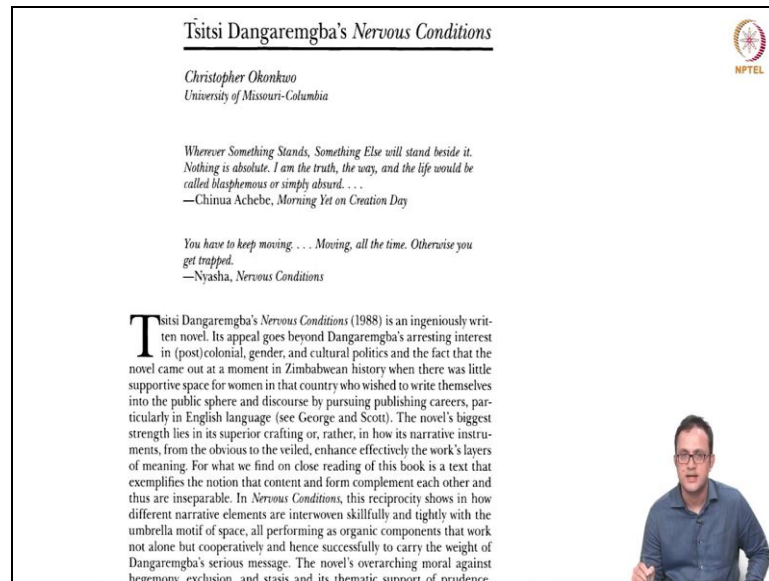


Trauma and Literature
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Lecture – 45
Dangarembga's Nervous Conditions Part 2

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Tsitsi Dangarembga's *Nervous Conditions*

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Wherever Something Stands, Something Else will stand beside it. Nothing is absolute. I am the truth, the way, and the life would be called blasphemous or simply absurd. . . .
—Chinua Achebe, *Morning Yet on Creation Day*

You have to keep moving . . . Moving, all the time. Otherwise you get trapped.
—Nyasha, *Nervous Conditions*

Tsitsi Dangarembga's *Nervous Conditions* (1988) is an ingeniously written novel. Its appeal goes beyond Dangarembga's arresting interest in (post)colonial, gender, and cultural politics and the fact that the novel came out at a moment in Zimbabwean history when there was little supportive space for women in that country who wished to write themselves into the public sphere and discourse by pursuing publishing careers, particularly in English language (see George and Scott). The novel's biggest strength lies in its superior crafting or, rather, in how its narrative instruments, from the obvious to the veiled, enhance effectively the work's layers of meaning. For what we find on close reading of this book is a text that exemplifies the notion that content and form complement each other and thus are inseparable. In *Nervous Conditions*, this reciprocity shows in how different narrative elements are interwoven skillfully and tightly with the umbrella motif of space, all performing as organic components that work not alone but cooperatively and hence successfully to carry the weight of Dangarembga's serious message. The novel's overarching moral against hegemony, exclusion, and stasis and its thematic support of prudence



This is an NPTEL course titled “Trauma and Literature” on Tsitsi Dangarembga's novel “Nervous Conditions”. We started reading this essay on the novel which is a fairly comprehensive understanding of the novel in terms of what it does. It covers the topics and themes and also the techniques the stylistics in a novel which make it a very compelling read as well as a very interesting representation of postcolonial identities apropos trauma and memory and consumption.

This essay talks about the idea of the experience of space in a novel, how the claustrophobia in the novel in terms of the real physical spaces and the political quality of space in a novel are they converged in very interesting ways to create a sense of a traumatized identity because the claustrophobia is also a sense of a cultural claustrophobia a gendered claustrophobia.

It is also a physical feeling and a real physical feeling. This convergence between the discursive quality of claustrophobia and the physical corporeal quality of claustrophobia

is what this novel does very well at his essay argues. It looks at the interesting way in which the word 'trapped' for example, it refers to the whole idea of entrapment.

The characters especially the protagonist feels trapped and how this feeling of being trapped is again is a political discursive condition. It is a real physical corporate condition as well as a political discursive condition. This is something which the novel does very well in terms of looking at those convergences how trauma operates at a physical immediate visceral level. This is interplay but discursively and copy reality makes the novel very interesting.

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ries of the Transnational Intellectual" (*ARIEL* 1997). While Basu's observations reinforce the present discussion in some ways, his focus serves nonetheless as my departure point.

"Trapped" proffers the thesis that *Nervous Conditions* could be seen alongside other postcolonial "fictional texts in which their narrators or protagonists function as surrogates for writers as transnational intellectuals" who query and reject Western intellectual structures while, paradoxically, occupying them (7). Identifying Tambu as one of those developing transnational thinkers (11), "Trapped" engages, among other things, the novel's "meticulous [...] attention to physical space, both geographical and bodily" (7) and also the characters' movement through "the tertiary space of the homestead, the mission, and the Convent" (11). As Basu rightly argues, "The relationship among the three spaces is fluid" and their boundaries are continually redrawn (11). "Trapped," however, does not quite deal with the other aspects of the novel's spatial configurations. It fails, specifically, to engage either the gender, character, and familial implications of the text's structural, ideological, and narrative spaces or how the characters' actions and their very movements, particularly Tambu's, tie directly to the novel's open-end plot and its journey motif and hence advance the narrative's resistance to stasis—an idea Basu recognizes as well (13). With the interplay of space and the novel's other devices not explored in "Trapped," and with some of the available criticism on the text stressing more conventionally the operations of a single narrative apparatus relative to theme while overlooking the explicatory possibilities of the story's various implements working together, a significant gap is left in our understanding of this important novel.

This essay attempts to close that gap a little more by offering a reading that conjoins toward thematic explication the focal idea of space and a number of the text's other literary elements, namely: "point of view," character, plot, action, narrative. I argue more specifically that interweaving those resources, *Nervous Conditions* explores the following premise: It asserts that its female characters' plight is codified in various domestic and public spatial structures, ideologies, and experiences that differently impede the women's lives under (post)colonization, which itself is an unfinished tale

The essay looks at the different qualities of the point of view which point of view is assumed while telling the story and that becomes the central quality of the novel. It is something which is true for almost any work of literature, how a story is told determines the shape or the narrative. It determines the shape of the story, who was telling the story and how a story is being told.

The manner of storytelling sometimes becomes more important perhaps than the matter or what the storytelling is about. This essay attempts to close the gap a little more by offering a reading that conjoins towards a thematic explication of the focal idea of space and a number of the Texas other literary elements namely point of view, character plot, action and narrative.

These are the very conventional literary tropes, character plot, conventional action narrative and the idea point of view. Then, what the novel does and what this essay was also arguing is that how all these different kind of stylistic elements they contribute towards a different production of space and a space of volatility, a space of intimacy, a space of otherness and alternatives otherness also a space of claustrophobia and fear and entrapment.

These are different literary tropes contribute to the production of this kind of a spatial experience and that spatial experience becomes psychological and sometimes traumatic in this novel nervous condition. We may have discussed already the title “Nervous Conditions” has almost a medical metaphor to it a medical quality to it a medical ring to it a while being at the same time profoundly political and quality.

This label in politics and medicine again it is a very complex postcolonial sensible identity which is biopoliticized and this convergence of the bio and the political which makes the novel interesting at different levels, more specifically that interweaving those literary resources. “Nervous Conditions” explores the following premise it asserts that female character split is codified in various domestic and public spatial structures, ideologies.

Experiences that differently impede the woman's lives under posts colonization which itself is an unfinished tale of history and identity a work in progress a working process in progress and motion. This is a fundamental premise of this essay in terms of looking at how the domestic and the public spaces are interwoven together through ideologies to value systems through spatial structures.

This interweaving informs the identity of the person and which is a very common production of a certain kind of post-colonial identity and the identity itself is a process it is a work in process or working progress and motion. In other words, it is a mutable quality it is a very volatile almost mercurial and mutable quality just like a nervous condition is.

The very definition of a nervous condition is mutability it is constantly changing all the time mutating is changing away from one point another point as a fluid mutable

phenomenon. That fluidity of identity is profoundly political as well as existential in quality. It is in other words an open and ongoing human journey sometimes tense incoherent and transgressive we discussed this bit earlier as well.

We can connect to the later chunk of the essay how the transgressive quality is interesting transgressive as in crossing borders crossing the permissible parameters of what is legal what is illegal what is existential what is forbidden etcetera and it is transgressive quality in the novel it is precisely.

Because of this mutable quality, it is a mutability and the transgressive quality are connected and it is a story about a human journey sorry about a human process of becoming unbecoming and re-becoming and that process that mutability is important for us to understand. It is sometimes incoherent and it is continuity as makes it possible to or impossible to offer a clear narrative conclusion.

This is the sense of a non-closure, an interesting point in the novel it is almost political that doesn't really offer a formal closure. In the sense of the story in a sense of how the characters become re-become and un-become the novel points out concomitantly that survival and transcendence of that colonization experience and stresses demands that one especially the ex-colonial remain ideologically flexible rather than unbending and repressive.

This is something which we discussed before flexibility or that almost becomes a political necessity that you know the identity in the post-criminal space must be slightly plastic in quality you must keep shaping and reshaping itself and not have any ideological or formal closures and that sort of negotiation with a non-closure becomes important as a matter of transgression as a matter of rebellion as a matter of subversion and also the matter of transcendence it.

So, transcends the material the claustrophobic materiality the claustrophobic conditions demand by real space in real time that is transcended by the ability to be sort of non-closure the ability for non-closure and ability to produce plasticity. So, that becomes interesting. Because so, many value systems indigenous western others now collide and because its journey into history identity and growth is complicated and enduring.

It behaves the ex-colonial not only to select wisely from among the rival values what is most useful but also to keep moving intellectually and balancing as healthily as possible the choice is made this is a new reality. The reality lies and the ability to remap. The reality and remap ability become connected categories. The map of space and time the map of value is the map of lessons the map of principles map of identities that constantly remapped in this kind of a novelistic setting which is also a very complex reflection of the political reality because again as mentioned reality is not remappability.

Everything is just remapped and there are sometimes conflicting value systems the pre-colonial the colonial and the Portugal Nevada system sometimes appear to be quite contradictory in quality. This is a novel about contradictions about fault lines about interstitials about incompleteness about incoherence. But what it does with all this unfinished project of storytelling is it.

It gives a very fair picture a very fair and full picture of the post-colonial reality where different value systems which are sometimes and in oppositional relations to each other. They co-exist to co-inhabit the same political climate the same cultural climate. The individual would just have to choose wisely judiciously and that sense of choice becomes interesting.

Because that did not mind the course of life that did not mind see the fate of the individual as in the case of this novel. Whether played out an experience of for the Igbo of Nigerian or that of the Shauna of Zimbabwe are depicted in nervous conditions.

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could be summed up in the following paraphrase of Chinua Achebe's novel *Things Fall Apart*. The white man has had a cataclysmic encounter with Africa and Africans and things have fallen asunder in many ways. In the context of African experience, nothing is or can remain *stable* again, not to say, however, that anything ever was fixed, speaking culturally. How people create or amend space for and manage the realities of the new dispensation, be they cultural, ideological, or gendered, determine literally their ability to escape or at least mitigate the consequences of restrained growth, an adverse experience that Nyasha Sigauke, the novel's rebellious teenager, equates to entrapment. As evident in the Sigaukes' intrafamilial battles, one's uncompromising insistence on absolutes, that one is a/the corporeal metropolis and must be so revered, is not only absurd but also inimical to human growth, parent-child relationship, and to the *health* of that foundation of African peoplehood—the family—whether in colonial Rhodesia or elsewhere today.

Set in colonial Rhodesia from the 1950s up to the period shortly before the country's independence in 1980, *Nervous Conditions* is Tambudzai Sigauke's story. It is the adult Tambu's first-person recall of what she says are factual events that necessitate and enable both the telling in the first place and her own achievement of a private, public, intellectual, and critical voice. These events are tied principally to the death of her older brother, Nhamo (I), her femaleness in a male-centered culture, as well as her battles for education, voice, and self under the interacting forces of patriarchy and colonization. For while Nhamo's death and the occasion of her story correlate, "my story," Tambu states, "is not after all about death [read state of airlessness and physical stasis] but about my escape and Lucia's; about my mother's and Maiguru's entrapment; and about [her Anglicized cousin] Nyasha's rebellion [which] may not in the end have been successful" (I). However, as Tambu says in the actual beginning of her account, positioned



This new order could be summed up in the following paraphrase the channel or Nyasha Suguake novel "Things Fall Apart". Now most of you would have read the champion novel as a famous novel it is also in a way a retelling of the Joseph Conrad story "The Heart of Darkness" story. But the whole title "Things Fall Apart" is a line from "The Second Coming" WB. Yeats, "The Second Coming".

We find that how in this novel too there is a conflict of different kind of world orders different kind of value systems there is a old idyllic sort of more pastoral value system which is replaced by the arrival of colonization or colonialism and in the wake of the poor's colonial movement. We have another entire network of values which is an entanglement of all always current orders and also prospective orders and that is also important.

It is something which we experience in memory studies as well, just a novel of memory in many ways nervous conditions. But the quality the aspirational quality of memory is what makes it slightly multi-directional it is not just about looking back at the past but also in terms of integrating the present with the memory of the future. So, something which has not happened yet, might happen.

There is that futuristic quality about memory especially in post-colonial novels. Because it is a memory in a way it is a memory of the ideal past which was never there. The future which might arrive, become, and materialize with the negotiation with the present. The quality of future memory is important in the post-colonial context.

So, what happens in the Chinua Achebe's novel "Things Fall Apart", the white man has had a cataclysmic encounter with Africa. Africans and things have fallen asunder in many ways. In the context of African experience nothing is or can remain stable again. It is a production of instability and that instability is political existential emotional nervous. It is unstable condition as a condition of instability.

However, that anything ever was fixed speaking culturally and we should also assume that culture too is a constantly mutating phenomenon. It is not something which is fixed or set in stone value systems change the codes change culture as a coded activity is a profoundly performative process. It is something which keeps changing all the time speaking.

Culturally speaking, everything is changing all the time, how people create or amend space for and manage the realities of the new dispensation be the cultural ideological or gendered determine literally their ability to escape or at least mitigate the consequences of restrained growth and adverse experience that Nyasha Siguake the novel's "Rebellious Teenager" equates to entrapment.

That idea of restrained growth the growth that is not fulfilling that is considered that is equated with entrapment by Siguake who represents the rebellious teenager in this novel as evident in the in Siguake's intra-familial battles once compromising one's uncompromising existence on absolutes the one that is the corporeal metropolis they must be.

So, revered is not only absurd but also enemigo to human growth a parent-child relationship and to the health of the foundations of African peoplehood the family whether in colonial Rhodesia or elsewhere today. The family becomes a very complicated site of contestations a very complicated site of intervention. This is a site which nurtures and makes someone grow but equally this is a site where the old value systems become repressive in quality.

The old value systems become claustrophobic in quality where the whole idea of entrapping the whole the whole experience of entrapment begins to happen. The family

becomes a very complex side of hostility as well as growth hostility has a responsibility it becomes a site where growth is restrained and you know disallowed as was a site which pushes a subject towards fulfillment.

The dual quality of the family is throughout the novel. Set in colonial Rhodesia from the 1950s up to the period shortly before the country's independence in 1980 "Nervous Conditions" is Tambudzai Sigauke's story. It is the adult Tambudzai first-person recall of what she says are factual events that necessitate and enable both the telling of the first place telling in the first place and her own achievements of a private public intellectual and critical voice.

It is a memory narrative. It is adult Tambudzai talking about what happened to her when she was younger. The journey of Tambudzai is also reflective or a certain sense of jump or the journey of Rhodesia when they are from radical to the post governor of Zimbabwe. That transition is interesting for us to understand is important.

The achievement as a public intellectual as a private critical person that mental growth the intellectual growth that spiritual growth also mirrors in a certain sense the political changes that happens from Rhodesia to Zimbabwe. These events are tied principally to the death of their older brother Nhamo her femaleness in a male-centered culture as well as the battles for education voice and self under the interacting forces of patriarchy on colonization.

There are these double engines of repression aware there is patriarchy inside the family inside the immediate side of the house and there is obviously colonization outside in the public space. So, for the female intellectual the female subject it just becomes a doubly difficult story of growth and emancipation and liberation. For what Nhamo's death and the occasion of a story correlate my story Tambudzai states it is not after all about death red state of airlessness and physical status.

"But about my escape and Lucius about my and my career's entrapment and about how the anglicized cousin Nash's rebellion which may not in the end have been successful." We can see how this is story not just about death and there's of course the death of the brother Enamel but for the woman for the girls over here this is a story about liberation

about emancipation about journeying about empowerment a movement away from the family the repressive family structures.

However as Tambudzai says in the actual beginning of her account positioned strategically at the novel's Textual End her story is also about our men her anglo-sized uncle Baba Makuru her shiftless brother Jeremiah, Shido her cousin and of course Nhamo. We can see how it appropriates a very interesting temporality because the story of Tambu, Tambudzai begins towards the end of the novel in page 204.

The text will end where it is also you know quite evident that it is also story about the men. They are the father the uncle and of course the dead brother. The dead brother plays a very spectral presence in the story, someone almost ghostly figure in the story and it is also story about spectrality about the values about the figures about the memories which never go away.

Sometimes become repressive and oppressive operations which anyway hinders the phenomenon of the present that makes it. So, chokes the unfolding of the present in a certain sense a child whose maleness the culture privileges Nhamo had been chosen for education at the mission school where Babamaguru educated in South Africa and Britain serves as a head master.

We can see how the or the access to education is given to the male child the head of the female child which is you know also reflected with certain kind of social structuring. But now almost sudden death from mumps compels the selection of Tambu as a replacement a development that partly sets in motion the odyssey generates. This is unfortunate and tragic death of Nhamo which happens through mumps and then that compels the setting of Tambu as his risk replacement in school.

That becomes the starting point of the novel where the emancipation begins to help in the access education access to critical thinking takes place through the school. This generation proper is carried by the devices to help relay and deepen it for example the idea of the space. Our attention is directed almost immediately to this element of space where early in the novel Dangarembga's introduces the scenario of a crammed airless bus.

Passengers needing relief from it and secondly Tambu therefore establishing space a slash spatial congestion a need to escape an expansion as a major motive in Tampu's story. That overcrowded and overpopulated bus crammed and airless becomes almost like a symbolic vehicle of the political condition all the time and that country and the desire to escape the bus, desire to get a breath of fresh air what literally becomes political desire to escape that prevailing condition.

Tambu describes odyssey and the story as a painful process of expansion but its expansion Tambu means overall growth a containing maturation she achieves through a long and difficult effort to make sense of adjust to and carefully mediate the paradoxes of tradition and change. So, again change becomes a very constant phenomenon and that change is sometimes tragic sometimes painful is also a change in course a change in value system a change in behavioral patterns.

Changing what is legal what is illegal and you know the subject has to navigate through all these you know sometimes very abrupt changes which happen sometimes in a post-criminal setting. Because whole production of post-coloniality is also a function of change a functional mutation that becomes connected to the post-colonial condition. So, she attains this growth as she navigates the numerous spatial structures in the novel all of it shape a life and also impinge on that of the other female characters.

Especially in the novel these structures not only are constituted in buildings and landscape, the home state, the mission school. The mission school the mission house mission school the houses kitchens the village river the farm the convent and the dressmaker's shop but also conflated and hence extended in character gender idea and character experiences and most of all in narrative space.

We can see how there is almost a post-modern use of space and it is something we have covered before as well we are just reiterating for the sake of emphasis there are these neighborhood spaces are these intimate spaces and there is properly public spaces. At the end of it all there is a space on the novel the fictional space where all the characters are located.

“There are different degrees. Special different orders of speciality which operate in the story although Tambu relocates from the homestead to the mission I start with America's mission, mission house because of the considerable discursive attention Tambu gives it in the narrative.” The mission house becomes a discursive site where changes happen when new pharmacy consolidation new forms of encoding take place.

Astronomy's extended analysis of it underscores this spatial structure Babamukuru's mission house helped reveal or helps reveal the story one must not one must does not overlook or minimize the many ramifications of Tamu's description of this big dog guarded white house as heaven as Babamuruhu himself as God. There is that shifting metaphor with that mission house becomes god-like space of heaven and the God in that space.

There are different degrees of center and margin that take place away and that that politics of centrality is important who is central to narrative at a particular point of time. Who is a principle character who is a focal character who is a sort of the godly or god-like character in terms of perspective in terms of narrative control a house or any building says much about its owner and occupants as well as the history's identities and conditions.

In other words, without getting densely theoretical we can discern a great deal logically from a building's name history purpose location design construction materials size positioning colour rooming furnishings security and other features including the land is Stan's own. The whole idea of everything being discursive and how the house is designed how a building is designed or mapped to the name of the building the history the colour the furnishing the securities everything every design every marker every material marker will you know have some reflection of the discursive content that is produced out of the house.

That discursivity and materiality become connected categories the materiality of the house in terms of how it is shaped how it is constructed it also becomes reflective of the discursivity. For example, the gender relation the house will reveal by the way the house is designed where the women stay whether men's etc. That quality is interesting the entanglement is interesting for us to observe.

Claire Cooper writes that the house reveals things about ourselves you know about our self-images and experiences both internal and external inside and outside. An architecture space Mitchell Figure argues is also fundamental to any exercise of power. The architecture becomes reflective of power and also let us bear in mind that the house or the bus always becomes symbolic spaces which are reflected with the broader spaces or the public space in the country the nation.

In particular and how is the subject situated within that discursive site for inner buildings design and internal operations are codified a number of significant power issues such as social and economy position gender hierarchy authority who has it and how it is shared if at all was boundaries and freedom among other things. The idea of liminality becomes important the space between the two rooms.

The borders between different kinds of space in the same house liminality between the woman's space and the men's space the child space and the adult space. It becomes very important physical as well as psychological condition the idea of liminality. Thus, the building can be a site of conflict. No matter how well meaning is owner or the one who claims such ownership in this case Babamukuro suppresses the other voices particularly those of women and delegates and polices the domestic space.

The familial household as a territory of inviolable and unnegotiable; male godlike power both physical and ideological.

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Babamukuru's mission house, helps reveal the story. One must thus not overlook or minimize the many ramifications of Tambu's description of this big, dog-guarded white house as "Heaven" and Babamukuru himself as "God" (70). A house or any building says much about its owner and occupants, as well as their histories, identities, and conditions. In other words, without getting densely theoretical, we can discern a great deal ideologically from a building's name, history, purpose, location, design, construction materials, size, positioning, color, rooming, furnishings, security, and other features, including the land it stands on. Clare Cooper writes that the house reveals things about our "selves," about our self-images and experiences, both internal and external, inside and outside (31). An architected space, Michel Foucault argues, "is [also] fundamental in any exercise of power" (qtd. in Rabinow 252). For in a building's design and internal operations are codified a number of significant power issues such as social and economic position, gender hierarchy, authority (who has it and how is it shared, if at all), walls/boundaries, and freedom, among other things. Thus, a building can be a site of conflict. This is so when, no matter how well-meaning, its "owner" or the one who claims such ownership, in this case Babamukuru, suppresses other voices particularly those of women and delineates and polices the domestic space—the familial (house)hold—as a territory of inviolable and unnegotiable male/God-like power, both physical and ideological. For when Babamukuru tells Nyasha, in the heat of their physical fight provoked after he calls her a whore for socializing with a male friend, "We cannot have two men in this house" (115), he speaks no less of biological maleness and structural house than maleness and house as complementary and conflatable, ideological spaces. Couched in his statement above is his fear of and intent to squash the seeming unthinkable: a gendered ideological challenge in "God's" vast and sacred space.

The question is, however: how could a "heaven" so large and furnished, reflecting a man wealthy and "educated beyond books" (64), not flexibly accommodate dissent and alternative voices as does Tambu, its human antithesis? Why is it that, with all this space available, there still is an insufficient, unfettered area for the woman's voice and presence? How, the novel asks, could spacious "heaven" not have enough room for everybody but instead be such a *narrow-minded*, congesting, threatening, and saddening




We can see how the house becomes some kind of a discourse machine some kind of an ideology machine which is manipulated by men. In this case one powerful man overcomes this grand patriarch of the house it controls the space it controls the time it controls the transmission and consumption of knowledge and the process becomes essentially the god, the semiotic existential god in the house the political figure the grand godhead.

This is unnegotiable and inviolable cannot be questioned the authority cannot be questioned for. When Babamukuro tells Nyasha in the heat of the physical fight provoked after he called Sarah hall for socializing with a male friend we cannot have two men in the house. The powerful woman is a man by default and so, is it she is a threat. We can see how a powerful femininity is equated with a problematic masculinity.

It is not desirable in this particular context in this value system he speaks no less of biological maleness and structural house than mainland and house has complementary and conflatable ideological spaces. We can see how gender becomes a profoundly ideological space over here. Couch in this statement above is a sphere of an intent to squash the seeming unthinkable a gendered ideological challenge in God's vast sacred space.

The sacrality of God and in a way becomes unquestionable. He is the unquestionable authority he is unquestionable patriarch in the house anyone who even remotely questions his position committed sacrilege commits almost a sin and that becomes

almost an unthinkable act. The question is however how could a heaven so, large and furnished reflecting a man wealthy and educated beyond books not flexibly accommodate dissent.

Alternative voices as does Tambu as human antithesis why is it that and with all the space available there still is an insufficient unfettered eye area of the woman's voice and presence. How the novel asks could spacious heaven not have enough room for everyone but instead be such a narrow-minded congesting threatening and saddening place. We can see on one hand it is sprawling mansion and it is a lot of education in there people read a lot of books etcetera.

But why is that despite so much of physical place there is so, little space for women and again we are looking at the difference between place and space, space is a psychological agenda category someone has a lot of space in the house and plays being a more physical category. If it is heaven we are talking about how is heaven not inclusive it is very it is a very exclusive heaven it is a very religious heaven only some people have access to his privileges.

It is a very narrow-minded vision of access and privilege and it can also be threatening it can be punitive in quality if we do not follow its rules it will punish us, sometimes cruelly. Dangarembga explores within those important questions the tension between Babamukuru's restraining and hence problematic ideological space his inflexible stances which contradict the notion of enough accommodation implied in the house's size.

“A woman's character's agitation that he healed the voices room to breathe and expand to grow and make the most of the humanity in that limiting enclosure. Following Nhash's nervous breakdown tumblr reflects on a family's tragedy a few had asked me before it all began I would have said it was impossible I would have said it was impossible for people who had everything to suffer.”

It is to question how could heaven in prison be instead of free so, the whole idea of the ideologically consumed idea of heaven seems to be a man-made, literally man-made as a masculine construct and it does not allow the females to breathe to grow to nurture

themselves since it so, represses a female in a way which is profoundly ideological in quality.

We can see how the ideology becomes almost a palpable tangible instrument of coercion and control and that that question of quality of ideology is something which we should pay attention to. We have reference to Toni Morrison novel called "Beloved", again, the slave plantation called ironically Sweet Home and Toni Morrison's "Beloved" Obioma that anything is home that indeed is anything but sweet the slaves are quartered there.

Babamukuru's heaven can contest his theological praise name. There is an irony inbuilt in these names. So, just like the slave plantation is called sweet home in Toni Morrison's novel and we know it is not anything about Sweden and philanthropic. It is a sign of torture a set of oppressions out of exploitation. So, from the name sweet homes is profoundly and deeply ironic.

So, likewise the idea of heaven that Babamukuru embodies with his you know the physical house is anything but heaven it is actually quite infernal or hellish and quality to almost all these female subjects. It is a very selective idea of privilege and access. The adversarial the schools couched in the binaries having everything and suffering and heaven and sadness reaches back to earlier in the story especially or specifically in how the novel represents the mission house.

In consonance of the novel's plot is structured which is structured on perils and oppositions we have shown the house from what amounts to two points of view on the one hand is Nyamo's portrayal and on the other Tambu's contrasting but corrective perspective both intersect and what Obioma Nnaemeka would call the inevitable collision of insider outsiders views of reality. Nnaemeka's on the Nnaemeka reading is interesting over here because it talks about two perspectives of the same place.

The same house is represented two story telling a memory by two different focal points and of course the difference is quite gendered in quality and of when we read normal story it is a male story about privilege and access and all kinds of prerogatives that is completely contrasted with the female story the female narrative of lack of access or exclusion or agency less nest.

So, in the same house has different kind of stories from different perspectives. The story is how there is this internal dynamics even within the family and there is the external dynamic of colonizing colonialism and discursive political reality and how the two sides of family and nation they converge and in the process what it does is it reveals a female to be doubly discriminated.

She is similar because she is colonized like the man and she is also discriminated doubly because she's a woman in the house and she has zero agency in terms of access to space access to powers access of privilege access to representation or even access to agency for the matter. That lack of access the absence of access becomes an important tool of characterization.

The females are ironically characterized by their absences by the inability to access the sites of iteration sites of utterance sites of where they can express opinion sites of agency regentic representation. Therein lies the complex racial and gender dynamics and stories. So, at a rational level there are these oppressive elements of instruments of oppression the public space the national space which begins to change in a post-colonial condition.

But which still retains the earlier notions of you know constricting the females to certain kinds of existential and discursive and domestic situations not allowing them access to any positions of power or agency of privilege. The same house becomes very a contested site where access and privilege and the lack there thereof get played out in different combinations and very complex convergences and combinations and that is something which we see throughout the novel.

It was mentioned the ultimate space and novel is the fictional space of nervous conditions and in terms of how which character gets the most representation most voices inside a novel space. There is that mission house there is a mission school there are the other houses and other mansions but the ultimate space is a novel Dangarembga's novel "Nervous Conditions".

We find a sort of a deconstruction of sorts of the engendered political racial questions of privilege and his absence which is something the novel seeks to subvert by storytelling

matters is vocalization as a control of narration etc and that is something which we see constantly being mentioned in this essay the good old literary qualities in a novel is exactly what makes it, political in quality as well.