Jennifer Ward (2002) quotes a poem by Emily Dickinson (1884) which serves to emphasize how society in general associates difference with madness:

Much madness is divinest sense to a discerning eye;
Much sense the starkest madness.
Tis the majority
In this, as all, prevails.
Assent, and you are sane;
Demur, you're straightaway dangerous and handled with a chain.

Tanga chooses to go against the norm and her decision to entrust Anna Claude with her story is Tanga's final blow against conformity. Anna Claude therefore helps Tanga on her journey to the self by encouraging her when the story becomes too painful to tell.

It should be noted that Anna Claude is of Jewish descent and suffered discrimination as a child. Thomas Szasz in *The Manufacture of Madness* states, "The decision to persecute the Jews was made with the same precision as the decision to institutionalise madness" (20). In other words, the Jew was seen as the "other" by European nations, just as the mad person is "othered" by the sane. Anna Claude is the outsider needed by society to feel good about itself. She has more in common with Tanga than one would initially imagine.

Anna Claude, therefore, helps Tanga to come to a definition of who she is and actually encourages Tanga's journey to the self by being a good listener. In this case then, the two women have had different experiences. It is ironic that some of Tanga's experiences have been caused by western influences such as the impact of colonization and capitalism, but Anna Claude does not impede Tanga's journey to the self.

The bonding between the two women can be described in terms of mirroring. These two women do not focus much on looking at each other; their bonding involves more of the tactile senses than the visual senses. Every time Tanga starts to tell her story, Anna Claude holds her hand. In "Review of Calixthe Beyala's *Your Name Shall be Tanga*," Kalisa has aptly described this as story telling through osmosis (par. 8-9). This kind of bonding expresses solidarity and literally keeps the women "in touch" with each other's feelings.

4.2 The indistinct woman

One of the most frequently appearing sentences in *Without a Name* is "Mazvita stood alone" (11, 18, 49). This solitude is usually by choice, but there are moments when she longs for someone to talk to. However, there is no one that she can "connect" with throughout the whole novel.

Upon her arrival in the city, she seeks out a fellow woman with whom she can celebrate her freedom. But the other woman, nameless, does not offer any recognition or sharing, and Mazvita realises that they do not share the same dreams.

However, there are two groups of women that serve to highlight Mazvita's gendered identity. The first group of women focuses on Mazvita as a mother. An example of someone who is in the first group is the woman who sells aprons. She, like the other women in the book, is "without a name" but she is important because she decides to "name" Mazvita. She gives Mazvita a gendered identity that Mazvita finds painful:

Amai. She was indeed a mother. It was heavy to be a mother. It made one recognizable in the streets, even when one no longer recognised oneself. *Amai.* It referred to any woman who passed by, who carried a baby on her back, who was a potential mother. *Amai.* It had never referred to her, that *Amai*, at least not specifically. She had adopted the woman's voice for her truth. It was not enough. (40)

Mazvita is rightly suspicious of the criterion used by the apron seller in giving her an identity. She realises that being labelled a mother makes her anonymous, and removes any trace of individuality. She also realises that there is more to herself than being a mother. The apron woman is not someone that Mazvita can establish ties with. If anything, she is someone who ties Mazvita down to a particular role. She is the one who provides the apron that binds Mazvita to her baby.

The women in the bus stare at Mazvita not because they think she is unique, but because her baby is covered with a white napkin. These women also belong to the first group. It is therefore not surprising that when Mazvita falls asleep in the bus she dreams that one of the women is trying to untie the baby from her (Mazvita's) back.

There is therefore no gaze that encourages affirmation of the self. If anything, the gazes that she receives are meant to compel her to return to the norm. Mazvita takes two attitudes towards these "stares". The first one is to hold her face in an "unwelcoming" gaze. There is nothing that she wants to learn from these women, and there is nothing that they can teach her. She cannot even laugh as they do; she feels that they are all acting out a role. She wishes she could aspire to what they aspire for and be content, but, as someone who has been through a lot, she knows that there is more than one role for a woman.

Her second reaction is to simply close her eyes. That way, she will not serve as a mirror for anyone, and neither will she acquire mirrors: "She had relieved herself of sight because it was

easier to be blind and still journey forward" (57). Since she relieves herself of sight, she cannot see where she is going, neither can she learn anything from fellow travellers.

The other women in the city work as child minders, which is something that Mazvita does not want to reduce herself to. The values that are embraced by these women do not mean anything to Mazvita. She experiences alienation and the social aspect that should have been part of the development of the self is lacking. When she looks at these women, she knows she does not want to be like any of them, but then neither can she define what she would like to be. It would seem that in the end, not only is she rejecting knowledge of other people, she is also rejecting herself: "Mazvita did not have to know anyone. Not herself, not anyone. Knowing was a hindrance. After that you started recognizing people. Recognizing yourself" (36).

This juxtaposition of self-knowledge and the knowledge of others underlines the social role played in the shaping of identity. This is a balance that Mazvita cannot work out by the end of the story. She thus oscillates between being alienated from the society and pretending to be a part of it. Each reaction only serves to halt her self-development. It is not surprising, therefore, that she finally decides to move with "her eyes closed" (36).

It is possible that Mazvita's sense of alienation is compounded by the image of another group of women: the city women. These do not belong to the group of mothers, but they are women who are alienated from their culture. These women use skin lighteners and, to them, this translates into freedom:

The world promised a lighter skin, greater freedom. It was 1977, freedom was skin deep but joyous and tantalising. *Ambi*. Freedom left one with black-skinned ears. A mask. A carnival. Reality had found a double, turbulent and final. Freedom spoke from behind a mask, but no one asked any deep questions...the people danced in an enviable kind of self-mutilation... Was it a surprise then that they could not recognize one another? Ancestors dared not recognise them... It was like that in 1977. (26-27).

This is one of those moments when the third person narrative becomes subjective. One has to determine whether the point of view being expressed is that of Mazvita or that of the omniscient narrator. I suggest that this is not Mazvita's point of view but that of the omniscient narrator; this is the kind of commentary typical of a folk narrative. All along the reader has been told Mazvita's story, and it is as if the story-teller has decided to take a pause

in the narrative in order to make social comments to the audience, and even to ask them questions.

But such a commentary should also be seen from a structural point of view as drawing parallels between Mazvita and the masked women of Harare. The reader is not told if Mazvita formed part of the group of the Ambi generation. There is no reference to her using skin lighteners, but one thing is for sure: she is as alienated from her society as are the Ambi users.

If there is any reflection at all, it mirrors alienation on the part of the Ambi users and Mazvita. Like the city women, Mazvita has misconceptions about freedom. And like the women whose faces are like masks, Mazvita lives a life of pretense. And, in the same way that the use of skin products leaves these women with burnt skin, Mazvita's lifestyle in Harare ends up hurting her.

This image of the women wearing painful masks is reminiscent of Frantz Fanon's *Black Skins, White Masks* (1967), in which he analyses the process by which black people develop self-hatred and strive for whiteness. He points out that this idea of trying to become someone else is painful and harms the self:

I subjected myself to an objective examination. I discovered my blackness, my ethnic characteristics... I took myself far off from my own presence, far indeed, and made myself an object. What else could it be for me but an amputation, an excision, a hemorrhage that spattered my whole body with black blood? (112)

When one looks at the fragmented self that is Mazvita, one can attest to the truth in Fanon's statement. Much as Mazvita may not be trying to be white, the fact that she has turned her back on her roots and is looking for something, albeit temporary, to replace her origins, and the fact that she thinks she will get this "something" in the city, portray her as someone who no longer knows where she is. The only thing that Mazvita therefore gets from her travelling companions is an accentuation of alienation from her society. Even the name that Vera has chosen for her main character attests to the irony of Mazvita's situation. The name is the Shona way of saying "Thank you".⁷ From the beginning to the end of the novel, Mazvita does not have anything to thank the society for. If anything, she would like to cut herself off from the society because it represents pain.

⁷ The literal translation of the word is "You have done it" and is used to express gratitude. In this novel, however, "You have done it" seems to carry an accusatory tone on behalf of the main character.

4.3 Naming and condemning

It was suggested in Chapter Three that a reading of the interaction between Penda and Maïmouna can be interpreted as the symbolic relationship between Penda's ego and her psychic shadow. It is through Penda's interactions with Maïmouna that the hidden, gentler side of Penda is revealed. A detailed analysis of Maïmouna's positive role before and during Penda's journey would therefore be repetitive.

But not all Penda's travelling companions are as supportive as Maïmouna. There are those who, threatened by Penda's difference, decide to ignore her. The most interesting part is that they want her to realise that she is being ignored. An example is Awa, who, by deliberately averting her gaze from Penda, is actually informing her that people who try to behave differently from the norm should be excluded from society. When one considers the importance of the gaze, not being looked at means not being regarded as a potential mirror. It also means that one cannot be offered the opportunity of learning from the "other". Awa therefore seeks to deny Penda the right to serve as a role model and the right to learn from her society. As Sembene puts it, Penda is only given a "glimpse" of Awa.

It is also interesting that at the moment when Awa ignores Penda, she does so with "glittering eyes" (*l'oeil brillant*). The textual connotations of this choice of words cannot be ignored. There is a lot that Awa would reveal if she was to exchange looks with Penda at this moment: there is no mystery about Awa and it would be easy for Penda to read her like a book.

But Penda soon proves that Awa is behaving like an ostrich with its head in the sand. Penda is very sure of her own existence with or without Awa's tactics. When Awa sees that ignoring Penda does not work she tries another psychological tactic: name-calling. She again focuses on the differences between them and seeks to "put Penda in her place" by using negative names. Awa would like Penda to be the negative "other" through which she, Awa, would emerge as superior.

She repeatedly refers to Penda using the derogatory term "whore" and says that she does not associate with her like. Not only does Awa insult Penda, she chooses to insult her in a foreign language: French. To emphasize the ridicule that Awa piles up for herself by doing this, Sembene portrays Awa herself as being semi-literate. Awa uses a language that she does not totally understand and as such she makes mistakes: "*Ze ne veut pas que la piting me sert!*" (108, "Me no want to be served by ho!").

When using a foreign language does not work, Awa focuses on other ways of alienating Penda. During the journey to Dakar, Awa tries to do everything to frustrate Penda's leadership. Sembene compares Awa to a queen bee surrounded by her workers in that Awa tries to rally the other travellers against Penda:

"Moi, je reste, nous n'avons pas à obéir à Penda. D'abord, elle ne peut pas avoir d'enfants, c'est pour ça que tous les hommes lui courent après ! Et savez vous que dans son groupe il y a des deumes. ..." (187).

("As for me, I am staying, we do not have to obey Penda. To begin with, she cannot have children, that is why all the men chase after her! And do you know that there are evil spirits in her group...")

Awa's ploy is, therefore, to reduce Penda to the state of a non-being who does not have children. Awa is working on a gendered identity for Penda: if a woman is not a mother, then she is not serving her role in the society.

Awa throws in superstition for good measure. If Penda has such commanding skills, it must be because she is guided by evil spirits. This is reminiscent of Thomas Szasz' explanation of witchcraft in *The Manufacture of Madness*:

The behaviour of persons whose conduct differs from that of their fellows either by falling below the standards of the group or by surpassing them constitutes a ...mystery and threat: the notions of demonic possession and madness supply a primitive theory for explaining such occurrences and appropriate methods for coping with them. (31)

It can thus be seen that for most of the other women, Penda is different because she is unique. They would have been much more comfortable with her if she had been a mass person. It does not help matters when she starts breaking taboos. For instance, according to traditional belief, people are not supposed to be counted. During the journey, the women use this belief to avoid responsibility:

"Une, deux, trois, quatre."

"Tu n'as pas le droit de faire ça, sorcière!" cria Awa.

"Ne nous dénombre pas, s'il te plaît, dit la Seni en se levant précipitamment, nous sommes des Bouts de Bois de Dieu, tu nous ferais mourir!"

"Je veux savoir combien vous êtes contre la grève, dit Penda... cinq, six, sept, huit..."

("One, two, three. "

"You do not have the right to do that, witch!"

"Please do not count us," said the Seni standing up quickly, "we are God's Bits of Wood, you will make us die!"

"I want to see how many of you are against the strike, Penda said, "five, six, seven, eight..."

(301)

In "Self and Other in Sembene Ousmane's *Xala*" Firinne ni Creachaaain ni Adelugba has described separation as tantamount to death in *God's Bits of Wood*: "One's sense of self, one's whole identity, is inseparable from the Other and the group. Separation is, quite simply, death. This is the meaning of the title, and it is made explicit in the little scene where Penda tries to count the unruly mob of women marchers" (92).

Although Penda recognises the role of the Other in the journey to the self, she also sees how being firmly lodged in a group can be counterproductive. As soon as the women are counted, they abandon thoughts about not going on with the strike; they do not want to be personally responsible for the strike's failure. They can no longer hide behind beliefs.

Soon after this incident, Awa even admits that she has been wrong all along and seeks to make a fresh start. Through interaction with the other women, Penda thus manages to impart some of her values to them.

Penda dies before there can be any contact between herself and N'Deye Touti. It would have been interesting to see the interaction that might have taken place between the two women: the former, a prostitute-turned-warrior, the latter a Western-educated woman. The two are linked because they are in love with the same man, Bakayoko. However, Penda's death does not prevent her from influencing N'Deye Touti's life even from beyond the grave. This is manifested when N'Deye Touti starts condemning Penda in a manner similar to Awa's. N'Deye Touti does this in the hope that she will impress Bakayoko. As such, she refers to Penda as a prostitute. She is not prepared for Bakayoko's reaction:

Tu n'arrives peut-être pas à la cheville de Penda, dit-il enfin. Je sais ce qu'elle valait. C'était une vraie amie et elle a donné sa vie. Il y a plusieurs façons de se prostituer, tu sais. Il y a ceux qui le font sous la contrainte... Il y a aussi ceux qui se prostituent moralement... Et toi-même ?

(Perhaps you cannot measure up to Penda. I know what she was worth. She was a true friend and she gave her life. There are several ways of prostituting oneself, you know. There are

those who do it under duress... There are also those who prostitute themselves morally... And what about yourself?) (342).

Soon after this incident, Bakayoko rejects N'Deye Touti's marriage proposal. It is after this that N'Deye Touti decides to reassess her life and her goals, even to the extent of burning the books to which she had set great store.

However, Sembene does not give much detail concerning this rapid soul searching. It has all the trappings of Penda's journey: a period spent indoors, and then a period spent doing community service by fetching water for the villagers. But one gets the feeling that this is not a journey to the self; it is more of a desire to be like Penda. Maïmouna, for one, seems to have recognized another Penda in N'Deye Touti, appointing herself as the girl's companion in the same way that she did for Penda.

Conclusion

As each one of the characters interacts with the rest of the group, the role of beliefs comes to the fore. Some of the travellers internalise behaviour that they have noticed in other women, whereas some seek to rebel against this behaviour. Naming also becomes a central aspect, with each name connoting what the society expects from the traveller. It takes courage to shake off such names, and perception to still see that one cannot conceive of the self in a vacuum. There are thus two problems concerning interaction: becoming a mass person or becoming totally detached from society. The problem is how to strike a happy medium, and some of the characters, such as Penda and Tanga, achieve this, whereas some of the others shy away from contact with other travellers.

CONCLUSION: END OF THE ROAD?

This study started off with preparations and motivations for the physical journey, as well as problems that were encountered during the different journeys. Where it was possible, the journeys and their travellers were placed into fitting archetypes.

Only one woman, Penda, emerges as a successful traveller physically, and this is attributed to her planning skills as well as her resilience. The other women, Tanga and Mazvita, are hampered by excess baggage: self-pity in the case of Tanga and delusions in the case of Mazvita.

Tanga fares better when it comes to mental journeys and, by the end of the novel, she comes to a realisation of her potential. Mazvita is the only one who, by the end of the novel, still has a fragmented sense of self and had to make the trip back to the village for a kind of renewal.

Certain patterns emerge throughout the journeys; all the three key heroines make the journey back home, for Tanga it is because she is initially confused, for Penda it is because she has unfinished business, whereas Mazvita is disillusioned with life in the city.

Usually, the return of the hero signifies the completion of a mission, but in all three cases, the return signifies the beginning that can supply the answers. For all three key characters, the beginning is their home.

A question that might arise at this stage would be why the only successful physical journey is portrayed by a male novelist, Ousmane Sembene. There are those who might argue that he romanticises women's lives and is blind to the obstacles that they face, whereas Vera and Beyala present a more realistic picture of women's lives. However, it should be borne in mind that both Vera and Beyala, although giving an account of the problems that women face, also question the choices that are made by their characters when making such journeys. They are thus advocating personal responsibility even in the face of adversity. In *Without a Name*, this comes out through the disapproving voice of the third person narrator, whereas in *Your Name Shall be Tanga*, this is portrayed in the self-pitying voice initially used by the first person narrator.

In addition, Sembene does not just portray victorious amazons; he even gives foils; there are women such as Awa who are mainly concerned about what society will offer them, and women such as N'Deye Touti who think a happy marriage will sort out their problems. Thus,

the question of a successful journey at this stage is not rooted in male bias, but more in how each of the authors tackled the question of choice.

The differences and similarities that occur in the three novels cannot solely be attributed to gender. For instance, both Beyala and Sembene show how their characters, after making significant steps towards self-discovery, die. There is, however, always a sense of continuity after their death, proving that this journey is always work in progress. There is also the fact that for both Beyala and Sembene, the travellers are former prostitutes.

Before these thematic similarities between Beyala and Sembene can be attributed to the fact that they come from a similar Francophone background, there is also need to note the similarities between Vera and Sembene. The two authors both leave room for Afrocentrism, with Vera describing how the occupation of Zimbabwe by the white man has devastated not only the land but its people. Mazvita included, whereas Sembene shows how one can lose one's true identity through the internalisation of Western values, as in the case of N'Deye Touti. Beyala, on the other hand, seems more interested in portraying unity on a global level, even if this unity is directed towards women. She even paints a better picture of France than she does of Africa.

What marks the differences among the three writers is their use of literary devices. Vera relies mostly on symbolism to tell the story of Mazvita, and exploits the local names to highlight irony in the novel. She does not give a physical description of Mazvita, focussing more on the journey and on a detailed description of the bus used by Mazvita.

Sembene depends mostly on sharp contrasts: the aggressive Penda as opposed to the gentle Maïmouna, old Niakoro as opposed to young Adj'ibidj'i, the crowd lover Awa as opposed to the individualistic N'Deye Touti. He also gives detailed descriptions of both the journeys and the travellers.

Beyala uses a different style from the two; she uses a narrative that switches continuously from the past to the present and then to the future to correlate with how Tanga's memory is portrayed throughout the novel. She also describes the journeys and some of the travellers except for Tanga.

There are thus so many differences in terms of literary devices but there are still key thematic aspects that do not change: preparation, soul searching and interaction.

From what has been analysed in these novels, becoming a positive social agent primarily requires self-knowledge. There are those who try to take short cuts and who do not succeed as

social agents. It is only after some intensive soul searching has been done that such characters can make beneficial contributions to their society.

A question that can be asked is whether this means that women are better off as "inner lamps" and, as such, should only engage in mental travel. On the contrary, the mental travel is supposed to complement the physical travel in the same way that Penda is accompanied by Maïmouna. The physical travel bears nothing if it is not associated with its mental component.

Another question that can be asked in closing would be whether the journey ever ends. It is significant that none of the travellers is ever shown in a position of arrival and resting on their laurels. As such, the journey never ends; it takes on new forms and brings about new discoveries.

One might wonder whether the journey is the only form in literature through which self-understanding can be portrayed. For as long as there is creativity, there are countless elements and motifs that can be used to analyse the self. Those motifs would doubtlessly require other research and necessitate a journey in a different direction altogether than was the intention of this study.

BIBLIOGRAPHY

Primary Sources

- Beyala, Calixthe. *Your Name Shall be Tanga*. Trans. Marjolin de Jaegger. London: Heinemann, 1988.
- Laye, Camara. *L'Enfant Noir*. Paris: Plon, 1953.
- Sembene, Ousmane. *Les Bouts de Bois de Dieu*. Paris: Le Livre Contemporain, 1960.
- Vera, Yvonne. *Without a Name*. Harare: Baobab Books, 1994.

Secondary Sources

- Adelugba, Firinne ne Creachaain ni. "Self and Other in Sembene Ousmane's *Xala*." *New West African Literature*. Ed. Kolowole Ogungbesan. Nairobi: Heinemann, 1979.
- Ardener, Shirley. *Women and Space: Social Maps and Ground Rules*. London: Oxford, 1981.
- Ashcroft, Bill, et al, eds. *Post-Colonial Studies: The Key Concepts*. New York: Routledge, 2000.
- Barnes, Hazel E., "Sartre's Ontology". *The Cambridge Companion to Sartre*. 1992. Ed. Christina Howells. Cambridge : Cambridge University Press, 1995.
- Bhabha, Homi K., *The Location of Culture*. London: Routledge, 1994.
- Beauvoir, Simone de, *Le Deuxieme Sexe*. Vol II, Paris, Gallimard, 1949.
- Boyce Davies, Carole. *Black Women, Writing and Identity*. New York: Routledge, 1994.
- Cingal, Guillaume. "Self and Identity in the Blood in the Sun Trilogy". *Emerging Perspectives on Nuruddin Farah*. 2002. Ed. Derek Wright. Trenton: Africa World Press.
- Coleridge, Samuel Taylor. "The Rime of the Ancient Mariner." September 4 2004
www.mindspring.com/~mtiefert/poetry/coleridgeRimeIntro.htm/
- Coly, Ayo Abietou. "Neither Here nor There: Calixthe Beyala's Collapsing Homes." *Research in African Literatures*, June 4 2004 <<http://iupjournals.org.rai/rai33-2.html>>.
- Dickinson, Emily. "Life." *Women, Madness and Literature*. September 2004
<<http://www.geocities.com/Athens/Acropolis>>
- Didier, Beatrice. *L'Ecriture-Femme*. Paris: PUF, 1981.
- During, Simon. *Foucault and Literature: Towards a Genealogy of Writing*. London: Routledge, 1992.

- Foucault, Michel. "Technologies of the Self." *Ethics: The Essential Works: 1*. Trans. Robert Hurley et al. Ed. Paul Rainbow. London: Allen Lane The Penguin Press, 1997.
- . "Madness and Society." *Ethics: The Essential Works: 2*. Trans. Robert Hurley et al. Ed. James Faubion. London: Allen Lane The Penguin Press, 1998.
- Freud, Sigmund. "On Narcissism: An Introduction." *The Standard Tradition of the Complete Psychological Works of Sigmund Freud*. Trans. & Ed. James Strachey. London: Hogarth Press and the Institute of Psychoanalysis, 1953.
- Frye, Northrop. *Anatomy of Criticism: Four Essays*. 1957. New Jersey: Princeton University Press, 1973.
- Grimshaw, Jean. *Feminist Philosophers*. London, New York, Toronto, Sydney, Singapore: Harvester Wheatsheaf, 1986.
- Heidegger, Martin. *What is Called Thinking?* Trans. Glenn Gray. New York: Harper's Row, 1968.
- Fanon, Frantz. *Black Skin, White Masks*. New York: Grove Press, 1967.
- Jefferson, Antwan. "The Notion of a Heavy Burden in Yvonne Vera's *Without a Name* and Bernard Takawira's *Reclining Lady*." EL119, Brown University. 17 July 2004
<http://www.scholars.nus.edu.sg/landow/post/zimbabwe/art/sculptors/119/jefferson.htm>
- Jopling, David. "Sartre's Moral Psychology." *The Cambridge Companion to Sartre*. Ed. Christina Howells. Cambridge, New York, Melbourne: The Cambridge University Press, 1995.
- Jung, Carl Gustave. "Instinct and the Unconscious." *British Journal of Psychology*. Trans. C.F and HG Baynes. London: 1919
- . *Psychology and Alchemy: The Collected Works of C.G Jung*. Ed. Michael Forham, Gerald Adler. 2nd Edition. London: Routledge and Kegan Paul, 1968.
- Kalisa, Marie-Chantal. "Review of Calixthe Beyala's *Your Name Shall be Tanga*." H-AfterliteCine, H-Net Reviews, July 1997. 5 March 2004 <<http://www.h-net.org/reviews/showrev.cgi?path19497872019991>
- Lacan, Jacques. "The Function and Field of Speech in Psychoanalysis." *Ecrits: A Selection*. Trans. Alan Sheridan. London: Routledge, 2001.
- Ludicke, Penny. "Writing from the Inside-Out, Reading from the Outside-In: A Review of Yvonne Vera's *Nehanda* and *Without a Name*." *Contemporary African Fiction*. Ed. Derek Wright. Bayreuth: Bayreuth African Studies Series, 1997.

- Mapanje, Jack. "Parable of the Renault Driver." *Skippping Without Ropes*. Newcastle Upon Tyne: Bloodaxe Books, 1998.
- Moane, Geraldine. "Psychological effects on women of sexual violence." *Gender and Psychology*. Eds. Karen Trew and John Kremer. London: Arnold, 1998.
- Mortimer, Mildred. *Journeys through the French African Novel*. London: Heinemann, 1990.
- Rouse, W.D. "The Beginning of Things." *Man the Myth-Maker*. Eds. Northrop Frye and WT Jewkes. New York: Harcourt Brace Jovanovich, Inc., 1973.
- Sartre, Jean-Paul. "An Existentialist's View of Freedom." *Freedom: Its History, Nature and Varieties*. Eds. Robert Dewey and James A. Gould. Ontario: Macmillan, 1970.
- . *Being and Nothingness*. Tr. Hazel Barnes. London: Methuen, 1969.
- Shakespeare, William. *Hamlet*. Ed. T.J.B Spencer and Stanley Wells. New York, Auckland: Penguin Books, 1980.
- Sofield, Heather. "Post-Colonial Identity in *Vera's Without a Name*." E 119 Brown University. 5 June 2004<www.postcolonialweb.org/zimbabwe/sofield/5.html
- Szasz, Thomas. *The Manufacture of Madness*. New York: Harper and Row, 1970.
- Thiong'o, Ngugi wa. "Consciousness and African Renaissance: South Africa in the Black Imagination." The Fourth Steve Biko Annual lecture, September 12, 2003 University of Cape Town, South Africa. October 15, 2004
<http://www.africanreviewofbooks.com/Newsitems/biko2003.html>>
- Williams, Raymond. *The Long Revolution*. Harmondsworth: Penguin Books Ltd, 1965.