

**Trauma and Literature**  
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**Lecture – 47**  
**Dangarembga's Nervous Conditions Part 4**

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being" and "progress [...] have been built up with the sweat and the dead bodies of [blacks], Arabs, Indians, and the yellow races" (Fanon 96) whose humanity and resources Europe exploited, demeans, and effaces. Babamukuru hardly acknowledges Maiguru's part in his own "opulence" (69) and supposed creations. The truth is, he relies much on her sacrifices and support to him personally and the Sigauke family as a whole. Maiguru herself knows this, telling Tambu that her uncle Babamukuru in fact "wouldn't be able to do half the things he does if I didn't work as well!" (101). In addition, one cannot forget the house's *domestic*, the young girl Anna, who is always *kneeling* and *disappearing* "as inconspicuously as she had arrived" (79). Babamukuru's house cannot operate efficiently without Anna's significant though narratively subordinated role as maid and family courier and Sylvester's labor as house gardener. Nor can extortionist Jeremiah survive without Ma'Shingayi's long, tiring labor and sacrifices, her bearing of the "heavy burden" of womanhood (16), a burden Tambu intends desperately to escape through her strive for colonial education—the purported shaper of the native. Relative to their encounter with the native whose destiny they claim to make, imperialism/colonization and the missionaries thus occupy a "God" space in the story, as does Babamukuru.

Dangarembga's interest in space and her parody of Babamukuru as deity implicate and also query the status of both Western European imperialism and Europeans themselves as providence. The novel veils this dialectic: that Babamukuru, as "God," makes things—or so he claims. He himself, a *blank native space*, is educated/*civilized* and hence *made* or "cultivat[ed]" in the way that land is" (19) by the trinitarian agencies of Western European imperialism, namely, education, religion, and material progress. Western European imperialism, then, and Europeans for that matter are God-like or, in Tambu's mockery, "minor deities" (103). European imperialists scam-



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This is an NPTEL course titled “Trauma and Literature” on “Nervous Conditions”. We begin to wind up the study of the novel and we are looking at the way in which Dangarembga really goes through a series of issues and foreground series of issues primarily the relationship in space identity gender trauma and of course textuality.

So, how is storytelling also part of the process of representation and we spent a lot of time in the last a couple of sessions looking at the way in which the gendering of space in a way becomes reflective of the deep-seated gendering which happens in the social relations in this particular setting in this particular context.

We will begin to wind up the study of this novel which we are also examining how the entire process of forming God or sort of the godliness is essentially a masculine performance or masculine performance condition through which the process of goldenness is produced and perpetuated and of course the character of Babamakuru the uncle figure, this patriarch of the family.

He represents that the constructed quality of godliness and unsurprisingly he also occupies a central position the house and we looked at how certain spaces which are traditionally gendered as female are left relegated and abundant and windowless and that again becomes quite symbolic. The broken pain in the kitchen for example becomes symbolic of the neglected abundant condition of the woman in the society such as this.

We will just continue in that tradition from this point and this should be on the screen the final paragraph of this page Dangarembga's interest in space and her parody of Babamakuru as deity implicate and also query the status of both western European imperialism and Europeans themselves as providence. We saw how even the school space the Sacred Heart school space becomes very much a discursive space where many of the politics of privilege operate in quite explicit ways.

So, even that school which is supposed to liberate the colonized child just ends up being a perpetuation of different kinds of political privilege. The black children are left relegated and abundant in one corner whereas the settlers the white settlers children they given priorities. On one hand there is this diagram of diversity which the school is trying to project.

But on the other hand there are these deep-seated politics of privilege and discrimination which are being mapped again in very special settings and very special coordinates. The novel veils this dialectic that Babamakuru as God makes things also he claims he himself a blank native space is educated civilized and hence made or cultivated in the way that land is.

We did notice this before as well how the idea of plot becomes a double metaphor over here. A plot means these of the agricultural land through which one can be cultivated, a crop chemical debater but a crop is also a narrative for that symbolic space in which the subject can be cultivated and becomes something else. The convergence of these two metaphors take place in this that in the section where we have Tambu trying to bring up a crop which will then which can then be sold as a harvest.

They will pay for education and that how becomes almost a discursive battle a discursive in a point of conflict where the brother comes and takes the crops away and sells it off

leaving her with sort of cashless and agency lesson how she has to recover that in different ways. The space the land agriculture harvest always become very metaphoric in this novel and the whole idea of the cultivated man becomes interesting in a colonial setting.

Because cultivation is a way of bringing up a certain crop but is also in a way bringing up a certain sense of self and projecting that in the social discursive world. He made himself in the way the land is by the Trinitarian agencies the Western European imperialism namely education religion and material progress this is the Trinitarian engines shall we say the triple engines through which progress and the whole idea of cultivation, the whole idea of agency are operated.

Marked education religion and material progress we get educated we become converted to religion and of course that leads on or that extends onto some kind of material prosperity which is connected again to the idea of self and agency the privileged self and agency. Western European imperialism then and Europeans for the matter are god-like or in Tambu's mockery minor deities.

European imperialists scrambled for Africa because they pictured most of the continents vacant a vacant space legally rest nullius in terra non domini. The whole idea of this being a vacant space an empty space where means can be projected cultures can be projected religions can be projected language can be projected it becomes a part of the very ancient fantasy of imperialism.

If we just go back to the Robinson Crusoe story, we have this vacant space which is just waiting to be territorialized by the western man. By the western masculine fantasy of territorialization. It does not end there because even the black body becomes a space that can be territorialized and given a name in Robinson Crusoe, "savage of the native island" is someone who is rescued by Crusoe, and given a name Friday given a religion given identity given the self. The agency is completely controlled by the imperialist.

The whole idea of the African space is something that we controlled, territorialized, and projected, becomes part of the ancient archetypal imperial fantasy which this novel also sort of mocks and perhaps deconstructs a little bit.

So, for them as Marimba Annie put it this place of Africa was nothing before we came here all by ourselves we made Africa from void from the heart and nothingness of his Conrad in "Heart Of Darkness". There is a reference to Joseph Conrad's novel Africa is seen as "A heart of darkness or something which is just there waiting to be enlightened waiting to be totalized waiting to be controlled waiting to be civilized.

His assumption of blankness this assumption of darkness is of course part of the European racist imaginary where one just assume that a non-white is ignorant or uncultured or uneducated or uncivilized and it is a holy mission to go and educate that land. So, in a way sanctions imperialism that justifies who legitimizes the whole machine of imperialism.

The narrative implies what manner of God Babamakuru for the woman in the house and life and imperialism colonization for the Shona. For the Shone tribe, there is that God of the colonial empire the colonial presence that becomes a God of liberation emancipation supposed liberation emancipation and Babamakuru is supposed to be the gold in the house but both are seen as constructed gods which are to be lampooned to a large extent.

That lampooning of the authoritarian figures makes this novel a profoundly subversive novel which is so deconstructive in quality and sometimes often a paradigm quality is he really a bad man considering the good things Babamakuru made for his Siguake family in Europe for the African continent. There is that ambivalence about who is a good man who is a bad man.

So, is European imperialism good for Africa or is it just a process of exploitation masquerading as a missionary machine. So, that debate is an open-ended debate in this novel. "Nervous Conditions" responds deconstructively it articulates that the historiography of Shona African women's encounter with colonization both European and the indigenous types and is posited by outsiders who come from positions of unfamiliarity inexperienced and assumed authority must be challenged thoroughly as Tambien does names.

Nhamo of course is a brother the male figure who is a privileged insider but his authority is constantly questioned and challenged by Tambien that challenging authority becomes part of the deconstructive narrative of this novel by sharing similar temporal and mental spaces with the other victims Babamakuru's, Babamakuru similar temporal spaces or the other victims of Babamakuru ruin colonization.

By sharing the unifying conditions of femaleness as Tambu does with Nyasha, Maiguru, Lucia and Mayani the representative corrects falsities sold as facts by operating from within. This is very much an insider's critique this novel insider's critique of patriarchy and insider's critique of colonization and inside of the decal the narrative of liberation emancipation and protection which both the colonizer as was the patriarch.

The indigenous native patriarch seemed to assume or seem to exert she understands through eye witnessing personal encounter an intellectual interrogation that men and imperialism which play providence in and from historically protected spaces of power and privilege make untrue and ludicrous claims. The claims to support the claims emancipate the claims and controls are essentially part of the intellectualizing mechanism of man.

At the end of it all, there is patriarchy. So, whether it is colonialism or the person who is an united person controlling the house both are supported by patriarchy or deep sea the patriarchy which is the grand directive when weight imperialism slash colonization with the missionaries perpetrate altruism and Babamakuru's benefaction turns out to be overall a perversion of virtuousness.

These become masquerading missions whitewashing missions these are actually very evil enterprises but they have this facet of benevolence and generosity. But actually what they want to do is control identity control the subject the female subject in particular and this novel as does a white potato whose taste made everything else and my girl's cooking tastes funny.

“This civilization diffuses what Ngugi will not young calls a cultural bomb that shatters the mental universe of the colonized. The white potato in the novel is a metaphor which makes everything else funny and so, that is a bit of an outsider that is something which is

brought into the space and added and that becomes a perversion of their culture that becomes an attack and invasion of their culture and that sense of being invaded keeps happening all the time even the domestic spaces where men just barge in the rooms without knocking without taking any permission.”

“The white potato also becomes the metonymic symbol of imperialism the colonizers bring it and you are adding it everywhere but it makes everything taste funny and it becomes an act of diffusion and young's idea of the cultural bomb becomes interesting over here because that is defined as something which shatters the mental universe of the colonized.”

“The Earth's wild culture the colonizer the sense of agency's sense of cultural location is completely dislocated and deterritorialized to a large extent. In line with the same issue Walter Rodney contends that providential colonialism also handed Africa a gift slash legacy of oppression exploitation and underdevelopment as it pertains especially to a life-sustaining cornerstone of African slash Shona society a woman.”

That women become the ultimate victims of any kind of oppression that is something which keeps coming up in a novel. They are the sides of trauma and they become the sides of conversation they become the sides of violence to large extent and that is something which we see already happening across different kinds of cultural settings in a partition setting which we just did and also theoretically to.

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the novel's disenfranchised women, from Nyasha's and Maiguru's to Tambu and Lucia's, would also disrupt in varying degrees Babamukuru's authority. Nyasha's unceasing defiance of Babamukuru's power for which, expectedly, she pays a physical and emotional price and her mother's brief and public abandonment of him are emphatic statements of African womanist resistance. They are sacrileges aimed at unmasking further Babamukuru's socially constructed divinity and all it means. Babamukuru never believes his daughter would hit him back when he beats her; she does! (114–15). He never imagines his exploited and effaced wife Maiguru would leave him—leave him even if briefly, in daylight and by public bus, the textual agency of mass discontent! She does (172–75). She does this in a Shona society that views such a public disagreement with or desertion of husband as “a serious act of insubordination” to the man (Holleman 207). In like manner, Babamukuru never assumes that Tambu whom he is *civilizing* would defy his commandment that she attend her parents' forced remarriage; she too does and accepts her punishment as payment for her selfhood and voice (167–69). Worse still, Lucia, Tambu's aunt, whom Deepika Bahri calls “an unmanageable free spirit” (9), transgresses the Sigauke family patriarchy (142–145). And the added fact that whites at Young Ladies College of the Sacred Heart carelessly mispronounce Babamukuru's family name as “See-ga-ookkey” reduces him racially to “a generic black-skinned male” (McWilliams 105).

*Nervous Conditions* points out that where (African) women's lives are confined in suffocating social or familial spheres or their own rightful and affirmative spaces are assaulted, it would be hard for society at large and the dominating males, particularly, to have restful mind or maintain a spotless home, no matter its size and beauty. This is why Tambu, who refuses to be seduced by it, demystifies Babamukuru's house from “palace,” “mansion,” “castle,” and “heaven” to simply that—a house! (62). He himself is



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Further question Babamakuru's digital exaltation and his spatial dogmas Tambu relates various incidents calculated narratively to undermine his authority and thereby humanize him by exposing the sheer absurdity of his hegemonic claims. The claim to authority the claim to absolute control is sort of lampooned by humanizing him. And that act of humanizing by making him fallible by making him appear affordable just like everyone else is and that undermines the pre-superior authority.

And pre-supports patriarchal authority besides uncovering the structural and aesthetic impairment in Babamukuru's house Tambu reveals why the antiseptic seriality which aunt and uncle straw for in the house could not be attained beyond a cursory level. Tambu knows full well going by the homestead experience that a dirtless house of space with its implications of power exclusion control order and innocence is unachievable because living is dirty.

The question of hygiene becomes important over here in the sense that the obsession with hygiene obsession with cleanliness becomes part of the imperial project of sanitization and that of course undercuts the entire reality of life which is a very messy dirty enterprise and that that acknowledgment of reality that knowledge of messiness becomes in a way a subversive sentiment.

As Toni Morrison also dramatizes compellingly in *Insula*, life is full of the good the bad and everything in between and beyond them all of which coexist inextricably things are too complicated and interactive to be so, sterilized a tummy mixes that case in an argument against Maiguru's idea that tea strainer and by extension teeth training are vital to tea making the tea would not be drinkable without it would all be tea leaves commenting on the scene writes that Dangarembga uses a treat strainer as a symbolic instrument that filters out Africa to produce a more authentic English flavor.

The tea strainer becomes a symbolic machine over here and that in a way sanitizes the drink and makes a drink into some kind of an English beverage the irony being the tea is never grown in England, tea cannot be grown in England. The entirety of the English obsession with tea is again part of the imperial fantasy it has to be brought from somewhere else however before the Englishman can drink it has to be sanitized by a strainer.

So, that is traenam the little domestic kitchen culinary instrument it becomes the marker or the fantasy of serialization or sanitization which is part of the bigger broader imperial project. We can see how little objects little materials very metonymic monkeys they become reflectors of the broader obsession at a discursive political level. Authenticating indirectly Tambu's case against human purification the buses that passed through the mission according to an almost regular schedule ruled up a storm of fine red dust which perversely settled in corners and on surfaces of rooms and armchairs and bookshelves.

“Reminding you Tambu says that this was not heaven.” The dustiness in a way the viscosity of dustiness and dirt they remind us that this is not a sanitized heaven that imperial project would fantasize or to produce or even the patriarchal project in the house which fantasizes produced. The acknowledgement and articulation of messiness and dirt and the fact that live reality is dirty messy complicated unpredictable. All these acknowledgements become part of the mental frameworks the mental structures to which authority is constantly questioned. As does the Mummy Wagon named cynically God's case no appeal and achieve is no longer at ease.

“The buses in novice conditions become talking characters of sorts the figure one might say as a collective voice of the dispossessed lower class and struggling some of which some of whom we meet journey early in the novel. The buses the messy dirty buses become reflective of the unhappy citizens the unhappy subjects people who are sort of treated in a very oppressed way treated and very discriminatory way.”

The buses dirty messy buses the dusty buses become very interesting symbols all the talking characters the lesser mortals could not go the lesser models and this big grand enterprise of imperialism. They represent the dispossessed lower class struggling. People who have been deprived of their; moral rights political rights and genetic rights.

Using red dust as symbolic expression of mass contrariness this speaker bus and its passengers mockingly defile the sacredness and authority of whiteness and the idea of flawless heaven. The red buses they are full of dust which produce a crowd of a cloud of dust in a way it defiles the supposed superiority of the white project the whiteness and



the flawlessness of the white heaven has been constantly made dirty constantly made muddy constantly being made messy.

“By this little buses which go up and down filled with people who are unhappy full of people who are struggling full of people who are lower class and dispossessed and the whole idea of the lesser lives. These are people who travel in these buses the lesser people the lesser mortals. Because these are all the privileged people the privileged people drive cars in this setting but this journey this constant intrusion of the buses draw.”

The novel it becomes a reminder which is almost a political reminder of the dispossessed people the vast majority of people who are dispossessed and exploited in the novel the indict as well as west as well western education the affectations the middle class existence and Babamakuru's position as a white man's mimic to invoke comey baba he is almost the same as the white man but not quite.

This reference to power is important over here because some of Homie Pablo has this wonderful and very complex theory of mimicry in the column in a colonial space and that theory is the white person the colonizer he and what he quite deliberately introduced a certain kind of persona which has been mimicked by the colonized.

The colonized aspires to become the colonizer the colonized aspires to appropriate the colonizer and in the process produce a mimicry of that identity now that mimicry is never quite an authentic mimicry the mimicry either falls short or exceeds the limit. It is never quite there. Almost the same but not quite and this gap between the mimicked and the original identity the gap can produce potential subversion the gap can produce potential sites of subversion.

“It is a very interesting theory and to look it up it is a book called “Location Of Culture” where power talks about this in great details. In addition to the derisive public voice the unexpected insurgencies of the novel's disenchanted woman from Asia and my group to Tambu’s and Lucia’s would also disrupt in varying degrees Babamukuru's authority.”

“Nhash's unceasing defiance; Babamakuru's power for which expect expectedly she pays a physical and emotional price and her mother's brief and public abundance of them are emphatic statements of African women's resistance. They are sacrilegious aimed at unmasking further Babamakuru's socially constructed divinity and all it means.” The socially constructed and engineered idea of divinity the design of divinity something which is a question about different acts of the bigger acts also the micro acts of rebellion.

Babamakuru's never believes his daughter would hit him back when he beats her and she does and this is page 114-15 he never imagines his exploited and face wife Maiguru would leave him leave him even if briefly in daylight and the public bus the textual agency must discontent and she does. We can see how the bus becomes also the vehicle to enact agency for the disenfranchised for the dispossessed.

People are lesser agencies the bus becomes a vehicle through which agency can be enacted in a public space it is a traveling bus. The woman Maiguru leaves Babamakuru in a bus in one of those little crowded dusty buses again that becomes almost a signifier of agency and otherwise very authoritative and authoritarian setting. She does this in a Shona society that views such a public disagreement with or desertion of husband as a serious act of insubordination to the man.

The man is not to be questioned the man is a grand patriarch whose authority is never a question can never be questioned and yet we have someone like my groom who leaves Babamakuru in one of those little buses. The symbolism of the bus becomes important it is a red bus as well. So, that makes it that the redness the dustiness the viscosity of the bus makes it hit against the sanitized clean project of masculinity patriarchy and imperialism.

“In like manner Babamakuru never assumes that Tambien whom he is civilizing would defy his commandment that he she attend her parents forced remarriage. As she too does and accepts the punishment as payment for her selfhood and voice worse still Lucia, Tambu's aunt whom Deepika Bahri calls an unmanageable free spirit transgresses the Siguake family patriarchy and the other fact that the whites a young lady's college of the

Sacred Heart carelessly mispronounced Babamakuru's family name "See-ga-ookkey" reduces them racially to a generic black skinned male."

We have different acts of mockery which mock Babamakuru's moral authority patriarchal authority and also in since linguistic authority because his very name his very family name is mocked and mispronounced perhaps independently. But that also becomes in a sense public humiliation a public decimation of his authority and that becomes part of the transgression package there are different kinds of transgression over here.

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is not close to the pulse of females in his nonsexual world men. He operates from an "other-worldly" space different and distant from the earthly realities of female experience. While he shares physically the same domestic space with the women—we are told that he could "detect alcohol on your breath at five yards in a strong wind" (41)—he is not in touch emotionally and spiritually with their inner plight and life. Little wonder, then, Babamakuru "feel[s] out of place in [a] feminine [sp]ace," the dressmaker's shop in Sakubva Township, again a "very small" space where the multi-tasking woman dressmaker, as does Maiguru with the mission house kitchen, manages to "keep the clothes clean, the patterns together" even with the shop's spatial and other constraints (161). Little wonder he, the *omniscient*, fails to "know" and to "see" his daughter Nyasha's rapidly worsening health (199), but instead misjudges it as "not so serious. What she needs," he concludes, "is to rest" (199).

Babamakuru's persistent steeliness as his daughter's health declines deepens his human and ideological flaws; however, in tandem with the novel's disinterest in narrowness and one-dimensionality, he is depicted not as a total monster but rather a pitiable confluence of competing historical inheritances. If it is any indication Nyasha's anguished comment that it is not altogether her father's fault in that "They [England] did it [...] especially to him. They put him through it all," turning him into "a good boy, a good munt. A bloody good kaffir" (200), then it makes sense the argument that he is as much a victimizer as he is a victim of warring cultural institutions (Begum 25). He is the product of his time, consistent with how Nhamo, before his death, was acting "in the expected manner" (12). Babamakuru is a man "overwhelmed by the responsibilities his success entails" (Bardolph 41). Sue Thomas says it best: Babamakuru's "position is a difficult one: he is placed within and has to negotiate two systems of economic, political, and family regulation—the English and the Shona" (29). Dangarembga worries nonetheless that false yet despotic male divinities and spaces could emerge at the fortuitous convergence of the complications of one's position as family benefactor and the other elements that transform some of Africa's postcolonial elite into *powerhouses and spaces*. The

We have women leaving their husbands we have a woman defying their choices made by the men and we have this strong men whose names are mispronounced in the public space. All these become little acts of rebellion and insubordination which sort of deconstruct and undercut any presupposed patriarchal authority. "Nervous Conditions" point out or points out that where African women's lives are confined in suffocating social or familial space or their own form.

Affirmative spaces are assaulted it will be hard for society at large and the dominating males particularly to have a restful mind or maintain a spotless home no matter its size and beauty this is why Tambu who refuses to be seduced by it demystifies Babamakuru's house from palace mansion castle and heaven to simply that a house. So, again the choice of language becomes interesting over here.

The fact that Tambu does not call it a palace or a mansion or a castle and just simply calls it a house becomes a refusal to acknowledge authority refusal technology superiority of the particular space now if we contrast that what happens in pride and prejudice where Elizabeth Bennett who is otherwise an intelligent person intelligent free-willed person the white woman.

But the moment she sees Pemberley there is Darcy's house the grand mansion the grand estate she she's seduced by it and she absolutely falls for it and she gives her agency up to be someone who's situated in that state and that becomes an act of compromise. So, entirely different thing happens over here we have a big house we are reduced to a small site whereas in Jane Austen's novel which is actually some kind of a satire on marriage I would say.

We have a very strong intelligent free willed woman who sort of falls for a big property and that is actually a tragedy from a feminist perspective. He is no more than a man in fact a delimiting distant and destructive divinity. This destructiveness is reinforced in his house's damaged and damaging attributes and an in severance of the household's familial spiritual and gender bond.

“In its capacity as God in heaven up there Babamakuru is not close to the pulse of females in his household down there. There is a distance away between him who is up there as a God and woman who are down there supposedly as lesser mortals. He operates from an otherworldly space different and distant from the earthly realities of female experience while he shares physically in the same domestic space of the woman we are told that he could detect alcohol on your breath at five yards and a strong wind.”

He is untouched emotionally and spiritually with the inner plight and life little wonder then Babamakuru feels out of place in a feminine space the dressmakers shop in Sakuva township again a very small space where the multitasking woman dressmaker as does Maiguru with the mission house kitchen manages to keep the clothes clean the patterns together even with the shops spatial and other constraints.

That dressmaker's shop in the township of Sakuka again becomes a symbolic site which is controlled by a woman and owned by a woman managed by a woman mapped

by the woman and that is the space where Babamakuru feels very inadequate he feels like a complete misfit. We have a woman claiming public space claiming a profession or claiming a public space through a profession and in the exact kind of a space of a woman where a man feels absolutely out of space out of place quite literally out of place.

So, deterritorialize his authority is deterritorialize his authority is deconstructed again a very symbolic scene. Little one Raheem the omniscient fails to know and to see his daughter Nyasha rapidly worsening Nhash's rapidly worsening health but instead misjudges it as not. So, serious what she needs he concludes is to rest. This is a typical masculinist medical strategy to sort of confine the woman into a room make her rest.

This is part of the rest cure strategy that some doctors follow even Europe in their treatment of quote unquote hysteric woman it is a woman where seen as hysterics or any female disease that is kind of sexism which is was rampant in the 19th century hysteria was seen as a female Maldives any woman's disease was seen as something which required male protection male surveillance.

So, rest cure was a very important was very common practice in the treatment of female hysterics. A similar kind of an appropriation of that kind of medical vocabulary here as well. When Nyasha who is Babamakuru's daughter who has a sort of failing health Babamakuru just simply says she needs to rest and that is enough for her to be to convalesce.

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Babamakuru's persistent steelness as his daughter's health declines deepens his human and ideological flaws; however, in tandem with the novel's disinterest in narrowness and one-dimensionality, he is depicted not as a total monster but rather a pitiable confluence of competing historical inheritances. If it is any indication Nyasha's anguished comment that it is not altogether her father's fault in that "They [England] did it [...] especially to him. They put him through it all," turning him into "a good boy, a good munt. A bloody good kaffir" (200), then it makes sense the argument that he is as much a victimizer as he is a victim of warring cultural institutions (Begum 25). He is the product of his time, consistent with how Nhamo, before his death, was acting "in the expected manner" (12). Babamakuru is a man "overwhelmed by the responsibilities his success entails" (Bardolph 41). Sue Thomas says it best: Babamakuru's "position is a difficult one: he is placed within and has to negotiate two systems of economic, political, and family regulation—the English and the Shona" (29). Dangarembga worries nonetheless that false yet despotic male divinities and spaces could emerge at the fortuitous convergence of the complications of one's position as family benefactor and the other elements that transform some of Africa's postcolonial elite into power-houses and spaces. The elements include: order of birth, privileged gender, pioneering education, professional hierarchy, marital position, parental rights, and economic benefaction (87). When those forces interact unchecked, especially in a patriarchal culture, men become Providence: the omnipotent, revered, feared, and incontrovertible shaper of human destiny—a "God" status that colonization assumed in its encounter with the native. This is an encounter that has left the latter, whose world is now permanently disrupted, with enduring tensions.

So could anything be done about all this? In other words, how can the ex-colonial handle healthily the lingering tensions from that imperial



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It is part of the patriarchal principle of control surveillance and cohesion. Babamakuru's persistent steadiness as his daughter's health declines deepens his human and ideological flaws however in tandem with the novel's disinterest in narrowness and one dimensionality he is depicted not as a total monster but rather as a pitiable confluence of competing historical inheritances.

We can see how it is easy to make someone like him as a monster but then that is not something that Dangarembga does and there is a definite degree of humanization which happens over here that humanization it makes the novel more complex in quality and that is something which makes the entire discursive strategy of Dangarembga.

If we make a bamboo become a complete monster then the whole thing would have become just a black and white thing but it is not like that there is a lot of greatness around the novel and even so, the characters are novel who assume positions of authority become sort of pitiable to a certain extent and that pitiable quality makes us able to empathize with them in different degrees.

“If it is any indication Nyasha's anguished men it is not altogether her father's fault in that they or England did it specially to him that put him through it all turning him into a good boy a good month a bloody good cafe.” This Anglicization of the English education is seen as something which is a destructive element in Babamakuru which makes them more patriarchal which makes them more oppressive which makes them more of a tyrant.

It has been that equation between paralysis and patriarchy is done here as well then it makes sense the argument that he is as much a victimizer as he's a victim of warring cultural institutions. In an acting patriarchy he also becomes a victim of patriarchy because he know he does not know sorry that he is an acting a very tyrannical oppressive model of question of control of totalization.

In doing that he is also a victim because he thinks he's being benevolent but then it is just the opposite effect on the people around him. That ambivalence is there. He is a product of his time consistent with how Naomi before his death was acting in the expected manner Babamakuru is a man overwhelmed by the responsibilities his success entails.

Sue Thomas says it best Babamakuru's position as a difficult one he is placed with them and has to negotiate two systems of economic political and family regulation the English and the Shona. He is educated he is appropriated the English education the English culture at the same time he's a patriarch in the Shona culture. He's this double bind to which he is almost imprisoned by the dictates of the discourse.

Dangarembga worries nonetheless the false yet despotic male divinities and spaces could emerge at the fortuitous convergence or the complications of one's position as family benefactor and the other elements that transform some of Africa's post-colonial elite into powerhouses and spaces. It just becomes a perpetuation of power. The post-colonial elite just becomes a new colonizer. The patriarch becomes the new colonizer.

That is the worrying novel that is a concern in the novel that the power structures keep getting perpetrated and replicated. The victims end up always being the woman and that is a trauma that is an intergenerational trauma that is intergenerational nervous conditions through which all these embodiments all these identities are produced and perpetrated.

The elements include order of birth privilege gender pioneering education professional hierarchy marital position parental rights and economic benefactions all this becomes marker mark is a privilege when these forces interact unchecked especially in a patriarchal culture men become providence the omnipotent revered feared an incontrovertible shaper of human destiny.

A God status that colonization assumed in his encounter with datum this is an encounter that has left the latter whose world is now permanently disrupted with enduring tensions. We can see the trauma over here is social trauma. It is very much this process of endless negotiation with patriarchy with authority and in terms of different forms of identity and this claustrophobia which is a in the house which is there in the school is also reflected.

In the bigger claustrophobia in the society which has this enduring trauma this enduring tensions which are nervous in quality which are neural in quality and this neurotic quality of this disclosed formation this identity information is what makes this an album

such a profoundly rich text as well as a social commentary and a political commentary of racial identities around the time.