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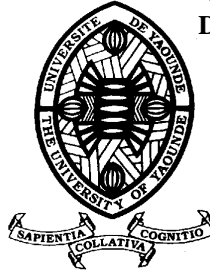
UNIVERSITY OF YAOUNDE I

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DEPARTMENT OF ENGLISH



REPUBLIQUE DU CAMEROUN

Paix – Travail – Patrie

UNIVERSITE DE YAOUNDE I

FACULTE DES ARTS, LETTRES

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CENTRE DE RECHERCHE ET FORMATION DOCTORALE EN ARTS, LANGUES ET CULTURES

UNITE DE RECHERCHE ET DE FORMATION DOCTORALE EN LANGUES ET LITERATURES

DEPARTEMENT D'ANGLAIS

IDENTITY CRISES AND EMANCIPATIVE STRATEGIES: A STUDY OF JAMES JOYCE'S *A PORTRAIT OF THE ARTIST AS A YOUNG MAN* AND JOHN NKEMNGONG NKENGASONG'S *ACROSS THE MONGOLO*

A Dissertation Submitted in Partial Fulfilment of the Requirement for the Award of a Master's Degree in English

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JULY 2024

DEDICATION

To my Dearest father, Ernest Tantoh

And

Beloved mother, Mbong Olivia Ngeh

ACKNOWLEDGEMENTS

I would like to sincerely thank my supervisor, Professor Earnest L. Veyu who, despite his busy academic engagements, gave invaluable contributions for the realisation of this project.

I am very grateful to all the lecturers of the Department of English, in the University of Yaounde 1, particularly the lecturers of British Literature specialty, Professor John Nkemngong Nkengasong (of blessed memory) and Professor George Ewane Ngide, who bestowed and nourished me with knowledge.

I express my gratitude to the management of the Library of the Department of English and the Digital Library, for giving me access to use their materials. My deepest thanks go to Mr. Christopher Anyam who, in spite of his busy schedule, took out time to meticulously go through this work and provided constructive suggestions. He also furnished me with a lot of critical material.

I would like to express my heartfelt appreciation to my family and friends who have been a constant source of strength, encouragement, and love throughout this journey.

I am especially grateful to Bernard Fang, for his financial support. My gratitude also goes to Bismarck Kiyu Kimbi and Clovis Bawe who played an invaluable role in typing and proofreading this work. I thank my mates and friends who supported me morally and materially to realise this project.

ABSTRACT

This work entitled, ‘‘Identity Crises and Emancipative Strategies: A Study of James Joyce’s *A Portrait of the Artist as a Young Man* and John Nkemngong Nkengasong’s *Across the Mongolo*, seeks to examine the search for identity in a cruel society. This work is based on the hypothesis that, in the novels, *A Portrait of the Artist as a Young Man* and *Across the Mongolo*, the characters are oppressed and marginalised. As a result, when their identities are tempered with, they turn to fight back by emancipating themselves, asserting their identities. This work is divided into an Introduction, four chapters and a Conclusion. Through the tenets of New Historicism and Psychoanalysis, the analyses and interpretations of the selected text under study justify the supposed contention that characters have towards their oppressors, through their traumatic and pitiful experiences. The work also examines the political, social and economic dissatisfactions these characters in the novels under study face in the hands of their superiors or the dominant groups. It further examines the strategies these oppressed and marginalised citizens use to free themselves from their oppressors. This analysis validates our hypothesis as these characters turn to take aggressive measures when their identities are tempered with.

RESUME

Ce travail intitulé “Identity Crises and Emancipative Strategies: A Study of James Joyce’s *A Portrait of the Artist as a Young Man* and John Nkemngong Nkengasong’s *Across the Mongolo*”, qui cherche à examiner leur quête d'identité dans une société cruelle. Ce travail repose sur l'hypothèse que, dans les romans *A Portrait of the Artist as a Young Man* et *Across the Mongolo*, les personnages sont opprimés et marginalisés. Par conséquent, lorsque leurs identités sont altérées, ils se tournent vers la riposte en s'émancipant et en affirmant leurs identités. Ce travail est divisé en une Introduction, quatre chapitres et une Conclusion. A travers les principes du Nouvel Historicisme et de la Psychanalyse, les analyses et interprétations de *A Portrait of the Artist as a Young Man* et *Across the Mongolo* ont justifié la supposée contention des personnages envers leurs oppresseurs, à travers leurs expériences traumatisantes et pitoyables. Le travail a également examiné les insatisfactions politiques, sociales et économiques auxquelles les personnages des romans étudiés sont confrontés de la part de leurs supérieurs ou des groupes dominants. Il examine également les stratégies utilisées par ces citoyens opprimés et marginalisés pour se libérer de leurs oppresseurs. Cette analyse valide notre hypothèse car ces personnages se tournent vers des mesures agressives lorsque leurs identités sont mises à mal.

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INTRODUCTION

In recent years, scholars in the fields of social sciences and humanities have taken an intense interest in questions concerning identity. Human history cannot end for the simple reason that every dominant idea inevitably produces a reaction, on opposing idea or concept; such ideas and concepts were already circulating in the wake of 1989. Human beings inevitably argue with each other. For a long time, the arguments were, ultimately, over food, power and the distribution of scarce resources. While remaining focused on the repressed and discriminated groups, identity is an integral part of the emancipation movement. One could not be fully emancipated as an individual if one happens to be a member of a repressed or discriminated group. Such a drift towards collective rather than individual rights can only be temporary and must be called off the moment the marginalised group is no longer so. Otherwise, a collective mentality will become entrenched.

While Roty allowed the existence of identity to be temporary, and for clearly defined purposes, the great historian Tony Judt sees the entire identity business as extremely dangerous. When people become focused on expressing just one of them, the outcome is ever-smaller identities competing for attention. The spread of emancipation depended on the idea that individuals should be freed of all unreasonable restrictions. Losing acquired rights always makes one angry as one feels oppressed and marginalised. Emancipation is seen, quite rightly, as unfair by the majority of those who, throughout the last 30 years, have remained individuals and managed to fight for their identities. As a result, jobs become precarious as employers, become class-conscious, revert to exploitative methods. Individuals are denied the right to choose what they like and live a normal life like others. Everywhere, ruling groups morph into self-serving oppressors, pushing the emancipated to strive for their identities.

Identity emerges during childhood as children start to comprehend their self-concept, and it remains a consistent aspect throughout different stages of life. It fosters internal harmony and serves as a behavioural compass, enabling individuals to orient themselves towards the future and establish long-term goals, that is to free oneself from the shackles of their oppressors.

James Joyce, for example, lived in the rise of Irish nationalism led by writers like W. B. Yeats, Lady Gregory, A. E. Russel, Edward Martyn and Edward Plunkett. While Yeats and his group tried to revive the Irish past, Joyce was critical of it as he believed, like Frantz Fanon, that it is the responsibility of the native intellectual to follow the new path to the future and participate in the burgeoning national culture, rather than retrace the steps back to an ossified and inert past, which takes him away from the dynamism of the people's struggle. Joyce believed that rather than extracting what is perceived from the past to be the most valuable and timeless cultural treasures, the native intellectual must learn from the people to modify, reinterpret, and reform traditional and put it culture at the service of forging a new national consciousness which places the struggle of the people at its heart.

On the other hand, the socio-political context from which the author of *Across the Mongolo* emanates, demonstrates that Anglophone Cameroon has experienced serious subordination since the attainment of independence in 1961, by joining French Cameroon. Thus, the Anglophone is permanently on underprivileged even in his home, even though home is a place where one should feel at ease and comfortable. Since the unification of the two Cameroons, most Anglophone Cameroonians believe that they have been victims of economic, social, political and cultural injustices from the francophone dominated government.

Similarly, James Joyce and Nkengasong's writing are an extension of a particular experience as men within a patriarchal hegemony. These authors convey these realities through their semi-autobiographical recounting of perceptions and experiences as young men grappling with the process of achieving self-actualisation, with a reckoning of their gender identity included in the process. Due to the unnecessary disconnection between these authors and their protagonist, and the consequent complications of the relationship between the authors and their protagonist, allows the former to use his fictional surrogate as a vehicle for social critique and analysis. As a result, this work suggests that, Dedalus and Ngwe are characters who seek for their own identity and meaning in the complexity of modern experience through art, rather than accepting the identity given to him by traditional society and culture.

Research Problem

The statement of the research problem explores how the protagonist's search for their own identities and artistic fulfilment is complicated by the myriad of societal, cultural and familial forces that exert influence on them as they live the experiences and challenges of their societies.

Research Questions

Drawing from the research problem above, the following questions have been developed:

- How prevalent are oppression and marginalisation in the texts under study?
- What are the political, social, and economic challenges these characters face?
- What are the measures characters take to emancipate themselves?

Hypothesis

This work is based on the hypothesis that in James Joyce's *A Portrait of the Artist as a Young Man* and Nkengasong's *Across the Mongolo*, we hold that continuous oppression and marginalisation of a people will ultimately affect what they think of themselves negatively. When this happens, as expressed in the two novels under study, the oppressed and marginalised people naturally fight back, and develop new ways to assert themselves. Marginalisation and oppression will certainly meet a response, which may be psychological, physical, or both. The identity crisis experienced by the protagonists is as a result of the conflicting influences and expectations imposed on them by the societies they find themselves which ultimately drive them to seek other means of fighting back and forging a unique artistic identity for themselves.

Aim of the Study

The aim of the study is to show that, in a world characterised by marginalisation and oppression, one's identity is threatened. As such, we intend to examine the sociopolitical realities of both Ireland and Cameroon and how these realities have ingrained the identities and rights of characters in the novels and the measures these characters take to overcome them.

Significance of Study

The significance of this study lies in its ability to offer profound insights into human experience, the complexities of identity formation, and the enduring relevance of literary works in shaping our understanding of and ourselves. This work can also provide a lens through which to examine modern-day struggles for self-definition and the pursuit of individual and collective identity thus shedding light on the cultural and historical contexts of early 20th century Ireland and 21st century Cameroonian society. This will project the sociopolitical factors that influence national identities and the various means of emancipation from the oppressed and marginalized groups and individuals.

Scope of the Study

This work uses James Joyce's *A Portrait of the Artist as a Young Man* and John Nkemngong Nkengasong's *Across the Mongolo* as primary sources. Secondary sources shall include the critical works of others on these novels, articles dissertations, thesis, books in general, references and internet sources.

Definition of Key Terms

For a better understanding of the issues raised in this study, it is necessary to give contextual definitions of the key terms used in this research: "Identity", "Identity Crises", and "Emancipation".

Identity, according to the *Oxford Advanced Learner's Dictionary, 2nd Edition*, is a phenomenological sense of oneself as a separate individual being with a distinctive personality as a 'true self' persisting over time; a self-image. According to Peter Burke, "identity tells us who we are and announce to others who we are." (10)

James D. Fearon in "What is Identity (as we now use the word)" defines identity as (a) "either a social category, defined by membership rules and (alleged) characteristic attributes or expected behaviours, or (b) socially distinguishing features that a person takes a special pride in or views as unchangeable but socially consequential. (1) The word identity is derived mainly from the psychologist in the 1950s. Dictionary definitions have not caught up, failing to capture the words current meanings in every day and social science contexts.

From the definitions of identity above by different dictionaries and critics show that identity deals with recognizing who you are and the position one occupies in the society, which can affect an individual or a country. Though many critics say that the term "identity" is only applied to states that are politically unequal, others hold that identity can still be between entities of various political statuses. However, the different definitions have something in common in that they all define identity as knowing who you are, understanding your role in contributing meaningfully to our families, communities and society. We can say that identity is the set of physical and behavioural characteristics by which an individual or society is uniquely recognisable.

According to the *Merriam-Webster Dictionary*, "Identity Crises" is "personal psychosocial conflict especially in adolescence that involves confusion about one's social role and often a sense of loss of continuity to one's personality. The *Cambridge Advanced Learner's*

Dictionary, 3rd edition, defines Identity Crises as a feeling of being uncertain about who or what you are. These two definitions show that identity crises exist because there is a premise that calls for argument and misunderstanding of who we are and our social roles.

Emancipation according to Joan Wallach Scott in his article “The vexed Relationship of Emancipation and Equality” is conceived not with reference to an abstract universal idea but based on a process of open discussion about who can be excluded legitimately from specific political arrangements and what kind of particularities (gender, race, language) entitle people to specific sets of rights. In the light of Jacques Rancière’s philosophy” emancipation is the “process through which individuals and groups become freed from repressive social and ideological conditions, in particular those that place socially unnecessary restrictions upon the development and articulation of human consciousness” (Qtd, Alvesson and Wilmatt, 432). The Cambridge Advanced Learner’s Dictionary defines Emancipation as the process of giving people social or political freedom and rights. (15)

The Lives of the Authors

The two authors we are studying here are James Joyce and John Nkemngong Nkengasong. New Historicism holds that, writers’ immediate society and their experiences influence what they write. Looking at this tenet of New Historicism therefore, we shall be discussing the lives of James Joyce and John Nkengasong as people under colonial influence. We shall start with the biography of James Joyce, then followed by Nkengasong.

According to the *Encyclopaedia Britannica*, James Joyce was born on 2nd February 1882, in Dublin-Ireland. He was an Irish novelist noted for his experimental use of language and exploitation of new literary methods in such large works of fiction as *Ulysses* (1922) and *Finnegans Wake* (1939).

Joyce was the eldest of ten children in his family to survive infancy. He was sent at the age of six to Clongowes Wood College, a Jesuit boarding school that has been described as “the Eton of Ireland.” His father was not the man to stay affluent for long; he drank, neglected his affairs, and borrowed money from his office which impoverished his family to the deeper point that the children became accustomed to conditions increasing sordidness. Joyce did not return to Clongowes in 1891 but rather stayed at home for the next two years and tried to educate himself, with the help of his mother. In April 1893, he and his brother Stanislaus were admitted, without fees, to Belvedere College, a Jesuit Grammar school in Dublin. Joyce did well there academically and was twice elected president of the Marian society, a position

virtually that of head boy. He left, however, under a cloud when he renounced his Roman Catholic faith.

He entered University College, Dublin, which was then staffed by Jesuit priests. There he studied languages and reserved his energies for extracurricular activities, reading widely particularly books not recommended by the Jesuits and taking an active part in the college's Literary and Historical Society. Greatly admiring Henrik Ibsen, he learned Dano Norwegian to read the original and had an article, "Ibsen's New Drama" a review of the play *When We Dead Awaken* published in the London *Fortnightly Review* in 1900 just after his 18th birthday. This early success confirmed Joyce in his resolution to become a writer and persuaded his family, friends, and teachers that the resolution was justified. He decided to become a doctor, but, after attending a few lectures in Dublin, he borrowed some money and went to Paris, where he abandoned the idea of medical studies, wrote some books review, and studied in the Sainte-Geneviève Library.

He returned home in April 1903 because his mother was dying and tried various occupations, including teaching, and living at various places, including the Martello tower at Sandycove. He had begun writing a lengthy naturalistic novel, *Stephen's Hero*, based on the events of his own life, when in 1904, George Russell offered £1 each for some simple short stories with an Irish.

Joyce had suffered from various health problems for many years by the time of the publication of *Finnegans wake*. He had undergone many surgeries for eye problems, and was nearly blind. When the Second World War broke out, his family fled from France to Neutral Switzerland to escape the Nazis. *A Portrait of the Artist as a Young Man* was written between 1903 and 1914. The Egoist Magazine helped build anticipation and interest in the novel before its full publication in 1916. The novel was well received and is now considered a seminal work of 20th century modernist literature. This novel has since been reprinted numerous times and translated into many languages, cementing its status as a literary classic. This novel also marks an important milestone in the development of modernist fiction and the bildungsroman genre. He died in Zurich, Switzerland, on January 13, 1941, after surgery for a stomach ulcer.

After studying the live of James Joyce, we shall the n move to that of John Nkemngong Nkengasong was born in 1959 in Cameroon. He was a playwright, novelist, poet and scholar. Nkengasong was often referred to as a "radical visionary" (1) of Anglophone Cameroon and

an “ardent upholder of innovative creativity and crusader for the truth” (2) as is demonstrated by his novels, poetry, short stories but most notably his plays.

According to the *Encyclopedia Britannica*, Nkengasong spent part of his early childhood in his native Lewoh, a polity within the larger Nweh tribe of the Lebialem Division of the South-West Region of Cameroon. The countryside’s craggy and verdant scenery and its splendid culture are richly represented in his writing.

In 1971, he completed primary school and enrolled in Our Lady of Seat of Wisdom College Fontem. At this formative age, he became conscious of the centrality of literary creativity in human experience and began writing poems some of which were published in the college magazine. After graduating from High School, he read English at the University of Yaoundé one, specialising in English literature while taking elective courses in Theatre Arts. Between 1979 and 1982, the years of his undergraduate studies, he wrote poems some of which were published in *The Mould*, a Journal of creative writing founded by Bole Butake and in *The New Horizons*, another Journal of Creative and critical writing founded by Tala Ibrahim. With a Bachelor of Arts degree in English obtained in 1982, he registered in the second cycle of the Higher Teacher Training College, University of Yaounde 1 and graduated in 1984 as a High school teacher. While teaching in High School, he pursued graduate studies, earning a “Maitrise” in 1985 and in 1993, a “Doctorat de Troisième cycle” from the University of Yaounde 1. He was recruited as an assistant lecturer at the University of Yaounde 1 in 2000, and in 2004 he obtained a PhD in English Literary Studies. From 2019 to 2021 he became the chair, Department of Curriculum and Evaluation, Faculty of Science of Education, University of Yaounde 1. The university offered him fertile grounds to explore his burgeoning creative talents, leading to the publication of several plays, prose works, poetry and essays which have sought for him national as well as international acclaim.

Before his demise on 11 June 2023, he was a professor of literature and cultural studies at the University of Yaounde 1 and also the Dean of the Faculty of Arts at the University of Buea. Some of his creative works were; *God was African*, *The Call of Blood*, *Blacks Caps and Red Fathers*, *the Widow’s Might*, *Across the Mongolo* and many more. Apart from his creative works, he published extensively on African Literature and Culture, British and postcolonial literature and Cameroonian Pidgin.

Structure of Work

This work comprises an Introduction, four chapters and a Conclusion. The Introduction presents fundamental elements like the research problem, followed by some research questions, the hypothesis, research objectives, the scope of study, significance of the study, definition of key terms, the lives of the authors and the structure of the work.

Chapter One entitled “Theoretical Framework and Review of Literature” focuses on the theoretical frameworks chosen for this study which are New Historicism and Psychoanalysis. It dwells on the definition of these theories, their proponents, tenets and why these theories were deemed adequate for this research. The second part of this chapter focuses on the works of previous researchers on the novels under study. In this light, critical works and write-ups on the novels under study that are related to our work are reviewed. We acknowledge the contributions of these researchers and state why their works were reviewed and how ours differs from theirs.

Chapter Two captioned, “Oppression and Marginalisation” sets out to analyse the various crises which characters face in the hands of their leaders, resulting to the search for identity and development of various strategies to emancipate themselves.

Chapter Three is labelled, “Social, Economic and Political Angst” This chapter examines the dissatisfaction characters face and the strategies they use to free themselves from these oppressive rules.

Chapter Four titled, “Emancipative Strategies and Self-Assertion” holds that, Joyce and Nkengasong do not only talk about the search for identity and how these characters emancipate themselves but also bring out the various ways they use to emancipate themselves.

The conclusion gives a fusion of the various arguments raised in the different chapters, evaluates the hypothesis and draws a relevant conclusion in relation to identity crisis and Emancipative Strategies as seen in the novels under study.

CHAPTER ONE

THEORETICAL FRAMEWORK AND REVIEW OF LITERATURE

This chapter serves two important purposes in this study. Firstly, it sets the theoretical base for the research and secondly, it sets the present research into critical perspective. It shows the views of previous researchers, bringing out the way the present research intends to relate to, or differs from extant critical works. For the purpose of interpreting, understanding and analysing the novels under study, two theories will be used; New Historicism and Freudian Psychoanalysis.

Theoretical Framework

As mentioned above, this section deals with New Historicism and Psychoanalysis. We shall begin with New Historicism.

New Historicism is a literary theory that attempts to understand history through an engagement between literature and cultural context. It tries to establish a connection between literature, history, cultural, and social aspects. According to the theory, literature is not divorced from cultural background. Stephen Greenblatt stated that “literature is not isolated from social and cultural themes.” He also believes that a text is shaped by the external agents around this means that an author’s mindset is shaped by social and cultural responses between authors and engagement with the world.

New Historicism is a literary theory based on the idea that literature should be studied and interpreted within the context of both the history of the author and the history of the critic. Based on the literary criticism of Stephen Greenblatt, and influenced by the philosophy of Michel Foucault, new historicism acknowledges not only that a work of literature is influenced by its author’s times and circumstances, but that the critics response to that work is also influenced by his environment, beliefs, and prejudices.

Charles Boldick’s states in *The Structural Classification of Literary Terms in: A Concise Dictionary of Literature Terms* that:

New Historicism (is) a term applied in American academic texts and at the same time (in contrast with older Historicism) the 'textual' nature of history. As part of a wider reaction against purely formal or linguistic critical approaches [...] New Historist, led by Stephen Greenblatt, drew new connections between a text and its historical 'background' as conceived in established historical forms of criticism. (171)

New Historicism, a form of literary theory which aims to understand history through literature, and literature through its cultural context, it follows the 1950s field of history of ideas and refers to itself as a form of cultural poetics. It first developed in the 1980s, primarily through the work of the critic Stephen Greenblatt, and gained widespread influence in the 1990s. Greenblatt coined the term new historicism when he “collected a bunch of essays and then, out of a kind of desperation to get the introduction done, he wrote that the essays represented something called a ‘new historicism’”. (2)

New Historicism arose in the late twentieth century as a result of the historical hermeneutics of much of structuralism and post-structuralism. The label of “New Historicism came from its adoption of a historicist sensibility, much as had occurred within historical scholarship in the eighteenth and nineteenth centuries, but coupled with the approach of the so-called new history.”

New Historicism analyses text with an eye to history. With this, new historicism is not “new.” Many of the critics that existed between the 1920s and the 1950s also focused on literature’s historical context. These critics based their assumptions of literature on the connection between texts and their historical contexts (Murfin and Supriya 25)

It is as a reaction to New Criticism that Stephen Greenblatt is said to have first used the term New Historicism; an approach to the study of literary text through history or context. With this understanding, Childs and Fowler opine that “the relationship between the text and its context as the context help shaped the text” (43). The term was closely associated with cultural materialism in Britain as both approach literary discourse with historical influences.

New Historicism, therefore, sees history, biography and literature as that which interacts and from which meaning can be gotten. The theory, thus, rejects the polarised reading of history and text as suggested by New Criticism. New Historicism seeks to explore both the texts and other external factors that might probably have a link with the text. It examines the text and the ideologies (political, economic cultural and social) of the age. This is well explained by Bressler:

Cultural poetics asserts that history is one of the many discourses or ways of seeing and thinking about the world. By heightening and viewing history as one of the many equally important discourses, such as society and politics and by closely examining how all discourse (including that of textual analysis itself) affects a text interpretation, cultural poetics or New Historicism proclaim it provides its adherents with a practice of literary analysis that highlights the interrelatedness of all human activities...and gives a more complete understanding of a text. (183)

As seen above a literary theory, New Historicism is variously referred to as cultural poetics in America and as cultural materialism in Britain. Even though we may sometimes use the terms interchangeably in this study for purpose of convenience and consistency, we shall be using the term New Historicism most of the time. Apart from Stephen Greenblatt, other proponents of New Historicism include: Michel Foucault, and M.H Abrams.

Stephen Greenblatt in full Stephen Jay Greenblatt, is an American scholar who was credited with establishing New Historicism, an approach to literary criticism that mandated the interpretation of literature in terms of milieu from which it emerged, as the dominant. He used the term, New Historicism in the power of forms in the English Renaissance. While he was teaching at the University of California. Greenblatt helped to find a journal called “Representations,” in which some of the earlier important New Historicist criticism appeared. However, it was his introduction to *The Power of Forms in the English Renaissance* (1982) that spurred the growth of the New Historicism. In this introduction, Greenblatt differentiated what he called the “New Historicism” from both the New Criticism, which views the text as a self-contained structure, and the earlier historicism which was monological and attempted to discover a unitary political vision.

Greenblatt elaborated his statements about New Historicism in a subsequent influential essay, *towards a Poetics of Culture* (1987) in which he begins by noting that he will not attempt to “define” the New Historicism but rather to “situate it as a practice.” What distinguishes it from the “positivist historical scholarship” of the early twentieth century is its openness to recent theory; Greenblatt remarks that his own critical practice has been informed by Foucault, as well as anthropological and social theory.

Michel Foucault is a French philosopher and his discourse and power theory has profoundly influenced New Historicism which takes history as discontinuous and narrative. Foucault holds that history is in discontinuity. His discourse theory is used to support his ideas. According to him, knowledge is controlled by people who have power. In other words, Foucault

holds that knowledge is not purely free or autonomous from power. Thus, knowledge also becomes a form of social control. Michel Foucault says:

In its Historicism and its political interpretations, New Historicism is indebted to Marxism. But whereas Marxism (at least in its more orthodox forms) tends to see literature as part of a 'superstructure' In which the economic 'base' (that is material relations of production) manifest itself, new histories thinkers tend to make a more nuanced view of power, seeing it is not exclusively as class-related but extended throughout society. (63)

Foucault's concept of discursive analysis of power relation gives another strategy of political reading of the texts get reflected through discourses which do not find overt manifestations but implicitly expressed in the text. New Historicists are "influenced by the work of the French theorist Michel Foucault who focused upon the intricately structured power relation in a given culture at a given time to demonstrate, how that society, controls its members through constructing and defining what appears to be universal" it implies that New Historists "aspire to a politics of culture" which is covertly manifested in a text because power structure is administered by the state. "The state's control of its citizenry was internal rather than external. The state subjected its people by creating them as subjects, devising fixed categories under which people could be described and thus controlled. This was the conjunction Foucault evokes as power knowledge" (Murry, 86-99)

M.H Abrams, in *A Glossary of Literature Terms* highlights the significance of New Historicism as being out if its major difference from former theories. He says that former theories build on history as an independent background of a work or art, and a work of art is a replication and reproduction of the characteristics of the era within which it was written. New Historicism, on the other hand, sees a text as situated and interacts with the social institutions and cultural practice of the period (183). Examples of these are found in the text under study. *Across the Mongolo*, for instance, is not just a historical text of the post reunification and Cameroon that is, the History in the text. Thus, an interpretation of the text will not only bring out cultural biases of the environment but also the stylistic devices such as hyperbole, narrative techniques, metaphors and monologue which the author uses which makes the text something more than just a history textbook but of fiction.

According to the proponents of New Historicism, both literary and non-literary discourse contains undertones of cultural relations and social power. This, therefore, put New Historicism and Cultural Materialism on the same pedestal, though the latter is more embracing in the sense

that, while trials and conflicts uncovered by New Historicism perspective can be mitigated, those uncovered by cultural materialist perspective have the tendency of undermining and overthrowing the system.

More so, Camille Paglia likewise cites, “the New Historicism coming out of Berkeley” as an “issue where academy thinks it’s going to reform the old bad path, I have been there before they have been, and I’m there to punish and expose and to say what they are doing [...] apiece crap.” (6) Elsewhere, Paglia has suggested that, New Historicism is “a refuge for English majors without critical talent or broad learning in history or political science. To practise it, you must apparently lack all historical sense.” (7)

Sara Maza argues that, “Catherine Gallagher and Greenblatt seem oblivious of the longer range of disciplinary development in history; they reject grand narratives as extensions of nineteenth and twentieth century nationalist, socialist or whiggish programs, obfuscating the fact that such mid-twentieth-century innovations as *histoire totale* and qualified social history, large in scale as they were, originated from a desire to make history more democratic and more inclusive.” (9)

From what has been said so far on New Historicism, we can consider the following as tenets of New Historicism which should be taken into consideration when studying a work of arts from the perspective of the theory.

One of the basic tenets of New Historicism theory is the subjective, individual nature of history. Someone who identifies as a New Historicist is likely to think of history more as an opinion or an interpretation than as an objective series of events. For the New Historist, no one can remove themselves from history. So, no one can make a truly objective claim about what happened. How a person thinks about history depends on their own values, beliefs, association.

Again, New Historists focus heavily on the political and social situations of the time. They do not just focus on the predominant social views, however. They focus on underlying structures and less dominant structures as well and study how they interact.

They are concerned with the author’s background and how it influences the text and what it can tell the reader about the time. New Historicism came out of Marxist Criticism. Marxist Criticism focuses on ideas of the oppressed and the oppressor. In a similar vein, New Historicism is concerned with power structures. With regards to power, New Historists do not believe that power and resistance. New historicism is interested in the ways in which literary

texts engage with or resist dominant power structures and ideologies. They examine how literature can be used to subvert sociopolitical and cultural norms.

New Historicism is interested in finding out what really happened during a time when the text was produced. It is not just interested in hearing the predominant views of the day. New Historicists reject the formalist notion of the closed reading in which the text is taken as itself with no attention paid to the context in which it was produced.

Since its conceptualisation in the 1980s by Stephen Greenblatt, New Historicism has become one of the most influential modern literary theories. In a vast majority of English Literature departments in universities today, New Historicism is encouraged as an interdisciplinary approach to literary studies, bringing in the field of history, sociology, and cultural studies, in a way that had not been widespread before. New Historicism challenges many of the concepts presented by older literary theories in its anti-elitism.

Many scholars in New Historicism see the relationship between history and literature as quite reciprocal. Literature both shapes and is shaped by historical context in which it is produced. Both literary texts and historical events are mutually illuminating. Today, most literary scholars think of history as a dynamic interplay of culture, economic, artistic, religious, political and social forces. They do not necessarily concentrate solely on kings and nobles, or battles and coronations. In addition, they also focus on the smaller details of history, including the plight of the common person, popular songs and art, periodically and advertisements and, of course, literature. New Historicism is also called Cultural Materialism since a text whether it's a piece of literature, a religious tract, political or scientific discovery is seen as an artifact of history, a material entity that reflects larger cultural issues.

Put differently, New Historicism examines works of literature in a broad, historical context. This does not just mean looking at a text as if it were a historical artifact, though it certainly does that, but also examining the history of the text's author as well as that of the present-day critic. Adopting a New Historicist approach involves studying the text, the historical era in which it was written, the effects of the author's personal history on the text all the while taking account of the critic's own historical situation.

In adopting such an approach, New Historicism attempts to underline the ephemeral nature of literary criticism, including New Historicism itself. All forms of literary criticism are inescapably historical in that they reflect the time in which they operated. As history changes,

so too does the dominant school of literary criticism. The so-called new criticism was all the rage but is now regarded by most scholars as hopelessly outdated.

The next critical tool in this study is the psychoanalytical theory. This approach has been chosen because, as advanced by Sigmund Freud, literature deals with the conscious and unconscious aspect of human life. This theory is, therefore, important, in addition to New Historicism, because literature links the characters and their experiences to history and how these experiences affect them psychologically.

Psychoanalysis is a talking therapy that aims to treat a range of mental health issues by investigating the relationship between the unconscious and conscious elements of psychological experience using clinical techniques like free association and dream interpretation (Pick, 25). Psychoanalysis (1) is a set of theories and therapeutic techniques [2] that deals in part with the Unconscious mind (3) and which together form a method of treatment for mental disorders. The discipline was established in the early 1890s by Sigmund Freud, (1) whose work stemmed partly from the clinical work of Josef Breuer and others. Freud developed and refined the theory and practised of psychoanalysis until his death in 1939. In an encyclopedia article, he identified the cornerstones of psychoanalysis as “the assumption that there are unconscious mental processes, the recognition of the theory of repression and resistance, the appreciation of the importance of sexuality and of the Oedipus complex (2).

Psychoanalysis actually developed out of the realm of medicine, but serves as a means for the interpretation and analysis of literary works. All psychoanalytic approaches to literature have one thing in common as the critic begins with a full psychological theory of how and why people behave the way they do. Psychoanalysis and psychoanalysts, therefore, maintain that human attitudes, mannerisms, experiences and thoughts are largely influenced by irrational drives that are rooted in the unconscious. This came about as a result of Freud’s interest in mental health and in dreams, which, according to him, have symbolic significance and generally specific to the dreamer.

In as much as there are influential founders of psychoanalysis, there are also controversial founders. Freud was born in Austria and spent most of his childhood and adult life in Vienna. He entered medical school and trained to become a neurologist earning a medical degree in 1881. Soon after his graduation, he set up a private practice and began treating patients with psychological disorders.

Perhaps the most impactful idea put forth by Freud was his model that divides the mind into three layers or regions, which are the conscious that deals with correct thought, feelings, focus and lives. The preconscious (sometimes called the subconscious) this is the home of everything we can recall or retrieve from our memory and the unconscious that deals with the deepest level of our minds in which resides a repository of the processes that drives our behaviour, including primitive and instinctual desires (MClead. 13). Later, Freud posited a more structured model of the mind, that could coexist with his original ideas about consciousness and unconsciousness. In this model, there are three metaphorical parts to the mind, the id, Ego and SuperEgo. These ideas were summarised in a book entitled, *The Ego and the Id* in which he explains what he means by the id, Ego and Superego as seen in the following paragraphs.

The id, Freud intimates, is the unorganized part of personality that is present from birth. It is the reservoir of the libido or the region of passion which deals with our bodily needs, wants, desires and impulses, particularly our sexual and aggressive drives. The Id acts according to the “pleasure” which is the psychic force that motivates the tendency to seek immediate gratification of any impulse. The id is unorganized, irrational and unconscious and knows no morality, no good and evil and lacks the sense of judgement. According to Freud, the Id “is the dark, inaccessible part of our personality [...]”. He maintains that the mind of a new born baby is regarded as completely “Id-ridden,” in the sense that it is a mass of instinctive drives and impulses, and needs immediate satisfaction. (18)

The Ego develops slowly and gradually, being concerned with mediating between the urging id and the realities of the external world. The Ego seeks to please the id’s drives in realistic ways that will benefit in the long term, rather than being sorrowful. It thus operates in the “Reality principle”. For Example; the ego will resist the Ids desire to grasp others belongings because it needs them, by suggesting purchase. The Ego is depicted by the structural and topographic model of the mind as half conscious, a quarter of preconscious and a quarter unconscious (41). Sigmund Freud’s compassion for the ego can be regarded as a compassion for the human race, labouring under the most intolerable demands placed upon it by a civilisation, but upon the repression of desire and the adjournment of gratification. According to Freud:

The Ego wants above all to be loved [...], but it only becomes the ID’s love object, by diverting, or sublimation, part of the drive and repressing the remainder. Ultimately, the id will not reward the ego for managing the

inevitable frustrating then the super ego emerges as an incorporation of the father whose strength is to bolster the ego against the id. (33)

The SuperEgo is that part of the Ego in which self-observation, self-criticism and other reflective and judgemental facilities develop. The SuperEgo acts as a conscience that prohibits human drives, fantasies and actions by punishing misbehaviour with the feelings of guilt. As a result, it helps maintain a sense of morality and proscription from taboos, thereby helping individuals to fit into the society. The SuperEgo is also symbolic of the father figure and, thus, helps to regulate the Oedipus complex as it creates the sense of fear of castration in the mind of the child, since it is conscious.

Freud's focus on the unconscious led to his theory of Oedipus complex, which is drawn from the Greek 5th century B.C mythological character, Oedipus. According to the myth as well as the play *Oedipus*, King Sophocles unknowingly murders his father and marries his mother. The tragic story becomes so central in psychoanalysis that Freud made Oedipus's name become an adjective. "Oedipal" The theory of Oedipus complex describes the idea and emotions which exist within the unconscious mind of male children concerning their desire to possess their mothers sexually and kill their fathers.

According to Freud, the male suffers from the Oedipus complex while the female suffers from Electra complex. To Freud, this occurs at the phallic stage of development during which a child develops for himself or herself a distinct sexual identity as a "boy" or a "girl" and begins to recognize the physical and social differences between men and women.

Another prominent psychoanalyst is Carl Gustav Jung who was a philosopher and a disciple of Freud; Jung treated the human self as the totality of all psychic processes considering the Freudian concept of individual consciousness as incomplete and unnecessarily negative; Jung proposed a second and far deeper level of the unconscious, which he called Collective unconsciousness. Shared by all the repository of all racial memories and of the primordial images and pattern of experiences which he calls archetypes. While Freud believed literature to be an expression of the repressed conflict and desires of the author, Jung regarded literature as an expression of the collective unconscious, as it provides access for the archetypal images buried in racial memories, thereby helping in revitalising the psyche of the culture of a whole.

Jung also postulated the concept of self as consisting of the anima and the animus. The anima is the unconscious female component in men, while the animus is the unconscious male component in women. Jung was instrumental in bringing Freud's writing to the attention of the

scientific world and later played an important role in organizing the psychoanalytic movement. According to Jung, it was he who suggested to Freud that all psychoanalysts should go through training analysis (28).

He agreed with Freud about the subconscious as a repository of primal desires. Stephen Dedalus in *A Portrait of the Artist as a Young Man*, is a teenager obsessed with religion; He is able to think in a clearer, more adult manner, Dedalus' mind is more mature and he is now more coherently aware of his surroundings. Nonetheless, he still trusts blindly in church. He also believes in the Freudian concept that many forms of neurosis were the result of conflicts between the conscious and the unconscious. But he held that Freud had failed to consider what he called the "collective consciousness" as an expansion of the id. The human subconscious is not only the repository of personal experiences and memories but also those of the whole of humanity. All human beings share a subconscious mind that stores the memories of our ancestors on our subconscious. We use this collective unconscious to assign structure and meaning to the world.

Another psychoanalyst influenced by Freud is Frenchman Jacques Lacan who was a psychiatrist, an icon and "the most controversial psychoanalyst since Freud." Lacan founded the Freudian school of Paris. Through this work, he transformed the fields of psychology, literary theory, sociology, and psychoanalysis. He ushered a return to Freud, declaring that "the unconscious is structured like a language." For Freud, there is nothing literal about a dream; it is metaphor. Like language, the unconscious is beautifully complex and not reducible to appearances. To understand the human psyche, one needs to understand how the language of the mind is structured "for Lacan, desire does not merely refer to our needs and wants. Rather, desire is something that can never be seated." Lacanianism or Lacanian psychoanalysis is a theoretical system that the mind, behaviour, and culture through a structuralist and post-structuralist extension of classical psychoanalysis, initiated by the work of Jacques Lacan from 1950s to the 1980s. In the same vein, Murfin Ross and Supryia Ray (ibid) argue that it is possible to study dreams psychologically in order to learn about literature, just as we may study literature in order to learn more about the unconscious (27).

Lacan also develops different view points of Freud's ideas on the mental working of dream formation into textual terms based on the so-called signifiers converting Freud's distorted defence into linguistic expression and interpretation. In his work entitled *Seminar, Book 2: The Ethics of Psychoanalysis*, he posits that the unconscious is structured like language

and that the biological concept of need is largely displaced by the concept of desire as he imitates that a need can be gratified but desire is irrepressible. What he meant in this case is that once case is uncontrollable, one tends to act irrationally.

The theories New Historicism and Psychoanalysis play a vital role in the readings of the novels under study in that, firstly they help readers have a clue of what happens in our society. Literary criticism is best at bringing historical events to our society which enables people to know about the recent happenings in that given society. Again, psychoanalysis allows readers explore the psychological motivations and the internal conflicts. In the novels under study, the protagonists, Dedalus and Ngwe experience psychological conflict and struggles such as guilt, shame resulting from the social, economic and political dissatisfactions from their leaders. After examining the two theories that we are going to use in the work, there is need to review literature related to this work

Review of Literature

This section is concerned with the review of literature as the title suggests. Martin E. Aminin's in *Social Science Conception, Methodology and Analysis* states that the review of critical literature is important because it "identifies what the researchers take to be the key issues, the crucial questions and obvious gaps in the current states of knowledge. It forms the formation upon which all future works in these areas will be built" (139). Fink describes a systematic review of literature as "systematic, explicit and reproducible method for identifying, evaluating and synthesising the existing body of completed and recorded work produced by researchers, scholars and practitioners" (3). Lambert defines literature review as a critical analysis of what is known about the study topic, the themes related to it, and the various perspectives expressed regarding the topic. We shall be considering some of the available critical works on *A Portrait of the Artist as a Young Man* and *Across the Mongolo* by James Joyce and John Nkemngong Nkengasong respectively.

Joyce's *A Portrait of the Artist as a Young Man* did not receive immediate acclamation at the outset of its publication in 1916. Many readers and critics considered the novel unfulfilling and incomprehensible. In an article entitled, "*Criticism of Joyce's Portrait of the Artist as a Young Man*," (web) the writer quotes some critics' view of Joyce's language in *A Portrait of the Artist as a Young Man* as unrestrained, offensive and full of improper ties.

According to Aneja, *A Portrait of the Artist as a Young Man* plays an important part in foregrounding this central theme of the development of Dedalus' identity, the key words being

‘Young Man’ and ‘Artist’. Elmann rightly observes that it is not clear whether the title refers to the growth of ‘an artist’ in general or of a particular ‘artist’. But the story that unfolds makes it clear that the novel is the ‘portrait’ of a particular artist, James Joyce the various stages of his growth being problematised through the experiences of Stephen Dedalus. This peculiar name of the protagonist, Dedalus further reinforces the theme of identity of the artist but also reminds us of Stephen, the first Christian Martyr who was stoned to death for revealing his vision to the people of Jerusalem. Thus, the reader is prepared for the unfolding of a narrative whereas on one hand, the protagonist like Dedalus will break out of his own prison by developing wings to fly (in this case the wings of the artist) on the other hand, like Stephen the Martyr, Stephen Dedalus will be isolated, his vision not comprehended by those around him.

However, before Dedalus gets to the realisation of his destiny and identity, he needs to experience life in a different dimension; that is both good and bad. In order for Dedalus to get this, he needs to be isolated into breakthrough family, society, education and religion.

In the same vein, Katherine Mullin in her book: James Joyce, “*sexuality and purity*” unveils Joyce as an “agent provocateur” in his battle against censorship: appropriating to his art contemporary debate about morality and sexuality, Joyce anticipated the censorship his text would solicit. Historicising Joyce’s assault on social purity ideology and legislative censorship in the context of the support, critique or condemnation of these institutions by various feminists movements enables Mullin to argue that “Joyce sporadic aversion towards ‘emancipated’ or ‘intellectual’ women, despite his friendship for and gratitude to a coterie of women who must be classed as such, can be particularised as hostility towards one particular and dominant strand, the purity feminist mainstream” (26).

Katherine Mullin’s study of the influence of the American, British and Irish social purity movements upon James Joyce’s fiction through *Ulysses* argues that Joyce, rather than being the helpless victim of the censors, is often portrayed to be actually subjectively engaged against the social purity reform of his day through a plethora of intertexts allusive to his movement while Richard Brown’s 1985 study, “James Joyce and Sexuality,” held that Joyce’s view of sexuality was informed by the writings of such cultural elite writers as Havelock Ellis, Ibsen and Shaw, Mullin argues that Joyce was also influenced by a more populist than attempting, among other projects, to suppress sexually explicit fiction. Although she admits that the regulation of sexuality in Joyce’s work is often enforced by the Catholic Church, Mullin argues that this process is only one of two attempts at this type of control in his fiction: the other “is both more

secular and more public” (20) and issues from the evangelical Protestant strain endemic to the national studies in the novel.

Since the publication of *A Portrait of the Artist as a Young Man*, critics have passed on many distinct views regarding the author’s brilliance and text’s essential features. The criticism the text has received are diverse in nature. Joseph Valente says: “invention was the dominant model of homosexuality at the turn of the century in both the popular imagination and in the works of prominent sexologist like Havelock Ellis, Richard Krafft-Ebing, Edward Carpenter, and Freud.” Valente is concerned with the historical impact on the entire text and how the trend of the era has deeply touched almost all aspects of the text. Likewise, Susan Stanford Friedman states, “Joyce was thinking of his own literary production in material terms. In a letter to Nora, Joyce explains that he has been “ thinking of the book I have written, the child which I have carried for years and years in the womb of imagination as you carried in your womb the children you love” (79). The metaphor used here referred to that of a woman and a man. At the same time, Joyce evokes the distinction between the mind and the body, between his wife’s procreancy and his own creativity. His comparison replicates the sexual division of labour and reinforces the mind-body split permeating the patristic tradition that influences his own Jesuit background. Richard Ellman suggests vaguely that the phrase “those moments I told you of refers to Dedalus’ moments of epiphany” (217). It is clear from the context that Dedalus is, in fact, alluding to the sexual experiments in which he indulged since early adolescence.

The English Novelist H.G Wells reviewed the book in 1917, the year after its publication. Writing in the *New Republic*, Wells called it “by far the most living and convincing picture that exists of an Irish Catholic upbringing. It is a mosaic jagged fragments that (readers) with extreme complexness the growth of a rather secretive imaginative boy in Dublin.” Wells goes on to remark that, “one believes in Stephen Dedalus as one believes in few characters in literature.” Joyce, he said, “would bring back the general picture of life aspects which modern drainage and modern decorum have taken out of ordinary intercourse and conversation. The British novelist Ford Madox Ford admired the book for its stylistic experience. In a 1922 review of Joyce’s next novel, *Ulysses*, he paid tribute to *A Portrait of the Artist as a young*. He called it “a book of such beauty of writing, such clarity of perception, such as serene love of and interest in life, and such charity” (7).

Hugh Kenner in *A Reassessment* points out that the opening pages of the novel attempt to do something that has never been done before and that author does not guide the reader in

understanding the narrative, but leaves the reader to work things out for him or herself. Kenner sums up the book's impact in literary history by saying that after this novel: "fiction in English would never be the same" (3). As such Rena Sen argues that:

It describes Stephen's formative years in Dublin, as Stephen matures, so does the writing, until it sparkles with clarity. The style presents numerous, almost insurmountable, problems for the oral interpreter, particularly one with the limited vocal range of John Lynch pays no attention to the problems. Instead he identifies so completely with Dedalus, throws himself so lustily into the book, that it is as if the passionate young artist himself is bursting out of our speakers. (31)

In an essay written in 1982 to mark the centenary of Joyce's birth, the Irish poet John Montague, wrote of the influence of *A Portrait of the Artist as a Young Man*: "No one could overestimate the effects of (the book) on later Irish writers [...] or on the national psyche: many young Irish men came to painful consciousness reading those corrosive pages. The Dublin of my student days was strewn with versions of Stephen Dedalus, including myself, though I wonder what the women thought of it!" "little failed saints," Montague wrote, "we knew eternity too early." Almost every section of Joyce's book belonged to common Irish Catholic experience. Aged eight or nine, once a week, in Enniscorthy Cathedral, with the light dimmed, we heard the priest intone: Death comes soon and judgement will follow, so now, dear children, examine your consciences and find out your sins. Montague says when he read the sermon about hellfire, in *A Portrait of the Artist as a Young Man*, the memories of those very words were still very fresh in his mind though he was born 40 years after the book came out.

Weldon Thornton in his book *The Antimodernism of Joyce's A Portrait of the Artist as a Young Man*, Joyce's view is that of psychological and cultural. He posits that though "Portrait" maybe a text of literary modernism, it is a fundamentally antimodernist work. To illustrate this, Thornton provides three contexts for reading this novel: the issue of defining modernism, especially the philosophical roots and implication of the modernist view of the self; Joyce's literary aims; and the "Bildungsroman". The novel itself is examined in detail, with the focus on its overall structure, the verbal presentation of Dedalus' Milieu, and the uses of motive and allusion. Thornton's comprehensive study offers readers a cultural critique and intellectual history of "Portrait", and aims to provide a major basis for discussion of the novel.

Having examined some of the critical works on Joyce's, *A Portrait of the Artist as a Young Man*, we shall now examine those of John Nkemngong Nkengasong's *Across the Mongolo*. The novel was published in 2004 and received great attention and positive comments.

It is one of the Postcolonial novels in Cameroon which the author, can be considered to have lived or experienced. Nkengasong is a prolific writer whose novel strikes the minds of many critics. He writes on the burning issues of his time and as such, some critics have shown a lot of interest in this masterpiece that captures Anglophones plights as second-class citizens.

Sarah Anyang Agbor in an article entitled “Memory and Trauma” in John Nkemngong Nkengasong’s *Across the Mongolo*, considers the novel the plight of “a representation of memories and conflicting identities in Cameroon society”. She brings out various aspects of the relationship between literary memories from different angles in the text. In order to assert the new historicist approach which, she employs, she examines the authors blending of political issues with personal experience in a bid to portray historical realities and to show that history paves the way for creativity and creative writing. She further explains that, “through s his creative imagination, Nkengasong reveals the tensions and predicaments of the minority in the nation. It is in this wise that we refer to the Anglophone Cameroon as the “other-other” (189). Here, the memories and trauma are given symbolic interpretations to make declarations and recommendations for the society.

Furthermore, Shadrach A. Ambanasom in *The Cameroonian Novel of English Expression. An Introduction* (2007) presents a critical analysis of Nkengasong’s *Across the Mongolo* in the light of the socio-historical context in which it is set. He compares context in the text to the former Federal Republic of Cameroon. In this symbolic setting comparison, he likens Kama to former British Cameroon and Ngola to former French Cameroon. He dwells on some vital issues like suppression, marginalisation, and resistance as portrayed through the characters in the novel. Ambanasom’s review relates to this study in that the present study examines how symbolic the setting of Kama and Ngola are to the interpretation of the text and Cameroonian societies in particular.

In another view, Ambanasom equally acknowledges and admires the manner in which the author handles aesthetic when he submits that technically speaking, structure, characterisation and language are narrative perspective as well. Ambanasom shows ingenuity in conceiving the narrative point of view, focalised essentially from the text’s central consciousness with only occasional interpretation from the omniscient narrator (261). From this quotation, it is clearly seen that, Ambanasom sees Nkengasong as a novelist who buys the idea of dialectical and forms. Similarly, this study demonstrates that content and forms are mutually in exclusive, that is, you cannot talk about one without mentioning the other. For instance,

Ngwe is a symbol of hope and voice of voiceless and oppressed Anglophones in particular and oppressed Cameroonian as a whole.

Another view is that of Labang Oscar Chenyi in “Experience and Marginalisation” (5) where he considers *Across the Mongolo* as a “National Allegory” in which there is a re-examination of life in Cameroon. He situates the novel within the tradition of bildungsroman and posits that, the story deals with the growth of the protagonist. He traces the protagonist from childhood and his struggles to confront the evil of the society. He further points out marginalisation that brings to light the personal experiences of the protagonist Ngwe. Chenyi equally observes that the author employs a schizophrenic youth who, despite his state, is able to narrate the experiences he undergoes while in Bessadi where he goes to study for his degree.

More so, Eunice Ngongkum in two of her articles entitled “Book review of J.N.N’s *Across the Mongolo*” and “Dream and Reality” reveals in the former how the author makes great use of his ingenuity in handling “a number of issues, revealed the situation of marginalisation fraction of the country” (4). She also portrays how the novelist displays an unusual expansiveness of the creative spirit as he comes up with a new style suitable for his work. In the later article, Ngongkum brings out the issues of dreams and reality as the central themes such as marginalisation, tradition, growth, and resistance. She adds that the novel is one of growth and discovery in which the protagonist, progress from his world of dreams to that harsh reality.

Gilda Nicheng Forbang-Looh in an article entitled “Marginalisation and (UN) belonging in John Nkemngong Nkengasong’s *Across the Mongolo*” is a novel set in Kamangola postcolonial territory, using the postcolonial theory. She states that the narrative is structured in a way that necessitates the feeling to belong and not to belong so that the narrative voices explore a union whose “ones and indivisibility” is hampered by the fact of difference in language and culture. According to Forbang-Looh, the Anglophones in Kamangola do not have a home in their own supposed country. The permanent feeling of exile at home portrays a bad socio-cultural and political setup; there can be no peace in such a context where unity is preached but disunity practised.

Talking about the marginalisation of Anglophones in Cameroon, the critic sees the cancellation of the name “the United Republic of Cameroon” as a strategy to cement the subordination and recolonisation of Anglophone Cameroonian by the majority Francophone Cameroon. From a postcolonial point of view, the Anglophones are considered as the “others”

and the “margin”, while the majority Francophones are the “centre”, “the civilised”. Forbang-Looh contrasts the colonisation by the whites which was based on a colour that was thought to be superior with the British colonisation of Ngola which is based on their numerical strength and hatred for the English Language or the Anglophones. It is the numerical strength of the Francophones in Kamangola that gives them power in everything.

Forbang-Looh also opines that, “with the powers that the Francophones possess at the centre, they exclude and marginalise the Anglophones in virtually all spheres of life. Political marginalisation is rife as there is unequal distribution of posts of responsibilities by the Francophones who are at the centre.” (85). Looking at the problem of Anglophone from another angle, Forbang-Looh says that some Anglophones themselves are responsible for it. This is because they enjoy certain privileges from the Francophone government, this group feels that they are superior to their Anglophone folks and will not come to the help of their fellow Anglophone brethren. This is seen when Mr. Kwenti the chief of service in charge of scholarship and that of Minister Wankili. For example, at Mr. Wankili’s reception following his appointment as minister, he warns that his office is not a gossip house for Anglophones’ complaints or a place where he will solve Anglophone problem. He insists that his duty is to serve the president and not discontented political factions (90). The outcome of such an attitude, as described above, is that the individual is neither with his people nor does he fit well in his assimilated new environment.

Again, the major problem of the Anglophones is that they suffer marginalisation because they belong to a lower-ranking or secondary group where the people according to the dominant Francophones, are supposed to accept their inferior or “other” status. According to the majority Francophone, the Anglophone culture should be erased, which is impossible since Kamangola is founded on two cultures; the British and French. Marginalisation deals with putting people in an inferior or peripheral position in such a way that, they lack power and cannot influence decisions.

Thus, marginality can be looked upon from various dimensions and the marginalised are always at a disadvantageous position. Sommers, Mehrtu and Pigozzi (19) posit that, marginality can further be aggravated by “non-democratic regimes, corrupt officials, dualistic economies, religious fundamentalism, ethnolinguistic tribalism and sectarianism” (21). Therefore, marginalisation can result from and be made worse by political, economic, religious

and tribalistic abnormalities. Doh (93) testifies to this subjugation and marginalisation of Anglophones in Cameroon when he asserts:

The Anglophone Cameroon earlier colonised by the white man is once again a victim of "colonisation" but this time, his coloniser is his partner with whom he served and were together tormented and exploited by the colonists. The Anglophone is being given the impression that he is at home but has to toil very hard to survive...It is mainly against this black second cousin of colonialism that genuine Cameroon authors...are struggling. (78)

As seen in this excerpts, the Anglophone is permanently on exile even in his home. Considering the fact that one has been comfortable, happy and free at home the Anglophone Cameroon does not have a home in Cameroon, since the unification of the two Cameroons. Most Anglophone Cameroonians like Doh (93) believe that, Anglophones have been victims of economic, social, political and cultural injustices from their Francophone dominated government.

In addition, employment, promotions and appointments are Francophone centred. Shirila's father, for instance, serves the government in Besaadi for several years without promotion; Rather than rewarding him for his hard work and commitment, 'Young frogs comes up to be his bosses' (173) due to frustration and lack of promotion, he resigns to do business. There is, therefore, no room for career development for Anglophones in Kamangola. The fact that he is oppressed has made him powerless before his Francophone brothers. In an attempt to acquire power and control, he is forced to go against his Anglophone brothers. He has internalised the image of the oppressors and uses this image to assert himself whenever an opportunity presents itself like the reception party. This simply indicates that Francophone government uses Anglophones to ruin their heritage, to assimilate oneself and wipe out our identity in this country.

This chapter labelled, "Identity Crises and Emancipative Strategies: A Study of James Joyce's *A Portrait of the Artist as a Young Man* and John Nkemngong Nkengasong's *Across the Mongolo*" handled New Historicism and Psychoanalysis as theories used in this chapter. The chapter also handled review of literature. We examined some tenets of New Historicism like history as well as authors' realities. In analysing Psychoanalysis, we have examined some of its concepts like dreams interpretation, trauma and the tripartite nature of the human psyche; the id, ego and superego. The novels under study has received a lot of critical attention from researchers, reviewers and journalists; however, it will be unscholarly to say that they have exhausted all that can be examined as far as Joyce and Nkengasong are concerned. Using New

Historicism and Psychoanalysis therefore, we will examine the identity crises and emancipative strategies of these two authors.

CHAPTER TWO

OPPRESSION AND MARGINALIZATION

This chapter examines oppression and marginalisation. Here, we shall examine how characters are treated negatively as the oppressors will do everything within their power to frustrate them, rendering them hopeless, leaving them with no choice but to seek for their identities. The aim of this chapter is to bring out various instances in which the characters in the novels under study are oppressed and marginalised. As such, they are tormented by their oppressors who consider them the margins. This chapter is divided into two parts. The first part deals with oppression, where the oppressed undergo a series of torture and discrimination in the hands of their oppressors. The second part consists of marginalisation where those considered the margin, are given no opportunities and are treated as inferiors. Consequently, the marginalised become violent and subvert social norms, family, school, or church in order to break free from the condition in which they find themselves. We shall begin by looking at oppression.

Oppression

Oppression in *Oppression- A New Definition* by Ursula Egidius is defined as an enclosing structure that, by way of institutional practice, harms members of a social group, while members of another, or other, corresponding social groups benefit from the harm suffered by those oppressed (7).

Oppression is a common phenomenon in our contemporary society and permeates almost every facet of human life. Every human structure has a hierarchy that exerts power in a positive or negative manner that either brings about growth or creates a negative impact on an individual or community. As such, when faced with such difficulty; it is difficult for the individual to accept such maltreatment thus a revolt.

In *A Portrait of the Artist as a Young Man*, Stephen Dedalus is oppressed in diverse ways. That is, his community, religion, and school. The development of Dedalus' consciousness is interesting because he is A Portrait of Joyce himself. This offers an insight of a literary genius.

Dedalus' obsession with language, his strained relation with religion, family and culture and his dedication to forging his own mirror the ways in which Joyce related to the various tensions in his life during his formative years. In the first chapter, the very young Dedalus is unable to describe his world in simple words and phrases. What he experiences is all jumbled together with a child's lack of attention to cause effect. Later when he is a teenager obsessed with religion, he is able to think in a clearer and more adult manner. He is mature and aware of his surroundings. Nonetheless, he still trusts the church faithfully and his feeling of guilt and religious ecstasy are so strong that they get in the way of rational thought. It is only in the university that he seems truly rational. At the end of the chapter, Joyce renders the Portrait of mind that has achieved emotional, intellectual and artistic adulthood.

Again, Dedalus is beaten in school by Father Dolan because he is not writing. Without minding the fact that his glasses are broken, he beats him up and promises to come back the next day. This is evident when he says, "lazy idle little loafer! Cried the prefect of studies. Broke my glasses! An old schoolboy trick! Out with your hand this moment" (60). It could be seen that Father Dolan is heartless and lacks pity instead of him to pity Dedalus for having broken his glasses, he molests him without any sympathy. Even when Father Arnall says he exempted Dedalus from writing, Father Dolan does not listen.

Again, Wells, one of the characters in the novel is considered a bully who taunts Stephen for kissing his mother before going to bed one day he pushes Dedalus into a filthy cesspool, causing him to catch a cold. This happens when Dedalus was still in Clongowes. While in Belvedere College, two of his schoolmates, Boland and Nash taunt and bully him. This is described below;

It was a signal for their onset. Nash pinioned his arms behind while Boland seized a long cabbage stump which was lying in the gutter. Struggling and kicking under the cuts of the cane and the blows of the knotty stump Stephen was borne back against a barbed wire fence.

Admit that Byron was no good.

No.

Admit.

No.

Admit.

No. No.

At last after a fury of pledges, he wrenched himself free. His tormentors set off towards Jones's Road, laughing and jeering at him, while he, half blinded with tears, stumbled on, clenching his fists madly and sobbing.
(104)

From the above quotation, it can be seen that Dedalus suffers in the hands of these bullies in both schools as he is a young helpless man whose main aim is to seek his own freedom. As Boland and Nash beat him, they are seen laughing and jumping. This is very symbolic in that, it brings out the state of Ireland in the hands of their colonial masters Britain.

Brought up in a devout Catholic family, Dedalus initially ascribes to an absolute belief in the morals of the church. As a teenager, this belief leads him to two opposite extremes; as someone brought up in a devout Catholic family, Dedalus initially ascribes to an absolute belief in the morals of the church. He repeatedly sleeps with prostitutes and turns his back on religion. Though Dedalus sins wilfully, he is always aware that he acts in violation of the church's rules. When Father Argall's speech prompts him to change, he bounces to the other extreme becoming a perfect model of religious devotion and obedience. Eventually, he realises that, these lifestyles- the completely sinful and the completely devout- are extremes that have been false and harmful. He does not want to live a sinful life but also rejects the Catholic doctrines because they do not permit him have the full experience of being human. He takes a decision and embraces life and humanity after seeing a young girl trudging at a beach. To him, the girl is a symbol of pure goodness and of life lived to the fullest. This then takes us back to Freudian psychoanalysis as Dedalus realises that he can now take decisions of his own thus leaving from the id to the superego.

Following Dedalus' first sexual experience (Joyce refers to it as Dedalus' "first violent sin;) he discovers that he craves food; his sexual appetite has seemingly whetted his appetite for meat and carrots and potatoes. His studies do not seem important to him. While completing a mathematical equation, he is reminded that his sinful nature is increasingly multiplying. As he continues his catechism classes, he contemplates the technicalities of religious doctrine that pertain to his "violent sin" He analyses the origin and results of his present sinful status and realises that his sinful nature has rapidly increased into something called "deadly sin." Just at the point when he thinks deep, a three-day spiritual retreat which will be held at Belvedere in honour of the school's patron Saint, Francis Xavier. The announcement of the retreat "wither[s] up" his heart.

Dedalus feels oppressed on day one of the retreats drawn from the book of Ecclesiastic 7:36 as Father Arnall begins his sermon on the “last things” (141) that happens to people “death, judgement, hell and heaven” penetrates Dedalus’ heart, making him think of Judgement Day that he will receive for his sin of lust. Father Arnall emphasises that one should examine one’s conscience and repent while one still has the chance. Dedalus earnestly considers his pitiful state and enormity of his offence and thinks of the Omnipotent personality of God. His guilt becomes stronger, making him feel that every word of the sermon is spoken personally to him.

On the second day of the retreat, the sermon begins from the fearsome words from Isaiah 5:14, Hell has enlarged its soul and opened its mouth without any limits. In other words, Hell has not yet gorged itself. Hell is still hungry; hungry for Dedalus. He remembers how God once-beloved angel Lucifer, because of his pride, was laid to everlasting darkness by a vengeful God. Adam and Eve were created by God but also failed to obey his commands. Thus, began the “inheritance” of mankind’s sinful nature:

Adam and Eve were then created by God and placed in Eden, in the plain of Damascus, that lovely garden resplendent with sunlight and color, teeming with luxuriant vegetation. The fruitful earth gave them her bounty: beasts and birds were their willing servants: they knew not ill; our flesh is heir to, disease and poverty them was done. But there was one condition imposed on them by God: obedience to his word. They were not to eat of the fruit of the forbidden tree. (154)

The retreat master reminds the boys that they were redeemed from Original sin by the death of Jesus Christ, who suffered crucifixion for the remission of the sins of the world. Father Arnall emphasises that, the physical torture in Hell is only a part of eternal damnation, the psychological punishment. With his legs shaking and the scalp of his head trembling as though it had been touched by ghostly fingers; Dedalus leaves the chapel, horrified and guilty, fiercely aware of his need to be saved. Although he knows that he must make an immediate confession, he asks God to forgive his reluctance to do so in the college chapel because his shame is too great.

The last sermon is from the book of Psalm 13:2-3 in which Father Arnall describes the spiritual pain in Hell, Dedalus vomits profusely “in agony” prays to the Blessed Virgin Mary for help and becomes a wanderer in a “slimy” street of Dublin in search of a remote church where an unknown father could hear his confession. He finds an old kindly Capuchin Cleric, who listens to him, gives him his penance and tells him to ask Blessed Virgin for help to

overcome the temptation. Relieved and elated, Dedalus leaves the chapel in a state of grace. He takes his Holy Communion during mass and vows to begin a new life of purity.

In his decision to turn his back on his community and refusing to accept the constraints of political involvement, religious devotion and family commitment that the community places on its members, however, Dedalus an isolated figure, whose main aim is to give a voice to the very community that he is leaving. In the last few lines of the novel, Dedalus expresses his desire to “forge in the smithy of my soul the uncreated conscience of my race” (339). He acknowledges that his community will always be a part of him, as it has created and shaped his identity. When he creatively shapes his own ideas, he will always need to listen to the voice of his community.

Oppression is a concept in *Across the Mongolo* in which most of the upheavals witnessed by most states in Africa and the world emanates from oppressive use of power by an individual or a hegemonic group over a less powerful group. The reaction to resist and accept is a part of humankind. *Across the Mongolo* presents the abusive use of power on the characters by the forces of law and order, who ironically, are supposed to maintain peace and order in the Federal Republic of Kamangola. Nkengasong uses the techniques of mental disorder through which the protagonist recounts his ordeal as experienced from the University of Besaadi.

The way Ngwe starts his story, reveals the abusive use of power “I have never done anyone any harm not even Monsieur Abeso. I am a University student, constitutional law. No History [...] Have they no consciences, Babajoro and his acolytes? He cannot live long. That man cannot live long. Why did he dread the Young Anglophone Movement?” (7). He later tells Aloh Mbong and the others with him that he is ready to “tell the world everything; everything from the day he peeped through his mother’s womb and saw the world” (7). From this, Ngwe is going to narrate the events leading to his madness.

Jay Winter state in “The Generation of Memory: Reflections on the “Memory Boom” in contemporary Historical Studies states that:

The biochemistry of traumatic memory is now a field of active research, and various pathways have been identified that help us distinguish between memories re-enactment. There is now a biochemistry of traumatic memories, memories that are first buried and then involuntarily released when triggered by certain external stimuli. The world of neurology has had its own memory boom, which in turn has helped establish the scientific character and credentials of the notion of ‘trauma’. (51)

From the above, it is seen that Aloh-Mbong recognizes that excepts this memory of the past is 'recalled' and 're-enacted,' the protagonist, Ngwe will not be healed. Aloh-Mbong feels that if Ngwe resurrects the past enough, it will cleanse him of his madness.

The author, through a flashback technique, one learns of Ngwe's biography, family, and country. Ngwe recounts incidents of physical assault in his childhood when his father beat up his mother for cutting leaves of the plantains of the gods near the ancestral shrine to prepare khoki. Even though Ngwe does not retaliate, Ngwe states, "I hated my father for beating my mother [...] And so I shunned my father" (7). Again we see another instance of violence when Martin Nkolakah, commonly known as teacher Abento, beats Ngwe up, for not bringing the required quantity of firewood to school, leaving swollen and bloody traces on his back; Ndi Nkemasah grabs Abento "on his shoulders to the consternation of all and was taking him towards Bechamfem, a river with ghastly boulders that bordered the school" (12) with the intention of gashing "Teacher Abento against those rocks and then wait for the sanction of the Fon" (12-13) Ndi Nkemasah manhandles Teacher Abento for inflicting injuries on his son. He reacts to the powerlessness of his son.

Again, as Ngwe narrates his torment, he keeps switching off from the flow of thought, manifesting what could be termed psychological trauma. He says, "Babajoro's men are coming to arrest me. I was the leader of the young Anglophone Movement. We wanted our rights as full citizens of the Republic of Kamangola" (26). His distorted state of mind makes him think he is in Besaadi and he explains "please, let me flee. Don't hold me down. Please, allow me to escape. They will slaughter me. Babajoro's men will kill me" (26) His torture must have been inhuman and unbearable that he keeps reliving the experience, while his audience is left in suspense. The existence of a dictatorial regime is good at nothing order than oppression of the minority Anglophones in Kamangola, by paying less attention to their educational system and cultural background. As a result, Ngwe narrates his torture :

Parlez-en Francais, idiot ! Est-ce-que je comprends ton patois la ? Shouted the senior murderer. I tried to mumble a few words in French to please him but I wandered whether the words made any sense. 'Allez-y,! he said to the policemen, making a motion with his head. Before he finished the last word, the two bloodthirsty looking policemen were already on my neck, pounding on me with the most savage brutality than I had ever faced. I yelped and cried, called my mother, my father, Nwolefeck. I cried at the top of my voice (103).

Though in a mental state, Ngwe still remembers the torture and violent way in which he was treated by the policemen. His thought of becoming the next Babajoro starts dying as he knows that it will only be his remains that will be handed to his family or they might not see his body again.

In *Across the Mongolo*, there exists two systems of education, the English subsystem and French subsystem that is superior to the former. The Faculty officer barks at Ngwe and flings his documents at him when he cannot understand the English language, ordering him to leave his office. “sort Monsieur” (57). The other Francophones laugh and mock him, “pouvre Anglo! Anglo for koromba. Tu ne pouvez pas rester chez vous a Koromba, Anglo (57). He is questioned why he could not stay in the English-speaking town of Komba, rather than being a nuisance to them. This simply implies that the Francophones do not welcome their Anglophone brothers on the other side of the great river.

Ngwe, on his way to Besaadi, encounters awful experiences when he crosses “The Mongolo [...] the boundary between the English state of Ngola, the two federated states that gave birth to the Federal Republic of Kamangola” (37). After a sudden and harsh blast of whistles that almost sets the bus into the abyss, the bus comes to a halt. The thought of Marquis Terrorism comes to Ngwe’s mind, making him “confused, dizzy, and tense” (38) as he loses consciousness. He is brought back to consciousness by a voice at the window where he is sitting with the utterances: “piece! Identite! Impot!” The bus driver translates it in Pidgin to the understanding of the passengers, “wuna shu wuna book” Three gendarmes with red berets scampered about the window, ordering furiously. One takes the drivers documents “move away to a distance and sat on along turning over the pages and peering into them” (38). The other gendarme orders a man of sixty years to seat on the ground: “Assois-toi la ba, vieux babouin” because the photograph on his identity card had moulded and was invisible. (38) The narrator explains, “the old man did not understand French. He was dragged out of the car” (38). The French system is evidently difficult and tormenting to the Anglophones. Ngwe never had any problem with his identity card while in his home town but as soon as he crosses the Mongolo River, he is maltreated by the officer.

In Ngwe’s quest for knowledge, he is intimidated and harassed by the law enforcement officer symbolised by the gendarmes in their red berets as they beat and brutalise Ngwe as well as the old man at the control post when his name on his identification paper is misspelled and not in order. These officers are morally dry and corrupt as the bus driver suggests to Ngwe that

he should bribe the officers with two hundred francs which Ngwe ignores and hence the driver complains of having been stripped of two thousand francs without fault. He laments:

Dat gendarmes dem bi tif pipi ; the driver said as he waded the car into the road and speed off. 'A 'show'am book, book correct, I say a don run motuar too much. I don beg'am. E no wan hear, sote two thousand francs don comot for ma kwa,' he lamented dis country no good o-o-o-o! (39)

It is ironical that, the officers who are supposed to ensure that the rights of citizens are respected, are instead the ones causing disorder and encouraging bribery and corruption. The author captures the poor driver's character to denounce high level of corruption in the judiciary wing of the country. The judiciary is depicted as an institution of oppression and corruption as he describes how the country has been destroyed by the francophones. This aspect is very visible in Cameroon as one commonly sees gendarmes on the streets collecting bribes from drivers and civilians. As such, the author's symbolic pictures that a glaring picture of his nation Cameroon before and after independence.

The Mongolo Bridge is symbolic in that, it derives its title from the Great River Mongo. Ngwe sees a huge arched steel structure appearing before him as the vast expanse of the plantation ends while travelling to Lewola and his impression about this river is negative as he says:

It seemed as if it chained two worlds together and below was a deep dark abyss. My heart leaped, climbing almost into my mouth. An uncanny chill invaded my body and my hair rose, stiff, and I became cold. Yet, the bus raged with speed towards it. Below, a large mass of muddy blue water. It looked like some dark inferno which did not seem to have an end and we were all going to tumble into it. I wanted to shout as the bus sped into the steel framework. My voice did not come out. I gripped the back of the seat before me. (35)

The river from which the novel gets its name is historically significant as a man sitting in the bus in front of Ngwe announces, "the River Mongolo, it is a great river, the boundary between the English colony of Kama and the French colony of Ngola, the two federated states which bring forth the Federal Republic of Kamangola" (35-36). This is a symbol of violence and oppression in that, as Ngwe crosses this river he encounters difficulties as compared to when he was in his home town.

When Ngwe and Nwolefeck board a train in Lewola, heading to Besaadi, Ngwe sees a thief robbing a passenger and wants to raise an alarm but is threatened. What baffles Ngwe is

that other passengers see this act unfolding but remain silent a thing that does not happen on the other side of the great river. This contrasts in setting that ties with the behaviour of characters is what contributes to the madness of the protagonist throughout his stay in Ngola.

Another symbolic element in the novel which represents violence is the Restaurant where Students get food at cheaper prices. As such, the restaurant could not accommodate all the students. It becomes a permanent environment of violence as evident when Ngwe says:

The Resto was not big enough to accommodate all the students at a time. Because of the huge number of students who fed there it became a permanent environment for violence, disorder, anarchy, confrontations and banality. At times, there was a queue, a very long queue of hungry students winding in and out in the afternoons and evenings. One spent two or three hours' sailing through the indicate network to get to the counters where food was served. Most often the queue routed out and confusion began fighting, shouting and quarrelling. Students climbed over the walls and entered the Resto through the ceiling. Sometimes, the fierce, healthy, overfed men, the 'boscós' as they were called, and who were instead agents of disorder. (69)

The disorderly nature of the restaurant and the 'boscós' who are supposed to ensure that there is order in that environment puts Ngwe in trouble as he struggles to get out of the place to no avail. He laments, "my hands and feet kicked at the other end, my head squeezed in the clusters. My senses gradually faded until I lost consciousness" (71). This does not happen to Ngwe alone others are wounded. At the end, many do not have what to eat because everything is now scattered by the hungry fellows.

Again, Ngwe forms the Young Anglophone Movement in order to fight for the rights of Anglophones in the University of Besaadi. Unfortunately, things only get worse as the Francophone brothers arrest some, and beat and humiliate others. Those arrested confesses that Ngwe is their leader. With the help of Shirila and some friends, however, Ngwe escapes to the village. Consequently, the officers are seen all over the campus as seen below:

Spies were planted all over the University campus and any Anglophone who was least suspected was arrested, tortured, and detained. Francophone students used the opportunity to settle personal conflicts with Anglophones. They guided the spies to arrest innocent Anglophones and, of course, the obvious thing was ruthless torture and detention. (131)

Though members of this movement find themselves in a state of a dilemma, the fortunate thing is that their voices are heard although they are tortured and in hardship. Again, there is a riot on

campus which leads to the arrest and torture of Ngwe. Though innocent, the fact that he is an Anglophone makes the police men to arrest him. As seen below:

Element subvertif! Tu bouge je tire, said the police officer tightening the grip on the neck. Ngwe tries to plead that he was innocent but the fact that he is an Anglophone irritates them “c’est un Anglo meme, la tu est morte!” the police man call Ngwe “Anglo fou, esclave, idiot, salaud, Anglo! And “Element dangereuse” this was simply to portray that these Francophone had no feeling for the oppressed. Even when his own Anglophone brother betrays him by letting the police men take him away. “You should be a bad boy. Anglophones don’t behave like that; the other said to me then turned to the policeman who grappled me, ‘chef, alley y” (98)

The fact that Ngwe is an Anglophone pushes the policemen to torment and molest him making him regret why he ever went to the other side of the mongolo river to learn ‘big book’. After undergoing pain and torture, Ngwe’s identity is mistaken for that of the son of Secretary General, Monsieur Gwe Salo (106) and released immediately from the police custody.

Peter Barry in *Beginning Theory: An Introduction to Literary and Cultural Theory*, documents are seldom offered entirely: instead an extract is made which is then subjected to intensive scrutiny. The New Historicism approach is a way of ‘doing’ history which has a strong appeal for non-historians (177). The state of Kama and Ngola, which formed the Federal Republic of Kamangola, and is later transformed into a unitary state, reflects the current state of the Republic of Cameroon, which began as the Federal Republic of Cameroon in 1961, and became a United Republic of Cameroon in 1972 during President Ahmadou Ahidjo’s regime and after further manipulations, the two federal states are reduced to the Republic of Cameroon in 1984 with the accession to power of President Paul Biya.

In a cabinet of forty ministers, there is no single Anglophone with a commendable portfolio? Those that tried to question this was killed underground. So, how can we survive this system? How much have we suffered from this business of colonisation? It was first the Germans, then the English, followed by the Awaras, then the French, now the most humiliating kind, our Francophone brothers who are themselves a French colony. In other words, a colony colonising another colony. Which means we have been reduced to real pariahs, to subhumans, without any real identity because of the excesses of colonisation [...] (136)

The relationship between the Anglophones and Francophones is blamed on colonialism which has led to the unequal distribution of resources, thus giving room for the greater population to

oppress the others. “The River Mongolo. It is the Great River, the boundary between the English colony of Kama and the French colony of Ngola, the two federated states that gave birth to the Federal Republic of Kamangola” (37). Giving upper hand to the Francophones as such with little or no position for the Anglophones in Kamangola. Consequently, even the small one they occupy is either taken away from them or they maltreated.

Taiwo Afuape in *Power, Resistance and Liberation in Therapy With Survivors of Trauma* succinctly describes Power as “enacted in what people think, say and do” (25) This crafty change of names could be seen as a strategy by the ruling government to completely erase the Anglophones identity and get them assimilated into the Francophone way of life in order to control and dominate them. For Gayatri Chakravorty Spivak as quoted by Peter Barry, “imperialisms” decimated the old culture and left the colonised without the ground from which they could utter confrontation words.

Ngwe and Dr. Ambo’s experience corroborate what the ‘fact guys’ had told Ngwe about the University of Besaadi in particular and Kamangola in general that:

Kamangola is a country with an official bilingual status of English and French in which both the Francophones and Anglophones are supposed to have equal status... but the fact guys told us that no one knew the existence of the English language in that institution or of the Anglophone heritage anywhere in the University of Besaadi which was the capital of Kamangola.
(25)

Ngwe is, therefore, aware of this situation before he goes to the university. However, he obviously does not expect that torture would be as serious as he later witnesses and experiences. If no one knows about English in the University, a place where young minds are trained for the future of the country, there is every reason to believe that there is no place and hope for the English language and consequently, no hope for Anglophones in Kamangola. When Ngwe goes to the *Prefecture* to get his documents that have been there for long, he discovers that the documents have not yet been signed by *Monsieur le Prefet*. It is seen that when he gets to his office, he signs just two documents and that will be all for that day leaving those whose document have been with him for days stranded.

Abdul R. Mohamed in “The Economy of Manichean Allegory” states that “the dominant model of power-and-interest relations in all colonial societies is the Manichean opposition between the European and the supposed inferiority of the natives” (qtd, in Goldie, 223). In this light, the Francophones in kamangola have assumed superiority over the minority

Anglophones based on their advantage of a majority in terms of land and population. Michel Foucault submits that modern society is a disciplinary, where power is largely exercised through disciplinary means in a variety of institutions such as prisons, schools, hospitals, militaries and so on (qtd.in Habib, 770).

Ngwe says that all his lecturers were Francophones, except Dr. Amboh who, in spite of his rich academic background, is never considered and in legal matters is never given a main course and so could never be an influence to the Francophones Dr. Amboh regretted that the country did not use him effectively because he was English-speaking. He told Ngwe and his Anglophone brothers, that “since it was government policy to eliminate the Anglophone culture in the country using the university as one of its weapons, [they] had no choice but to give in to complete assimilation into the Francophone culture” (64). As resistance to this status, Dr. Amboh “preferred to resign than to teach in French, what was expected of him before he could be given a main course to teach” (64). This explains why Anglophones do not have top-ranking positions or given main courses at the University

Francis B. Nyamnjoh in “Cameroon: A Country United by Ethnic Ambition and Difference” holds that some academic positions are by “conceptual rhetoric” used to shore up government rather than by academic traditions, leading a university group to lament the “*misère intellectuelle*” [intellectual misery] in Cameroon (qtd, in Ankumah 162). Dr. Amboh’s academic credentials seem not to be of any value to the administration of the University that is consolidating power and intense control. His grievance is described below:

Kamangola is a country with an official bilingual status of English and French in which both the Francophones and Anglophones are supposed to have equal status... but the fac guys told us that no one knew the existence of the English language in that institution or of the Anglophone heritage anywhere in the University of Besaadi which was the capital of Kamangola.
(24)

On the contrary to Dr. Amboh’s ideas, none of the Francophone lecturers seemed to have an idea in English (64). Ngwe feared asking questions in English in class and when he dared to get some notion in constitutional law that he did not understand, the rest of the lecture hall broke into a tremor of booing and jeering: “Anglo!” “Anglofou!” “Anglobete!” (64) while some twisted papers and objects and threw at him. Ngwe stood dumbfounded as though the ritual of disorder had hypnotised and transformed him into a worthless object and he questioned himself

if he had no right to express himself in one of the two official languages in a bilingual country (65).

Marginalisation

Marginalisation is the act of placing a person or thing in a position of lesser importance, influence or power. The term “marginal man” was first coined by sociologist Robert Ezra Park, describes an individual influence by two different ethnic or racial groups. According to Park, the marginal man [...] is one whom fate has condemned to live in two societies and in two, not merely different but antagonistic cultures. Park believed that marginality results when individuals in migrants’ groups are barred by prejudice from complete acceptance into a dominant culture. In *A Portrait of the Artist as a Young Man*, insolvency coupled with a personal sense of humiliation, pushes Stephen Dedalus to write poetry. At Peril in Joyce’s novel, is the way in which poverty may be seen as a symptom of modernity itself, in effect, that marginalisation not in possession of material goods modernist representation. Throughout *A Portrait of the Artist as a Young Man*, Stephen Dedalus is constantly portrayed as the outsider, apart from the society he and his family inhabit, connecting with no-one and seeking solitude and isolation at every turn.

A Portrait of the Artist as a Young Man was Joyce’s first novel, written in neutral Switzerland but published in New York in 1916. At that time, Europe was at war and Michael Collins had been taken prisoner during the Easter Rising in Dublin. This novel is bound with an Irish history rich in rebels and freedom fighters. A real history was raging in Joyce homeland where the Fenians were fighting against English rule, the oppressive landlord system and eventually the Catholic Church is hocked to the English rulers. The novel, as the title suggests is not a story of revolutionary politics but of the quiet but dogged rebellion of a young man in search of his artistic voice.

Dedalus starts as an object-Baby Tukooin his father’s story of his early years and is without his identity. Later at Clongowes, he is either gripped with embarrassment as he fails to connect with his peers or speechless at a family dinner as debate and anger rages around him. He does not understand that the schoolboy Argot and his consequent victimisation is all too predictable as his peers react with typical nastiness to a boy who does not fit in protesting his palm whipping, Stephen not only wins back respect from his peers but also performs his first act of rebellion.

As far as Dedalus' artistic yearnings are concerned, there is no discernible development of a poetic voice but Dedalus does feel some shadowy intimation of otherness or the transcendental world. As such, he laments:

In a vague way he understood that his father was in trouble and that this was the reason why he himself had not been sent back to Clongowes. For some time, he had felt the slight change in his house; and those changes in what he had deemed unchangeable were so many slight shocks to his boyish conception of the world. The ambition which he felt astir at times in the darkness of his soul sought no outlet. A dust like that of the outer world obscured his mind as he heard the mare's hoofs clattering along the tram track on the Rock Road and the great can swaying and rattling behind him. (80)

As a result of the poor state of his father, Dedalus has to change school from Clongowe to Belvedere College. He is not happy and finds everyone around him annoying to the point that thinks that, his ambitions of becoming an artist will not be attained.

During psychoanalytic sessions, a patient traditionally lies on a couch, and an analyst sits just behind the patient and out of sight. The patients express their thoughts, including free associations, fantasies and dreams, from which the analyst infers the unconscious conflicts causing the patient's symptoms and character problem. Through the analysis of these conflicts, which include interpreting the transference and counterforce, the analyst confronts the patient's pathological defence mechanisms to help the patients understand themselves better. Dedalus' family begins to feel its financial troubles more acutely, and some men come in and dismantle the house for a move to Dublin. This could be seen below:

Two great yellow caravans had hated one morning before the door and men had come tramping into the house to dismantle it. The furniture had been hustled out through the front garden which was strewn with wisps of straw and ropes ends and into the huge vans at the gate. When all had been safely stowed, the vans had set off noisily down the avenue: and from the window of the railway carriage, in which he had sat with his red-eyed mother, Stephen had seen them lumbering along the Merrion Road. (81)

As mentioned above. Psychologically, this change corresponds to a relapse into a pre-Oedipal state for Dedalus, in which the physical proximity of his father becomes a source of almost unmanageable anxiety. To contain his fears, he has recourse to what Freud in *Totem and Taboo* calls the "power of magical thinking" and defines as the belief that wishes, thoughts and prayer can affect direct changes in the world (24). Forced to move to Blackrock, leaving Dedalus in a

confuse state as he wonders what will become of him. At the end, he believes that his father has enemies and so he feels very unhappy. His sadness pushes him to isolate himself from his society, family and religion.

Stephen is in physical exile and whilst his family is cast adrift, he is groping for an artistic expression which eludes him. He portrays his directionless spirit during a conversation with his mother: The Vances lived in number seven. They had a different father and mother. They were Eileen's father and mother. When they were grown up, he was going to marry Eileen. He hid under the table. His mother says:

-O, Stephen will apologise.

Dante said:

-O, if not, the eagles will come and pull his eyes.

Pull out his eyes,

Apologise,

Apologise

Pull out his eyes.

Apologise

Pull out his eyes.

Pull out his eyes

Apologise. (2)

Dedalus feels that he has no say as far as he is concerned. When he tells his mother that he will get married to Eileen, his mother forces him to apologise. This frustrates Dedalus as he prefers to stay away from his family and seek for his freedom and identity.

In the adolescence games of torment and humiliation coupled with a rigid Catholic approach to literary criticism that prevents the genuine artistic outlet Dedalus seeks. Vision remains formless and his isolation from his peers prevent him from relating to them (76). If he had the courage to express himself amongst like-minded young men, he would feel less isolated. The strict Catholic nature of their education and the widening social gap between him and his peers brought about by his father's downfall cements his alienation and otherness so his artistic yearnings remain 'monstrous reveries' (90) without any real development.

A retreat organized by Belvedere College seems tedious and its repetitive, dictatic style reflect Stephen's utter immersion in the Catholic faith. His faith is almost sealed when he is invited to take holy orders at the end of his devotions. Stephen is seduced at first but is now instinctively resistant to any form of belonging again kicks in, "At once, from every part of his being unrest began to irradiate" (161).

Dedalus' rejection of priesthood is a serious one as he refuses to perform Easter Duties for his mother. As such, he embraces his own destiny and takes positive steps towards a mature poetic voice. Thus, the phrase, "a day of dappled, seaborne clouds is taken by Stephen and woven into his own experience..." (166). At the same time, he becomes aware of the symbolic nature of his surname and mythical character from themselves a symbol of escape. As the Ovid quote at the same start of the novel states, it was Dedalus whom it is taken. Dedalus was the great artificer and creator of Icarus' wings which were who... altered/improved the laws of nature. At the end of chapter five, we see young Dedalus who chooses exile than the daring Icarus-like youngster seeking escape but doomed to failure. Dedalus, then posits that:

His soul had arisen from the grave of boyhood, spurning her grave clothes.
Yes! Yes! Yes! He would proudly out of the freedom and power of his soul,
as the great artificer whose name he bore, a living thing, new and soaring
and beautiful, impalpable. (226)

From the above quotation, Dedalus' rejection of his environment that shaped him is now complete and his diary entries at the conclusion show a purposeful young artist seeking expression in Europe.

Though he wants to forge politics, he constantly thinks of the place of Ireland in the world. He says the Irish have always been a subservient people, allowing outsiders to control them. In his conversation with the Dean of studies at the University, he realises that even the language of the Irish people really belongs to the English (247). Dedalus' perception of Ireland's subservient has two effects on his development as an artist. Firstly, it makes him escape the bonds that the Irish ancestors have accepted. As seen in his conversation with Davin, he feels an anxious desire to emerge from his Irish heritage as his own person, free from the shackles that have traditionally confined him to his country: "My ancestors threw off their language and took another Stephen said. They allowed a hand full of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made? What for? (270)"

Secondly, his perception makes him determined to use his art to reclaim autonomy for Ireland. Using the borrowed language of English, he plans to write in a style that will be both autonomous from England and true to the Irish people.

In an article entitled “Forging a New Nation: A Study of *A Portrait of the Artist as a Young Man*,” Melon Franz states that:

Joyce criticises the ethnocentric, xenophobic and monolithic aspect of Irish nationalism which was hostile to the pluralistic, heterogeneous and multivalent perspectives. Along with nationalism, Joyce provides a new possibility of imagining a nation that celebrates multiple voices by accommodating the marginalised and silenced voices, quite outside the grids of the nation states. (5)

Here, Franz is against Joyce in that, instead of Joyce fighting the exploitative nature in which he finds himself, he embraces it and it does not really matter to him. He embraces the marginalised and silent voices of the Irish population, and the voices of the Irish people mean nothing to him. He does not embrace this as he struggles and fights to come out of this condition.

More so, Dedalus depicts the in between belongingness and doubled consciousness of a colonised and at the same time he struggles against the chauvinistic and monologic perspective of nationalism posited in the context of the cultural crises experienced by one of the former colonies of Great Britain. The text tries to forge with the help of modernist techniques “the uncreated conscience of race” outside the boundaries of a monolithic, national consciousness and a coherent national identity.

James Joyce lived at the time when writers like W.B Yeats, Lady Gregory, A.E Russell, Edward Martyn and Edward Plunkett tried to revive the Irish nationalism; Joyce was critical of it as he believed in Franz Fanon’s line that “it is the responsibility of the native intellectual to forge and follow the new path to future and hence to participate in the burgeoning national culture, rather than retrace the steps back to an ossified and inert past which takes him away from the dynamism of the people’s struggle.” Joyce believed in participating in the reinterpretation of traditional culture in the present with the aim of opening up possibility of a new future. On the other hand, Milon believed that instead of Joyce to extract from the past what is perceived to be most valuable, and timeless culture treasures, the native intellectuals must learn from the people to modify, reinterpret and reform traditional culture at the service

of forging a new national consciousness which places the struggles of the people at its heart. As a result, Rene Sen posit that:

It describes Stephen's formative years in Dublin; as Stephen matures, so does the writing, until it sparkles with clarity. The style presents numerous, almost insurmountable, problems for the original interpreter, particularly one with the limited vocal range of John Lynch. But Lynch pays no attention to the problems. Instead, he identifies so completely with Dedalus throws himself so lustily into the book, that it is as if the passionate young artist himself is bursting out of your speakers. (31)

Sen intentionally portrays Dedalus' growing period of his life since he obviously wants to inculcate Joyce personal details in his. Her focus is on the style rather than the theme of the text. In this way, another critic, John Brussels adds that:

Stephen has an intuitive drive towards rebellion. As a young child he plans to marry a Protestant girl from his neighbourhood, and when his mother and Aunt Dante scold him for this he defiantly hides under the table. This instinctive drive stays with him throughout the book, until, in the fifth chapter, he presents his defiant attitude in mature intellectual terms with his definitive statement beginning, 'I will not serve. (21)

Hence, Dedalus has details about his personal life which has got diverse aspects. He further talks on the relationship between mother and son that is irreplaceable and deep-rooted in such a way that he will remain under her shadowed figure.

In *A Portrait of the Artist as a Young Man*, Joyce does not comply with the glorification of the past but craves for a newly imagined and reimagined future. Dedalus says: “not this. Not at all. I desire to press in my arms the loveliness which has not yet come into the world” (273). Dedalus' desire is to change Ireland's mentality on its powerlessness and the exploitative nature of its colonial masters and ensure that Ireland has a say and uses its own languages. Joyce differs from Yeats and other nationalists. In this light, Stephen declares: “I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make mistakes, even a great mistake, a lifelong mistake and perhaps as long as eternity too” (269). This implies that, Dedalus does not accept the way they are being exploited by their colonial master.

As far as *Across the Mongolo*, is concerned, marginalisation will be discussed in diverse ways. The protagonist and other characters portray how in one way or the other the way they have been maltreated or not even considered as part of that society at all.

Freire Paulo, the Brazilian Educationists holds that horizontal violence is part of the psychological state of people trapped by poverty and powerlessness. Part of the psyche of the marginalised, poor and powerless group is the internalised image of the people causing the oppression, settles more in the unconscious mind. Elaborating on this is the paper ‘self-esteem building and horizontal violence,’. Minister Wankili is a representative figure of the powerless character in *Across the Mongolo*. In seeking to gain power amongst the Francophones, he has to lash out against his Anglophone brothers. He has internalised the image of the oppressors and he uses this image to assert himself whenever an opportunity presents itself like the reception party.

Furthermore, Ngwe faces a lot of challenges when he goes to the *prefecture* to have his documents signed. After two weeks of struggle, he goes to check if the documents have been signed. When he steps into the secretariat to ask for them, he is rudely answered by the secretary. “You step at the secretariat asking for them. A bad-tempered woman, who, from a distance you would think is a gentle lady, hisses like the short viper- ‘Ne m’annuille pas! Je suis pas la pour les Anglo! She is definite about it” (53). This is simply portraying poor leadership as those who are supposed to handle the affairs of the masses tend to practise favoritism as the Anglophones in *Across the Mongolo* suffer oppression in the hands of their Francophone brothers.

Another means through which the author of the text under study portrays marginalisation is described by Sami Schalk when he says, “this concept of self/other/other-self does imply that reality is highly individualised, not a matter of consensus and therefore, more an issue of experience-based perception than fact or inherent truth (208). He ends by saying that, the features of self/other/other-self, are evidence of the weight each has been given in a particular context. For instance, the French speaking ‘self’ who identifies themselves through their post of responsibility and the language difference, do not look like those of the superior class. In the novel under study, the description of the “Divisional officer” and the staff at the secretariat rather illustrates aspects of poverty and agony. Nkengasong describes him thus:

He gives the impression that he is of some important status because he is putting on an outer jacket that seemed to have been formerly a coat but the collars, even that of the shirt was grimy with the dirt of an unwashed body, or dust that sweat has consumed [...] before long a fellow comes along smoking and belching seriously [...] his coat is also twisted with one or two holes on the sleeves made possibly by rats or cockroaches. (54)

As mentioned above, Nkengasong in this excerpt shows great amount of sarcasm and satire. The 'self' considers himself as the privileged and untainted individual, is physically portrayed as an imagery of disgust, dirt, waste and filth. Despite these descriptions, the Divisional Officer still gains a sense of satisfaction and gratification by inflicting pain on others.

In the *Pedagogy of the Oppressed*, Paulo Freire contends that critical consciousness may lead to disorder (17) concretisation refers to learning perceive social, political and economic contradictions and to take into consideration actions against the oppressive and degrading elements of reality. Ngwe's predicaments in the University of Besaadi are not first construed or interpreted as a socio-political and cultural marginalisation of the Anglophones until Minister Wankili, an Anglophone Junior Minister of special Duties' speech during the celebration of his appointment. Minister Wankili says that he is not in the ministry to take care of Anglophone problems. He shocks his audience by saying that his office is meant to serve Babajoro and not the masses or the state and goes extra miles to warn and caution the Anglophones of Kama that his office is not out to solve or discuss their problems. He submits that:

He thanked everyone who had honoured his invitation to dinner. To him, he said, the appointment to the high office was a dream comes true and he could not realise his dream without inviting his friends to share with the reality. He said he was using the opportunity to thank his Excellency the Head of State, the President of the Republic, President Babajoro for exacting task and confidence bestowed on him. He promised to do his best in his new capacity in the service of his Excellency. (121)

He also says that "let me make this clear," he said emphatically, "I am an English-speaking Cameroonian and not an Anglophone" (122). This gives Ngwe the go-ahead to form the Young Anglophone Movement. In this movement, he tells his Anglophone brothers that they have to fight for their rights as their own brothers treat them as though they were still with their colonial masters.

Again, when Ngwe discovers Mr. Kwentu is an Anglophone, he feels relieved and excited that his scholarship problem is going to be solved but to his greatest surprise, Mr. Kwentu treats them snobbishly and shouted at them:

I do not give scholarships, my brother from the same side of the Great River exploded. 'Go and see the minister if you want to,' he said. We tried to plead. Kwentu shouted us down and ordered us to leave his office, this time speaking in French. We left Kwentu's office, crestfallen. (93)

As seen above, Mr. Nkwenti, who is an Anglophone that is supposed to be on the side of his Anglophone brothers instead turns his back on them. This simply means that he has been assimilated. As such, Ngwe's expectations are shattered leaving him devastated.

Shadrack Ambanasom in *Education of the Deprived* submits that the writers have a function to [...] conscientize society. The education of the masses, especially the oppressed, in such a way that they become imbued with a heightened sense of critical consciousness. Consequently, concretisation enables the oppressed who in this case are the citizens. In the novel, to be able to investigate, evaluate, analyse and understand the political social and economic realities in the society as well as the forces that led to their misery.

Ngwe forms the Young Anglophone Movement in order to fight for their rights as Anglophones in the University of Besaadi. Hence, this only get to worsen the situation as their Francophone bothers arrest some beat and humiliate them. Those arrested confesses that Ngwe is their leader, with the help of Shirila and friends Ngwe escapes to the village. Meanwhile, back in the university, the tension is at its climax as stated below:

Spies were planted all over the University campus and any Anglophone who was least suspected was arrested, tortured, and detained, francophone students used the opportunity to settle personal conflicts with Anglophones. They guided the spies to arrest innocent Anglophones and of course, the obvious thing was ruthless torture and detention (131)

Though the members of this movement find themselves in a state of a dilemma, the most important thing is that their voices have been heard though under torture and hardship. Nkemngong, with the use of aesthetics reawakens memories which he would prefer to forget and after years of having struggled in the University, he ends up as a miserable fellow that leads to his madness.

Jeff Vail in “A Theory of Power affirms,” that “power defines every aspect of our experience of reality” (2). Power, to him, is an illusion that cannot be grasped, but whose reality lies beyond the illusion. The concepts of power and marginalisation are made concrete through their manifestation and outcome. For Kashim Ibrahim Tala, marginality has its roots in issues related to power, which shows the existence of a negative use of power and also predetermines resistance and sometimes a positive change in the status quo. As seen when Ngwe writes:

When the results were released few weeks after writing, I did not find my name on the list. I was shocked, vexed, infuriated. I could not understand. I knew I had done my best during the examination. Something terrible might have happened. It could not be my own illusion. I could not understand what that meant. I went directly to the vice Dean of the faculty in charge of examinations and asked to see my answer scripts. Noticing the tension in me, he asked me to write an application to the chancellor to that effect. I did without delay. When the script was sorted out, I discovered that Docteur Atebba who taught two main courses and in whose course I had always done better than others, had given me zeros in both courses. (180)

Ngwe’s frustration is as a result of what happens in Shirila’s room which got Monsieur Abeso infuriated. Docteur Atebba scores Ngwe zero in two of his courses which makes his name not to appear on the list. This as a result, shows that, there is a negative use of power as Docteur Atebba decides to frustrate Ngwe by giving him poor results.

More so, we see an instant of poverty in the novel when Ngwe’s father does his best to ensure that his son goes to school and become the next Babajoro of Kamangola. These hopes are threatened when Ngwe’s money is stolen while on his way to Besaadi. They booed and jeered:

Pauvre Anglo! Ashia ya! They said and laughed at the top of their voices. How was I going to cope in a foreign land where I knew no one? Fifty thousand francs gone at a snap! My father’s earnest efforts to send me to the university, swept away in an instant by rogues. I could neither continue my journey nor retreat to the yearning hands of my mother. I thought I should throw myself out of the train into some deep valley or some stream and put a stop to all the struggle. (44)

From the above, it is seen that hunger and starvation were the order of the day in Besaadi for Ngwe. For the rest of his journey, his friend, Nwolefeck paid his transport and took charge of his needs. While in the university, Ngwe could barely feed. Thanks to his friend, he manages

to survive with the little money he has and the food at the restaurant is also of great help to Ngwe.

The society in which Ngwe lives is not a favourable one for him because despite being poor, he is mocked by students because he does not understand and cannot speak French. In one of the courses he attends a student greets him but because Ngwe does not answer well, he is being mocked by this student, “Anglo, comment t’allez vous?” he asked observing me studiously. “je t’allez bien,” I said. “mup dey! C’est le francais ça?” he said leaving his seat” (68). At this point, Ngwe has no option than leaving the hall full of shame and dejection. This explains why when the colonisers came to Cameroon, and noticed the citizens at the time did not know French, they could easily deceive them and get whatever they needed.

In conclusion, this chapter has examined the levels at which characters in the novels under study have been oppressed and marginalized which makes their identities questionable. In the course of our analysis, we realised that characters are tortured and oppressed by their leaders who at the end cause hatred and revolt in the minds of these characters thus in search for their identities. We also examined the level at which these characters are marginalised to the point they are left with no option than to isolate themselves, seeking for their identities and asserting themselves. In the following chapter, we will look at the political, social and economic dissatisfactions these characters will encounter in the novels under study.

CHAPTER THREE

SOCIOECONOMIC AND POLITICAL ANGST

This chapter examines the sufferings and maltreatment of characters in the novels under study at the political, social, and economic levels. As such, their education, safety, employment, and supports are tempered with. The first part handles political dissatisfactions and insecurity, showing how this dissatisfaction brings frustration to the people of Ireland and Kamangola. The second part focuses on social and economic dissatisfactions these characters experience in the hands of their tormentors. This is evident in the novels under study.

Political Insecurity

Political insecurity is considered a tormenting factor in the novels under study because those who consider themselves great and superior and are supposed to take care of their citizens are instead the ones bringing trouble to them. Colonial masters have taken all that belong to them and have implemented their own culture on the colonised. This, as such, pushes Dedalus to reject the Irish culture or even to be called an Irish. Ngwe, on his part, is maltreated by his own brethren from the other side of the great river making him to fight for his right which at the end seek his identity.

A Portrait of the Artist as a Young Man is a story of a young artist in a particular political setting. The political background of the novel is important because it brings out the environment in which the artist grew up. This political and social background, therefore, remain as an ever-present force in a narrative, introduced in great detail in the first chapter, and providing one of the potent reasons for Dedalus's voluntary exile in the fifth chapter. The novel presents an anti-colonial background against the British in the nineteenth century Ireland, which began with the act of union in 1800, making Ireland part of the United Kingdom, and abolishing a separate Irish parliament in Dublin. Political issues in Ireland pushed the Irish population to have greater control of their own affairs. The home rule movement, headed by Charles Stewart Parnell and the land reform are relevant to this novel.

The first line of the novel takes the reader into the heated political arena of this period. Stephen Dedalus is listening to a story narrated by his father about a moocow. Hence, the story goes as such:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby Tuckoo...

His father told him that story: his father looked at him through a glass: he had a hairy face.

He was baby Tuckoo. The Moocow came down the road where Betty Bryne lived; she sold lemon Platt. (1)

In this except, the cow symbolises Ireland that is brought in direct confrontation with Baby Tuckoo or Stephen. This is a major theme in the novel that is brought up whenever the nation is mentioned. When Dedalus writes his name on the Fly-leaf of his Geography book, he does not limit his address to “Clongowes Wood College, country kildare, Ireland.” As such his desire to be an independent man that is to say, becoming an artist is described below:

He turned to a fly-leaf of the geography and read what he had written there: himself, his name and where he was.

Stephen Dedalus

Class of elements

Clongowes Wood College

Sallins

County kildare

Ireland

Europe

The world

The Universe

(12, 13)

As seen above, Dedalus does not see himself as simply an Irish, but as a citizen of the universe. This is clearly seen when he rejects Irish nationality and goes to Europe on voluntary exile. Charis Baldick's remarks in *Concise Dictionary of Literary Terms* is noteworthy:

New historicism[is] a term applied to a trend in American academic literary texts and at the same time (in contrast with older historicisms) the 'textual' nature of history. As part of a wider reaction against purely formal or linguistic critical approaches [...] New historicists, led by Stephen Greenblatt, drew new connections between literary and non-literary texts, breaking down the familiar distinction between a text and its historical 'background' as conceived in established historical forms of criticism. (171)

From the above quotation, the novel is set in the revolutionary Ireland of 1880 to 1900, and the history of this period is revealed through Dedalus' consciousness. His father, a staunch supporter of Parnell, is set against Dante who is a supporter of the Catholic church. The two brushes always kept in Dante's press-one green and the other maroon-become politically symbolic, denoting Parnell and Michael Davitt respectively. These two colours, maroon and green, constantly appear in the novel from the green earth and maroon cloud which Fleming had coloured in Dedalus's Geography book to the red and green holly in a Christmas decoration at Dedalus' house.

The Christmas party in the first chapter makes Dedalus aware of the viciousness and meanness of politics. It is clear that Dedalus' life is not free from politics. An example is the daydream which he has in the infirmary of Clongowes, about Parnell's death. Whenever Dedalus thinks of Parnell, Dante is always involved in one way or the other expressing energetic oppositions to the leader. The enmity between Parnell and Dante is so alarming that it confuses Dedalus as he does not understand what is meant by politics. This is evident below:

It pained him that he did not know well what politics meant and that he did not know where the universe ended. He felt small and weak. When would he be like the fellows in poetry and rhetoric? They had big voices and big boots and they studied trigonometry. That was very far away. First came the vacation and then next term and then vacation and then the next term and then again, the vacation. (14)

This quotation describes how Stephen sees the Senate dignified adults quarrelling bitterly over matters he does not understand. Dante screams with a total lack of control at those who defy the church and witnesses his father and Mr. Casey shouting blasphemies against the priest, and weeping uncontrollably for their death leader. These seed of revolt against the church and state

are sown in Dedalus' mind. He cannot accept the fault of the church as a child and accept becoming a priest. As such, he rejects the offer given to him by the Director of Belvedere College (34-35).

New historicists, greatly influenced by Michel Foucault's concepts of discursive analysis of power relation, give another strategy of political reading of the texts. The power relation is reflected through discourses which do not find overt manifestations but implicitly expressed in the text. The Catholic church is a point of emphasis in Irish nationalist fight against British colonial pressure and Irishness and Catholicism is often taken synonymous in this context, the nationalistic activities proclaiming Irish identity is undoubtedly Gaelic-Catholic origin. Nonetheless, Irish nationalism is, itself, split on religion. A character like Dante Riordan says that, Irish national identity is attached to the Catholic Church and that a priest has duties to direct his people on political and moral issues as with Charles Parnell's disgrace where a popular nationalist leader is denounced for his adulterous affair. Mr. Casey and Simon Dedalus claim that Catholicism is tempered with as a result of bad leadership. Mr. Casey laments thus:

Didn't the bishops of Ireland betray us in the time of the union when Bishop Lanigan presented an address of loyalty to the Marquess Cornwallis? Didn't the bishops and the priests sell the aspirations of their country in 1829 in return for Catholic emancipation? Didn't they denounce the Fenian movement from the pulpit and in the confession box? And didn't they dishonour the ashes of Terence Bellew MacManus? (44)

From the above, one can say that, the political happenings in Ireland made Mr. Casey and Dedalus' father develop hatred for the church as the bishops played politics, thereby deceiving the Irish population promising loyalty but ends up betraying them.

Parnell is far more than just a historical figure. He takes on a powerfully symbolic presence in Dedalus' consciousness. His heroic status takes on tragic dimensions, and this is used by Joyce to unite the religious and political themes in the novel. Though a great political figure, Parnell's downfall is brought about by religious institutions, and this plays a big part in Dedalus' mind from childhood to adulthood.

During a conversation with Davin in chapter five, Dedalus refuses to be called an Irish because he believes that his fathers neglected and rejected their own language and took that of their colonial masters. This is seen when he says:

My ancestors threw off their language and took another Stephen said. They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made? What for?

For our freedom, said Davin.

No honourable and sincere man, said Stephen, has given up to you his life and his youth and his affections from the days of Tone to those of Parnell, but you sold him to the enemy or failed him in need or reviled him and left him for another. And you invite me to be one of you. I'd see you damned first.

They died for their ideals Stevie, said Davin. Our day will come yet believe me. (270)

The above quote culled from the discussion between Davin and Dedalus shows that Dedalus is disappointed for the fact that, his ancestors accepted a foreign language and doctrine to overshadow theirs. No matter how Davin tries to convince Dedalus to accept Irish nationality, he does not accept makes an important statement about those aspects of man's life which hold him down to worldly ideas which he would rather avoid. As a result, Dedalus writes:

The soul is born... first in those moments I told you of. It has a slow and dark birth, more mysterious than the birth of the baby. When the soul of a man born in this country, there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets. (171)

From the above quotation, Dedalus eventually sees Ireland as a trap that will be impossible for him to live and create. He realises that, Ireland has never had a great leader that has not betrayed or abandoned their culture as he says that, the Irish people are fickle-minded and ultimately disloyal. He also rebels against activities like petition signing and protest. In his view, these activities amount to an abdication of independence. He leaves Ireland hoping to forge the new consciousness of his race.

New historicists again point out that New Historical critical approach stresses on the political reading of the text because any text, whether literary or non-literary is a cultural construct and reveals political circumstances of the given era. M.H Abrams says:

[p]olitical readings of a literary text- [is the] reading in which they [New Historicists] stress quassi-Freudian mechanism such as 'suppression' 'displacement' and 'substitution' by which, they, they assert, a writer's political ideology (in a process of which the writer remains largely or

entirely unaware) inevitably disguises, or entirely elides into silence and 'absence,' the circumstances and contradiction of contemporary history. The primary aim of political reader is to undo these ideological disguises and suppression in order to uncover the historical and political conflicts and oppression which are the text's true, although covert or unmentioned, subject matter. (187)

As per the critic quoted above, New Historicists are greatly influenced by such theorists as Ronald Barthes and Michel Foucault who ascribe significance to text which is discursive in nature and refuse the presence of 'empirical self' of the author but at the same time cannot dismiss the 'implied self' of the author.

Politics, like religion, family, and language is seen as another of the 'nets' flung at the soul 'to keep it back from flight.' Politics is like an obstacle to the artistic spirit and Dedalus resolves to fly by it, as by all the other 'nets' The fifth chapter of the novel under study discusses in detail, Dedalus' reason for rejecting nationalism and nationalistic politics. In accordance with his role as a rebel against authority, he is the only student who refuses to sign on McCann's drive for universal peace. Davin is a strong nationalist but Stephen refuses to be a nationalist. At this time in Ireland, nationalistic fervour was discovering an outlet in all aspects of traditional Celtic life and culture, one of which was traditional sporting events, through the Gaelic Athletic Association founded by Michael Cusack Dedalus detests physical activity, but directly rejects Davin's appeal to join the mainstream.

Dedalus likens Ireland to 'a sow that eats her own farrow.' According to him, his country is noted for betraying precisely those who gave up their lives and comfort for Ireland. He refuses to pay a penalty for the mistakes and conscious act of betrayal that his ancestors have committed, and resolves to leave his country in order to express himself better as an artist. He remembers a painful incident which proves him beyond any doubts that Ireland is no place for art and artists to flourish in the first performance of Yeats' play 'The Countess Cathleen' at the opening of the Irish Literary Theatre in 1899. The performance had to be midway because of the boos and brickbats flung at it from a bigoted audience which could not separate their religious opinions from true art. He thinks that his expression as an artist would be tempered with by the same Irishman if he does not separate from this nationalistic bond.

In *A Portrait*, Joyce does not glorify the past but curves for a newly imagined and reimagined future. Dedalus says: "not this. Not at all. I desire to press in my arms the loveliness which has not yet come into the world" (275). "The past is consumed in the present and the

present is living only because it brings forth and future” (273). Dedalus’ desire is to change Ireland’s mentality on its powerlessness and exploitative nature of its colonial masters and ensure that Ireland has a say as he uses its own language. Joyce differs from other nationalists, in this light, Dedalus declares: “I do not fear to be alone or to be spurned for another or leave whatever I have to leave. And I am not afraid to make mistakes, even a great mistake, a lifelong mistake and perhaps as long as eternity too” (269). It is evident that, Dedalus does not accept the way Ireland is treated by their colonial masters.

Though Dedalus paints Ireland as black, he does have a vague idea of this role in artistic life through which he records in his diary in the final section of the novel. The dream runs as follows:

A long curving gallery. From the floor ascend pillars of dark vapours. It is peopled by the images of fabulous kings, set in stone. Their hands are folded upon their knees in token of weariness and their eyes are darkened for the errors of men go up before them forever vapour strange figures advance as from a curve. They are not as tall as men. One does not seem to stand quite apart from one another. Their faces are phosphorescent, with darker streaks. They peer at me and their eyes seem to ask me something. They do not speak (335)

This dream suggests the dead Irish past, which he wants to shake off, symbolised by the bursts of Irish kings who can do no more than watch the vapours raised by them and the process of deformed creatures walking past them. These creatures are appealing to Dedalus the artist as if asking him to pull Irish art up from its decadent state. These ideas remain in his consciousness as he decides to run across the seas like the mythical Dedalus, to artistic freedom.

The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted these words. My voice holds them at bay. My soul frets in the shadow of his language. (252)

The above quotation indicates the historical context of the novel under study. In a conversation, the Dean of Studies, who is English does not know what ‘tundish’ means and assumes it is an Irish word. Dedalus sympathises with the Irish people, whose very language is borrowed from their English conquerors. The words Dedalus chooses as examples are significant. “Ale” and “home” show how borrowed language can make even the familiar things feel foreign. And finally, ‘master’ refers to the subordination of the Irish to the English.

Having studied the political happenings in *A Portrait of the Artist as a Young Man*, we shall examine those in *Across the Mongolo*. The main aim of most African writers as a whole and of Anglophone Cameroon in particular is to bring to limelight the burning issues which plagues their society. This is because no writer writes in a vacuum but draws inspiration from the society. As such John Nkemngong Nkengasong drew inspiration from his society to write *Across the Mongolo*.

Njoka Divine Ngwang says that ‘the argument of the dialectical relationship between literature and society is advanced by Ngugi Wa Thiongo’o in *Writers in Politics*. When he says that literature, as a creative process and also as an end, is conditioned by historical and social forces from our environment. (20) Wa Thiongo’o adds that every writer comes from a particular class, race and nation (21). A national and committed literature is, thus, not only a reflection of the people’s collective experience but also embodies that community’s way of looking at the world and its influence on it. In this wise, literature depicts the way people live in the society and the way they should behave in that society.

Ngugi Wa Thiongo’o also opines that every writer is a writer in politics. That is, politics serves as a source of inspiration for writers. The political happenings in Cameroon serve as a source of inspiration for Nkengasong’s writing of *Across the Mongolo* and shape the activities of political environment.

Ngwe recounts that most of his lecturers were Francophone, except Dr. Amboh who, in spite of his rich academic background, was never considered and in legal matters, is never given a main course. As such, he could never be an influence to the Francophones Dr. Amboh regretted that the country did not use him effectively because he was English-speaking. He tells Ngwe and his Anglophone brothers, that “‘since it was government policy to eliminate the Anglophone culture in the country using the university as one of its weapons, had no choice but to give in to complete assimilation into the Francophone culture’” (64). As a form of resistance to his marginal status, Dr. Amboh “‘preferred to resign than teach in French, what is expected of him before he could be given a main course to teach’” (64).

Shadrack Ambanasom’s “‘Education of the Deprived’” submits that the writer has a function to ‘conscientize the society. The education of the masses especially the oppressed masses, in such a way that they become imbued with a heightened sense of critical consciousness’” (224). As such, concretisation enables the oppressed, who, in this case are citizens to be able to investigate, evaluate, analyse and understand the socio-economic and

political realities in the society as well as forces that lead to their poverty and misery. For instance, characters in the novel under study want to liberate themselves from political oppression and dominance and also better their lot in the society. They organized themselves into socio-political groups. The case of *Across the Mongolo* is the formation of the Young Anglophone Movement. (YAM). Though this initiative strives towards the emancipation of equal rights and access to opportunities with the francophone.

Chidi Amuta, one of the writers, who established the symbiotic relationship between literature and society in his work “The Theory of African Literature, Amuta states that ‘the particular social experiences of different nations provide the source of inspiration for the literature and performance of individual writers’ (64). The social events which embody politics in our society serve as the source of inspiration to the novelist. This is because as Wibur Scott puts it in *Five Approaches of Literary Criticism*, “art is not created in a vacuum, it is a work not simply of a person but of an author fixed in time and space answering to a community of which he is an important articulate part” (123). As such, Nkengasong pays attention to the realities of his Cameroonian society. He peeps from the historical and political realities of Cameroon to write his novel.

The distortion of the plot as the novel begins, in a flashback when the story is ending which symbolises the disappointment and disorder in post-colonial Cameroon society in which the mad protagonist finds himself. The story begins when the protagonist is insane and the villagers and the Fon rally to get a solution and cause of the insanity of the gem of the clan and is healed of his madness with concoctions that are administered by Aloh-Mbong the chief witch hunter and diviner. Ngwe goes further to narrate the story of his predicament which is hinted in the eighteenth chapter of the novel which say;

I stood on the balcony of the second floor of the building and peered at the bizarre World of falsity and viciousness. A knot clicked in my brain the giant blocks of the faculty buildings the concentrated aluminium roofs in the plateau beneath the shadows of invisible persons, voices of drunkards, thousands of pestles pounding in my head, my mother, Shirilla, give me water. (180)

Ngwe’s inability to have a university degree and become the next Babajoro of his country as his late father, Ndi Nkemasah had always wanted is the cause of his mental breakdown. It is in this light that the omniscient narrator begins the story. Ngwe’s madness is a symbol of the

Anglophone Cameroonians' frustration as a result of discriminatory French system of education practised in Besaadi. The narrator laments on Ngwe's situation when he says;

M'menyika, the child of Ege'ntonga's only son, ngwe who had passed through the big school like Afuka's passes through the bushes of our hills and valleys had lost his head Ngwe... had travelled across the Great River to that faraway land where Babajoro who owned the country lived. Ngwe who had gone to Besaadi many years ago to learn book in that big school where the book ends had lost his head. (1)

From the above quotation, it is seen that, Ngwe's anguish is the beginning of his mission in the world a mission to rescue the world, his people trapped in slavery in a faraway land (181). With this, the author portrays Ngwe as a symbol of Anglophone Cameroon hope as he has gone through suffering and sacrificing his life for his nation and liberation through his movement. All this is a symbol of the life experience of the Anglophone Cameroonians before and after independence by reuniting with French Cameroon. Thus, Kama, stands for West Cameroon (English Cameroon) while Ngola represents East Cameroon (French Cameroon). The Mongolo Bridge represents the boundary between these two states separated by river Mongolo.

In addition, Eleni Andreouli and Caroline Howarth in "National Identity, Citizenship and Immigration: Putting Identity in context," observes thus:

Groups engage in strategies of social creativity which aim to 'correct' misrecognition and advance positive group identities. Rather than consisting of departures from the norm, these newly developing criteria reflect attempts to develop a positively valued identity for the group in which its separateness is not compounded of various stigmas of assumed inferiorities [...] However, recognition is also bestowed and withheld at the level of institutions. (10-11)

As described above, the dominant group yielding political power, decides not to recognize the strengths, talents and achievements of the other. It is not only Ngwe's intelligence that is totally undermined in the text, Dr. Amboh has not been promoted because the administration does not recognize the degree or nature of degrees he obtained from British Universities. This proves that, the dominant group needs to know and recognize the lesser ones for better improvement.

In terms of personnel, Ngola is characterised by lazy, insincere and corrupt governing officials, who are not duty conscious like the workers or staff at the DO's office. They are sluggish and discriminatory as Monsieur le Prefet at the Prefecture, hesitates to sign Nwofeck's and Ngwe's documents for two weeks. The care-free and lazy attitude of Monsieur le prefet is alarming as he signs two or three documents despite the pile of documents he is

supposed to sign. Monsieur Le prefet prefers his subordinates to do the job for him unlike those of Kama who are devoted workers who place their public interest paramount. As such, Kama, is blessed with hardworking and faithful officials who are there for the public and are always ready and willing to serve them. The *Prefet's* incapability is further portrayed through drunkenness, smoking habits and old age, dirty and shabby dressing. He spends his time glorifying his past experience rather than working. This is evident when he says;

Je te dis la verite. Vraiment! Le vin de France!' he stops briefly, calls out the three names, hands their documents to them and announces that Monsieur le Prefet has a science de travail and is soon going out for midi 'Repassez demain.' Then he continues with his story. Monsieur le prefet comes out, gives one or two instructions, gets into his car, and wheels into the city. You stand there staring into the wilderness of civilised men in the street of Besaadi, the capital of the Federated United Republic of Kamangola. You stare, bewildered till some inner voice tells you that you just have to go home and return the next day. That is how you spend two weeks of your very short life achieving nothing. (55)

The concept of Neocolonialism, through the governing council, is depicted in *Across the Mongolo* where a slave has learned so well from his master and now enslaves others. Nkengasong, through his characters, shuns Babajoro's cruel government as the people of Kama are politically marginalised and suppressed. There is no Anglophone who holds the position of the minister and if any, is of lesser position like Minister Wankili who is in charge of special duties at the presidency of the Republic and claims he is not out to solve Anglophone problems. The state appoints only Anglophones who will not represent the masses but rather auction them in order to fill their wives' pots of soup. This is captured in the following excerpt;

In a cabinet of forty members, there is no single Anglophone with a ministerial post that has a commendable portfolio? Those who have tried to question were killed underground [...] how much have we suffered from this business of colonisation? Indicating they have been colonised five times, it was first the Germans, then the French and the most humiliated kind from our francophone brothers who are themselves a French colony... which means we have reduced to real patriarchs, to subhumans without any real identity because of the excesses of colonisation. (124)

Kama, just like the Anglophone Population in Cameroon, is a minority in the state of Kamangola while Ngola is the majority. This description depicts the contemporary Cameroonian society which enables Nkengasong to revisit history as he is able to address the burning issues of his time. When Ngwe moves from Kama to Ngola in his quest for knowledge

in the University of Besaadi, he is harassed by gendarme officers in their red berets who beat and brutalise him and the old man at the check point when his name on his identification papers are misspelled and not in order. These officers are corrupt as the driver goes towards Ngwe and asks him to give the officers two hundred francs, which Ngwe does not pay attention to. When the bus kicks off, the driver complains of having been stripped off two thousand francs without fault. He laments;

Dat gendarmes dem bi tif pipi, the driver said as he wheeled the car into the road and speed off. 'A 'show'am book, book correct, I say a don run motuar too much. I don beg'am, e no want hear. Sote two thousand francs do comot for ma kwa, he lamented. Dis country no good-o-o-o-o! filenchman don kill'am o-o-o-o! filenchiman don kill'am o-o-o-o! (39)

In this quotation, the author pictures the poor nature of the driver and the corrupt state of the executive army of the country. The judiciary is depicted as an institution of oppression and corruption as he describes how the country has been destroyed since such acts are perpetrated by the francophones. It is very easy to see gendarmes extorting money from the poor civilians and drivers. As such, Nkengasong draw his inspiration from this politico-historical reality of Cameroon before and after independence.

More so, in an interview conducted by Charles Teke, on Nkengasong's *Across the Mongolo* entitled Postcolonial Innovative Creativity and Transformational Politics posits that:

Life in the present is a continuation of past experience; thus, a clearer vision of the future must of necessity require a thoughtful revision and or recreation of history. Therefore, a writer's reliance on history is not just the result of his/her inability of society as a whole to disentangle itself from its history [...] Historically references in a work are drawn from society's history but they may also serve as symbols for universal experiences. Literature has the potentials of wielding past histories, contemporary histories and future histories together more than history as a subject can do. Thus, great literature deals with historically informed myths. (1)

The above quotation exposes Nkengasong's view that, because history is subjective, literature can also be used as a medium to bring out the truth. As a result, in the novel under study, Ngwe faces humiliation from those who gave the impression that they were compatriots as he is jeered at the "scholarite" when he goes to register as a freshman in the faculty of law. The person in charge of collecting student files at the registration office says;

Parle en français, mon type. Je comprends pas ton parêtre parfois là'' ...and he murmured a few words saying " je suis dit que [...]" And the mockery intensify as the other standing students throws him harsh words and appellations like'' pauvre Anglo! Anglo for koromba tu ne pouvez pas rester chez vous a koromba, Anglo. (57)

This expression creates hatred in Ngwe towards his francophone brothers and towards the French language that symbolises his resistance to a hegemonic state and the ideology of marginalisation and oppression.

Again, another institution that represents political structure is the traditional institution the author uses in the novel. The novel is set across the eighteen hills of Attah village and these people believe so much in the powers of their gods and ancestors. The people of Attah community lived happily and peacefully and the problem of one is the problem of all, as seen through Ngwe. When the gem of the clan crosses the great river in search of knowledge and falls sick, the entire village is affected. This is representative of the Anglo-saxon culture wherein everyone is another's keeper and hence a good sense of order, dignity and sense of responsibility. Again, Richard A. Goodridge in "Activities of Political Organizations: Southern Cameroon" states that:

In recent times, public debates about the Anglophone position in Cameroon has been dominated by what is described as the 'Anglophone problem' which, according to konings and Njamnjoh, poses a major challenge to the efforts of the post-colonial Cameroon state to forge national reconstruction, unity and integration. (13)

Drawn from the above quotation, Nkengasong attempts to look at this problem from the eyes of students. An Anglophone is broadly a person who speaks English particularly where English is not the only language spoken. This definition consists of bilingual Cameroonian whose official language is French. But in the context of this text and in the Cameroonian society, Anglophones are "people who speak English and are native to the South-West and North West region" (Alobed'Epie 57). Nkengasong portrays this discriminatory aspect especially on Ngwe at the 'Scolarite' as he is unable to express himself properly in French and when he is arrested during the riot on campus.

Moreso, Modupe O. Olaogun in her article entitled "Irony and Schizophrenia in Bassie Head's Maru" states:

Schizophrenia evokes an image of a cleavage of mental functions. In its strictly medical sense, schizophrenia [...] refers to a mental illness manifested by a splitting of the capacity for thought. Schizophrenia is; a term applied to a form of psychosis in which there is a cleavage of the mental function, associated with the assumption by the affected person of a second personality. (70)

As seen above, Ngwe experiences mental disorders manifested in his thinking and exteriorised in his behaviour as exemplified in the text above. It is an example of visual hallucination. He manifests emotional crisis and a splitting of the capacity for thought as a result of the political trauma he undergoes. Hence, creating awareness of the overpowering nature of memory. This memory is transitory; it reverberates in the secret inner being of Ngwe. The protagonist's memory is made up of scattered and different traumatic experiences that are dependent on the unexpected and uncontrollable events of his life.

Having discussed the political happenings in the novels under study, and showing dissatisfaction and the inhuman nature of the colonial masters towards those countries they colonised, we shall now examine the social and economic dissatisfactions.

Social and Economic Dissatisfaction

In the novels under study, economic dissatisfaction are reasons why Dedalus and Ngwe emancipate themselves seeking their own identity and those of their countries. These, as such, push Dedalus to leave his family, religion and homeland to seek for his identity in becoming an artist, while Ngwe develop strategies to get his freedom.

Dedalus presents a detached personality that situates him in Horney's first category of those who 'move away from people'. The diagnosis of Dedalus as unstable helps one to understand the reasons for his social isolation as well as how he successfully evolves into a promising artist. This process involves moments of uncertainty, guilt, suffocation and the courage to break through the nets. He is persistently portrayed as an outsider, separate from family and society in which he lives. He connects with no one and seeks solitude and isolation at every turn. This is evident in the excerpt below:

A vague dissatisfaction grew up within him as he looked on the quays and, on the river, and on the lowering skies and yet he continued to wander up and down day after day as if he really sought someone who eluded him (67)

As evident from the above quotation, Dedalus' unstable personality originates from the uncertainties and frustration born of his family, society and religious beliefs triggers his

intellectual and artistic development by leading him to prefer his own aspirations over compelling social commands. These primary reasons for Dedalus' self-estrangement and creativity in art, are thus, rooted in his need for self-sufficiency and his struggles between the idealised and perfect image of the self and less than perfect reality.

In *A Portrait of the Artist as a Young Man*, Joyce portrays Dedalus as an ambitious, rebellious and culturally critical to his native Ireland's naïve convictions in religion, language and family (McAdams, 1). In this way, Dedalus shows himself as a philosopher of the future 'who will escape nihilism by creating his own identity to his own meaning through art'. Dedalus backs off from social and economic customs and immerses himself successively in school, family, religion and art;

Until he recognizes that no life is completely isolated, until he learns to accept and properly criticise his actual experience, he cannot be a poet or even a mature individual [...], in other words, Dedalus theories are an elaborate defence mechanism a withdrawal from life. (122)

In his anxieties to secure himself against societal hostilities, Joyce uses Dedalus' detachment to illustrate the journey that the artist must take to achieve adulthood. Stephen's pursuit of perfection can be understood as having three aspects that include a sense of superiority over others, rejecting artistic conventions and moving away from the common settlements of socio-economic institutions;

Where his sensitive artistic nature sets him apart from the other fellows playing sports and behaving sports and behaving as ordinary, rough schoolboys speak of social discord that over the course of the novel develops into an overriding attitude of disregard for others on the basis of his own sense of intellectual. (12)

As seen in this excerpt, Dedalus is impulsive, sensitive and highly emotional. These are traits of many adolescents of his age. This explains why it is very easy to identify his numerous flaws, most of which are a result of his age. Whatever Dedalus feels or does, he finds himself superior, both to his peers and mentor whether it is devoting himself to religion or to art. Ironically, it is his pride that leaves him 'peculiarly vulnerable to the promptings of the director who initially approaches him by praising the young man's piety and good example' (140)

Moreover, Joyce confirms that Dedalus is not drawn to the priesthood because of his devotion to God, but because of the prestige and power associated with it. This air of superiority remains with him as he becomes a university student and begins mastering his artistic talent. In

chapter four, he is still ‘aloof, outside the circle, different from other persons of his acquaintance’ (145). Again, Dedalus is seen in constant conversation and argument with his peers. In his conversation with Davin, he challenges the latter’s patriotism and belief in the Irish nationalist movement on the grounds that he is above all the problems and issues with the country. Dedalus’ pride and insecurity may seem contradictory but both clearly manifest in his actions and thought throughout the novel.

Though Dedalus is born into the Catholic family, he wants to belong to the priesthood. At a point, he shifts away as he considers it a repressive life towards one in which he can experience the beauty and essence of life. As such, he expresses it in art. He knows he always disagrees with his peers, and family though he attempts to be humble, selfless, and devoted to catholicism. He states that;

[t]o merge his life in the common tide of other lives was harder for him than any fasting or prayer, and it was his constant failure to do his own satisfaction which caused in his soul, at last, a sensation of spiritual dryness together with a growth of doubts and scruples. (164)

To achieve perfection, Dedalus struggles to move away from traditional artistic conventions, he thinks that he should distinguish himself from others in several ways. During a conversation, he reveals the marked difference between the ‘practical art; which the dean represents, and the ‘liberal arts, which he admires. Here, Joyce uses metaphor of ‘light’ (the lamp symbolising enlightenment). His figurative approach to aesthetics is superior to the Dean’s limited literal views of the subject. In his attempt to clarify his view, he instead confuses the Dean by using unfamiliar words that the Dean does not understand, thereby asking what it means. Furthermore, Dedalus criticises his identity in his conversation with his friend Cranly as seen below:

My ancestors threw off their language and took another [...T] they allowed a handful of foreigners to subject them. No Honourable and sincere man [...] has given up his life and his youth and his affections from the days of Tone of those of Parnell but you sold him the enemy of failed him in need or reviled him and left him for another. And you invite me to be one of you. I'd see you damned first. (170)

From the above except, it is evident that Dedalus does not accept defeat as he blames his country Ireland and ancestors for accepting defeat from their colonial masters and also for allowing them to use a foreign language rather than making use of theirs. He refuses to be part of Irish nationality since their social and economic activities have been tempered with. He first confirms his Irish identity by referring to ‘my ancestors’, later, he refers to past Irish people as ‘they’,

indicating that, they have been disconnected from him over time. He develops a perception of his career as an artist that is devotedly connected to his alienation from his country:

I will not serve that in which I do not longer believe whether it calls itself my home, my family or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use silence, exile, and cunning.

Cranly seized his arm and steered him round so as to lead him back towards leeson park. He laughed almost slyly and pressed Stephen's arm with an elder's affection (330-31)

Once Dedalus identifies or sees anything annoying, especially when it concerns the socio-economic and political aspects, he becomes nervous and turns to blame his country for accepting foreigners in their homeland. He rebels against existing intolerance and oppressive morality. 'when the soul of a man is born in this country there are nets flung at it to hold it back from flight; you talk to me of nationality, language, religion; I shall try to fly by those nets' (206) Since he cannot modify the society, he leaves it for good.

The church, as a social institution, is another area Dedalus avoids since its lessons go against his beliefs. He is seen arguing over a petition of play with his friend, MacCann and is asked to sign the petition, which he kicks against as a result of his selfish nature. A confrontation ensues between MacCann and Dedalus which draws the attention of other friends. This as a result of the question of identity as seen below

- Next business? Said MacCann.

Hom!

He gave a loud cough of laughter,

Smiled broadly, and tugged twice

At the straw-coloured goatee

Which hung from his blunt chin.

The next business is to sign the testimonial

will you pay me anything if I sign?

Ask Stephen

I thought you were an idealist

Said MacCann. (261)

Dedalus and MacCann's argument escalates, and Cranly plays the peacemaker. Dedalus tries to be polite to MacCann by saying that his signature is unimportant. MacCann responds by saying that Dedalus is a good person but should think more about other people. He believes that signing the petition is of no use, while most of the other students disagree. Despite how convincing MacCann might be, it still does not change the fact that Dedalus is not signing the agreement.

Nkengasong uses narration within narration through which the reader knows about Ngwe's biography, family and his country. Ngwe recounts incidents of domestic violence in childhood when his father beats his mother for cutting plantain leaves near the ancestral shrine to prepare khoki. As such, Ngwe develops hatred for his father as he says, "I hated my father for beating my mother [...] and so I shunned my father" (7). This shows that, despite the presence of the colonial masters, the community of Attah still has great respect to their ancestors and still hold on to their tradition. Ngwe is unhappy when his father beats his mother, for cutting banana leaves.

Again, when Martin Nkolakah, commonly known as Teacher Abento, beats Ngwe up, for not bringing the required quantity firewood to school he leaves Ngwe with swollen and bloody traces on his back. Ndi Nkemasah grabs Abento "on his shoulders to the consternation of all and was taking him towards Bechamfem, a river with ghastly boulders that bordered the school" (12) with the intention of crashing "Teacher Abento against those rocks and then wait for the sanction of the Fon. (12-13) Ngwe's father brutalises the teacher for what he does to his son. This suggests the lack of concern in the school milieu since Ngwe is only a little boy cannot do what others do perfectly.

The students from the university had told Ngwe and his mates in high school, that "no one knew about the existence of the English Language in that institution or of the Anglophone heritage anywhere in the university or in Besaadi which was in the capital of Kamangola" (26). This is very satirical in that a bilingual country does not acknowledge the existence of the other official language. Ngwe goes through a lot immediately he crosses to the other side of the great river as French Language is more common than English Language.

Nwolefeck and I went to the Préfecture on daily basis for almost two weeks to certify documents. These were documents which we had never been familiar with. We were never used to those kinds of documents in our side

of the country, documents like ‘Attestation de présentation de pieces d’originaux’, ‘attestation de domicile’, ‘attestation de lieu de naissance,’ ‘attestation de date de naissance.’ I doubted what all this stood for. Were they simply forged to raise the sales of fiscal stamps and swell the treasury of the state? Else, how could one procure a medical certificate of fitness signed by a government medical practitioner that shows that you are quite healthy and free from germs and was apt to pursue university education, when no medical examination was conducted? Even after you provided the documents for certification you were asked to bring what was called ‘certificat d’authencité’ to prove that your certification was genuine. Because of that, we were made to go to the prefecture every day for almost two weeks. (53)

Drawing from the above quotation, Ngwe and his friend, encounter difficulties as they do not understand French when they are asked to bring the required documents at the ‘prefecture’ which made them go to the ‘prefecture’ for weeks without being attended to. As a result, instead of those at the prefecture to attend to their (Ngwe and his friend) needs, they instead ignore them.

Commenting on the Language Problem in Cameroon, George Echu in ‘The Language Question in Cameroon’ states that ‘the domination of French is due to the demographic factor, the fact that Francophones have continued to occupy top-ranking positions in government and the civil service, and also because there is no effective policy that guarantees the rights of minorities (qtd. In Ankumah 162). In the novel, two systems of education exist which are not given equal status. There exists a dictatorial regime as the minorities are marginalised by paying less attention to their educational and cultural background.

As Ngwe crosses the great river Mongolo to Besaadi in search of knowledge, he encounters a lot of difficulties and challenges as he explains; “The great river mongolo [...] the boundary between the English colony of Kama and French colony of Ngola, the two federated states that gave birth to the Federal Republic of Kamamgola” (36). After, a sudden and harsh blast of whistles that almost sets the bus somersaulting, the bus comes to a halt. The thought of the marquis terrorism comes into Ngwe’s mind, making him “confused, dizzy and tense” for Ngwe, “the bridge was a master piece of metal engineering. It looked like the giant samples around the neck of slaves that were pulled by the slave master such as one had seen in pictures in history books” (37). Leonard Broom and Philip Selznick in *sociology: A Text With Adopted Reading* asserts that, “of all the animals man alone has culture, because only him is capable of creating symbols. Without symbols there could be social life, as there is among other

animals, but it would be rudimentary” (51). For Broom and Selznick, a symbol may be broadly defined “as anything that stands for or represents something else” (51-52). The arched steel structure of the bridge with its iron works is a symbol of slavery and foreshadows enslavement that awaits Ngwe in the French-speaking state of Ngola.

Joel Fineman in “The History of the Anecdote: Fiction and Fiction” defines anecdote “as the narration of a singular event, in the literary form or genre that uniquely refers to the real” (56). Thus, an anecdote has something literary about it, and reminds that, there is something about the anecdote that exceeds its literary status. These excesses are precisely that which gives the anecdote its pointed, referential access to the real. The anecdote, a device in literature is considered a “historeme” being the smallest minimal unit of historiographical fact (57). The form of oppression experienced by slaves is relieved by the Anglophones in Ngola, who are subjected to what is termed “second” colonisation from their own francophone brothers, after they were colonised by Britain, as a result, the policeman thunders:

Parlez en Francais, idiot! Est-ce-que je comprends ton patois la ? Shouted the senior murderer. I tried to mumble a few words in French to please him but I wondered whether the words made any sense. ‘Allez-y,’ he said to the policeman, making a motion with his head. Before he finished the last word, the two bloodthirsty looking policemen were already on my neck, pounding on me with the most ravage brutality than I had ever faced. I yelped and cried, called my mother, my father, Nwolefeck. I cried at the top of my voice. (103)

As seen above, Ngwe is brutalised by the policemen and is forced to speak in a language they understand instead of allowing him express himself freely in English. Unable to speak, he is well tortured and beaten.

The university, which is supposed to be a peaceful and admirable place for students turns to a battle field where beating and humiliation is the order of the day. The campus is surrounded by soldiers to arrest instead of protecting lives. This is seen below:

Spies were planted all over the University campus and any Anglophone who was least suspected was arrested, tortured, and detained. Francophone students used the opportunity to settle personal conflicts with Anglophones. They guided the spies to arrest innocent Anglophones and of course, the obvious thing was ruthless torture and detention. (131)

From the above, it could be seen that, these soldiers are not out to seek justice or bring peace, most of them sought revenge, hatred towards their fellow Anglophone brothers. The torture

they give to the Ngwe and other schoolmates is simply a sign that, they are not even welcome in that school milieu.

Again, Ngwe is arrested and beaten because of the riot caused in school by some bullies. This arrest causes Ngwe to curse the day he crossed the Mongolo Bridge “to learn big book.” Due to hardship, his own Anglophone brother rejects him and refers to him as “Element subvertif! Tu bouge je tire, said the police officer tightening the grip on the neck” (98). Ngwe tries to plead that he was innocent but the fact that he is an Anglophone irritates them. “c’est un Anglo meme, la tu est morte!” the policemen call Ngwe “Anglo fou, esclave, idiot, salaud, Anglo! and “Element dangereuse” (99). This is simply to portray that; these Francophone has no feeling for the oppressed. Even when his own Anglophone brother betrays him by letting the policemen take him away. “You should be a bad boy. Anglopones don’t behave like that; the other said to me then turned to the policeman who griped me, ‘chef allez-y (99)

In sum, this chapter has explored the political, social and economic dissatisfactions characters have gone through in the novels under study. This chapter brought out the cruel and inhuman nature of political leaders. It also shows that the oppressor’s education, safety, and employment mean nothing to these leaders as they give little or no attention to these frustrated citizens but rather add to their pains and misery.

CHAPTER FOUR

EMANCIPATIVE STRATEGIES AND SELF ASSERTION

This chapter is centred on emancipative strategies and self-assertion. Hence, we see that characters strive to get their liberty no matter what this will cost them. This section is divided into two parts. The first part has to do with the Emancipative Strategies these characters will take in order to free themselves and the second part has to do with Self Assertion, in which characters will go extra miles to be free from their tormentors.

Emancipative Strategies

Emancipation generally means to free a person from a previous restraint or legal disability. More broadly, it is also used for efforts to procure economic and social rights or equality, often for a specifically disenfranchised group, or more generally, in discussion of many matters. In the past decades, the issues of cultural, political, social and economic differences have become an interesting area of research for many scholars. These differences have made people's behaviour towards others absolutely disgusting and irritating. As such the oppressors always have a means of marginalising and others pushing them to seek for their liberty. The way people behave towards other people that come from different cultural backgrounds is often different especially due to their upbringing, education, personality, past experience and social standing.

In a scene at Clongowes in chapter One, Dedalus is wrongly punished by Father Dolan for having purportedly fabricated a story about breaking his glasses in order to be exempted from classwork. Dedalus weeps at this injustice, and his classmates annoy him on to group to the rector and report, Father Dolan. The decision whether to go up to the rector or just forget the whole incident is made up in the novel to be a major crossroads in the early development of Dedalus' identity, and he is very conflicted about this decision. Should he stand up for himself, or just forget the whole incident? He recalls great men in history who had stood up to injustice and, as a result, now all had their pictures in the history books. "A thing like that had been done before by somebody in history, by some great person whose head was in the books of history [...] history was all about those men and what they did (54-55). But at the same time, he is afraid that the rector would side with Father Dolan, and that Father Dolan would just be more

enraged. He thinks that perhaps “it was best to just hide out of the way because when you were small and young you could often escape that way” (56). He finally makes up his mind to see the rector. As he walks down the corridors, he senses the presence of all the great men whose portraits hang on the walls of the corridor when he lays his complaint, the rector acknowledges that a mistake had been made and assures Dedalus that he will speak with Father Dolan to make sure the mistake does not happen again. Dedalus runs down to the playground where he is embraced by his fellow students as a champion of justice.

According to Freud, the conscious mind is aware of the present perceptions, memories, thoughts, and feelings. It exists as a tip of the iceberg. Under this conscious mind lies a preconscious mind that carries the available memory (76). From this preconscious mind, a person can retrieve memories into the conscious mind. Freud’s perceptions suggested that, these two layers are only the smallest parts of the mind. The larger part is the unconscious mind. All the things, which are not easily available at the conscious level, such as our drives or instincts, memories and emotions are associated with trauma, like an iceberg, the unconscious mind plays an important role of the personality. It exists as the repository of primitive wishes and impulses. Freud’s psychoanalytic theory emphasises the importance of the unconscious mind that it governs the behaviour to the greater degree in person.

As a result of this, Dedalus accepts his identity at the beginning and writes his name behind his geography book, his country, and countries that colonised them, ‘Stephen Dedalus is my name, Ireland is my nation. Clongowes is my dwelling place and heaven my expectation’ (13). Dedalus at first thinks that by accepting this identity, their colonial masters would not impose things on them and the language used will be understood by both parties but is highly disappointed when his friend forces him to accept Ireland and the priest tells him to be a reverent father which he declines. As such, he decides to forge ahead with his new identity as described below:

A libel on Ireland

Made in Germany.

We never sold our faith!

No Irish woman ever did it!

We want no amateur atheists

We want no budding in budhists (302)

From the above, it is evident that, Ireland was deceived and that her people had never accepted the offers given to them by their colonial masters, and that not even the women accepted being under these despotic rulers. But he believes that the best way to avoid being under their control, is to seek for his identity and that of his country Ireland.

More so, Dedalus hears his father and uncle's conversation on how the bishop of Ireland betrayed them by lying to them that, they will be loyal but ends up deceiving them. When Dedalus sees that these priests' aim is to bring other priests in Ireland, he rejects priesthood saying:

The pride of that dim image brought back to his mind the dignity of the office he had refused. All through his boyhood he had mused upon that which he had so often thought to be his destiny and when the moment had come for him to obey the call he had turned aside, obeying a wayward instinct. Now time lay between: the oils of ordination would never anoint his body. He had refused. Why? (220)

Joyce, in this excerpt, intimates that, Dedalus in his childhood, desires to become a priest but later rejects this priesthood. He believes that the best way for him to become an artist is through isolation. Although Joyce believes that, it is pride that makes him reject this calling, it is a way for Dedalus to free himself from his masters and seeks his own identity since they were betrayed. As Dedalus wanders about, he is frightened by some group of boys. He says:

His throat ached with a desire to cry aloud, the cry of a hawk or eagle on high, to cry piercingly of his deliverance to the winds. This was the call of life to his soul not the dull gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar. An instant of wild flight had delivered him and the cry of triumph which his lips withheld cleft his brain. (225)

From the above, it demonstrates that Joyce's belief that becoming a true artist involves is a calling and not a conscious decision the artist can make himself. These thoughts run through Dedalus' mind just before he sees a young girl wading at a beach not long after he rejects priesthood, a time when he is unsure of what to do now that he has relinquished his religious devotion. He finally feels a strong calling, and determines to celebrate life, humanity, and freedom, ignoring all temptations to turn away from such a celebration. In an article entitled: "Sigmund Freud and Psychoanalytic Theory," Dr K J SIBI States that:

The primitive instincts of the Id rarely give direct expression to the outside world. The ego always regulates and transforms the primitive instincts

following the external world and superego. The ego aims to synchronise the demands of the three tyrannical masters: Id, superego, and the external world. Therefore, the ego becomes the battleground between the conscious and unconscious minds. Even the ego is an integral part of the id but it functions with modification to accommodate the needs of the external world. The inability of the ego to satisfy the demands of the id indicates the weakness of the ego and leads into the split of mind. Suppose the ego is to satisfy the demands of the id, it shows the strength of the ego. (77)

Drawn from the above quotation, it is seen that, for satisfying the id, the primitive instincts give indirect expression through various dynamic processes. As such, a retreat is organized in honour of Saint Francis Xavier. This program is meant to sensitise young boys about sin and the consequences. When the program starts, Dedalus is greatly affected, as he knows, deep within him that he has committed a sin. The author says, ‘‘his soul sank back deeper into depths of contrite peace, no longer able to suffer the pain of dread, and sending forth, as he sank, a faint prayer. Ah yes, he would still be spared; he would repent in his heart and be forgiven; and then those above, those in heaven, would see what he would do to make up for the past: a whole life, every hour of life. Only wait’’ (116). He believes that the best way or method for him to free himself is to do a kind of confession in which only heavenly beings will hear and forgive. As the retreat reaches its climax, Dedalus realises that open confession would be better. As his friends go to the priest to confess, he goes far in search of another priest to confess his sins. This is evident when he says:

At last it had come. He knelt in the silent gloom and raised his eyes to the white crucifix suspended above him. God could see that he was sorry. He would tell all his sins. His confession would be long, long. Everybody in the chapel would know then what sinner he had been. Let them know. It was true. But God had promised to forgive him if he was sorry. He was sorry. He clasped his hands and raised them towards the white form, praying with his darkened eyes, praying with all his trembling body, swaying his head to and fro like a lost creature, praying with whimpering. Sorry! Sorry! O sorry! (189)

As seen above, when the priest listens to confessions, he kneels in the ‘silent gloom’ praying and confessing. He believes that God has seen the sincerity of his heart and would forgive him. He does not care if someone is listening to his confession since he knows he actually offended God. He also believes that God forgives those who confess their sins if they are truly sorry. At the end of chapter three, he is confident that God has forgiven him. In this regard, he says:

Corpus Domini nostril. Could it be? He knelt there sinless and timid: and he would hold upon his tongues the host and God would enter his purified body. - in victim eternam. Amen. Another life! A life of grace and virtue and happiness! It was true. It was not a dream from which he would wake. The past was past, _corpus Domini nostril. The Ciborium had come to him. (193)

One method Joyce uses to indicate the development of Dedalus' consciousness is that he ends each chapter with a moment of epiphany in which he recognizes the fallacy of one way of life and the truth of another. This passage is the epiphany that ends chapter three, the moment Dedalus realises that he has to turn to a religious life. The passage demonstrates one of the most revolutionary aspects of Joyce's narrative style. Whereas other confessional novels usually involve narrators looking back at events of their youth with an adult perspective, *A Portrait of the Artist as a Young Man* is not mediated by such a detached voice. When Dedalus says, 'The past was past,' it's given no indication that Dedalus religious life is eventually replaced by an artistic calling.

Certainly, Joyce's writing is an extension of his primitive experience as a man within a patriarchal hegemony. He conveys this reality through his semi-autobiographical recounting of his perceptions and experiences as a young man grappling with the process of achieving self-actualisation, with a reckoning of his gender identity included in the process. Due to the necessary disconnection between author and protagonist, and the consequent complications of the relationship between the two, Joseph Valente in "Thrilled by His Touch: Homosexual Panic and the Will to Artistry in *A Portrait of the Artist as a Young Man*" reminds readers that, 'Dedalus must, therefore, not only be seen as both Joyce and not Joyce, but he must also be seen as revealing Joyce precisely to the extent that he is not a self-depiction (being instead merely a portrait pointed with feeling) an disfiguring Joyce to the extent that he is a self-depiction, altered by that feeling' (424). This disconnection between Joyce and Stephen allows the former to use his fictional surrogate as a vehicle for social critiques and analysis.

Despite his desire to speak to and for Ireland, Dedalus remains ambivalent about the demands made to him by family, church, and nation, especially where these demands impinge on his own path to self-realisation. These insistent 'voices' of the church, nation, and family become, in chapter five, the 'nets' Dedalus in order to realise his artistic vocation: "when the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets" (271). For him, the only way to escape such impending nets is through an uncompromising artistic and personal

freedom, again expressed in terms that evoke the rebellious Satan's declaration of non serviam: "I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland, or my church and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use silence, exile and cunning" (330). Instead of joining Davin and the other young men in the nationalist movement, Dedalus chooses exile as the only means of eluding these constraining ready-made sources of identity, even if this exile means a life of loneliness and solitude.

In addition, with regards to Dedalus' yearning to be a self-born, Timothy O'leary in *The Deconstruction of Maturity in A Portrait of the Artist as a Young Man*, posits that, experience is one of the unstated themes of *Portrait*, and that "one of the problems (Dedalus) sets himself in his adolescence is to see to what extent he can create, or at least give shape to his own experience independently of the social and historical forces which try to mould him" (O'leary, 93). His argument is that Dedalus' social alienation comes from his interest to extract his own experience of life unaffected by social or historical influence. One of the brilliant features of *Portrait* is how well later events are tied together with earlier events in the novel, Joyce spares no effort in making Dedalus' later thoughts and actions thoroughly attributable to earlier causal events. When these two things in one novel are combined, that is, a main character who is artistically obsessed with cutting this chain of cause and effect, along with thorough documentation of the causal history of his views and decisions, it is a veritable recipe for comedic discord, meant to be interpreted as irony.

Across the Mongolo tells the story of Ngwe Nkemasaah, an intelligent young man from the English-speaking part of his fatherland Kamangola; Ngwe's dream spurred by his father, Ndi Nkemasaah, is to become another Babajoro, the ruler of the country. When Ndi Nkemasaah realises that the only thing, Ngwe does is seating in his mother's hut doing nothing, he decides to send Ngwe to school at a very tender age. This is seen when Ngwe laments:

My father decided to register me in Roman Catholic Mission School Attah, at the beginning of the following academic year. The Headmaster took my hand, stretched it over my head towards my ear, and shook his head in disapproval.

Ndi Nkemasaah, 'he said, 'his hand does not touch his ear yet'

What shall I do, Headmaster? Asked my father. Ngwe worries me a lot about going to school. I cannot admit him, Ndi Nkemasaah. He is still too young

to attend school, said the Headmaster. My father pleaded that I should be allowed in school even if I were not registered. Headmaster accepted after a lot of pressure from my father and I started going to school with Nwolefeck as soon as schools reopen. (10)

From the above, it is seen that Ngwe's father, Ndi Nkemasaah does everything possible to enable his son to go to school in order to better his life instead of staying at home idling. Even when the Headmaster says that Ngwe is still too young to begin school he pleads on him to accept Ngwe in school even if he isn't registered. The Headmaster accepts after a lot of pressure from Ngwe's father.

When, Ngwe eventually starts school despite his mother's disapproval, he is beaten by teacher Abento, as students call him, for not bringing the required quantity of firewood to school. When Ngwe's father, Ndi Nkemasaah sees his son, he is very bitter and feels that the best way to avenge his son is to humiliate the teacher before students. As seen below:

It was at this point when my father appeared and called for Teacher Abento. Before Teacher Abento had time to ask what the problem was, my father grabbed him, carried him on his shoulders to the consternation of all and was taking him towards Bechafem, a river with ghastly boulders that bordered the school. Teacher Abento struggled from those heights to liberate himself as the classes One and Two children shouted with excitement. It was certain that my father was going to crash Teacher Abento against those rocks and then wait for the sanction of the Fon. Fortunately, the class one teacher, guessing what was going to be the fate of his colleague, ran after my father, intercepted him and pleaded. My father put down Teacher Abento and warned him never to beat his son the way he had done. Then my father called for me and took me across the football field up to the senior section of the school at the end of the field where the headmaster's office was situated. We met the headmaster outside. He had heard the shouting and was looking towards our direction. My father complained bitterly about the way Teacher Abento had thrashed me. He removed my shirt and showed the wounds to the headmaster. The headmaster comforted my father and told him that he was going to exempt me from bringing wood to school until I was old enough to do so. The headmaster asked me to go back to class. As I went back, I saw my father cross the Bechafem River and climb the hill towards the market. (13)

As seen above, before Teacher Abento could identify or imagine what was going on, Ngwe's father grabbed him, carried him on his shoulder and was taking him towards Bachafem, a river with ghastly boulders that bordered the school. His colleagues struggle but in vain to free him from the brutality of Ndi Nkemasaah. At the end, the principal succeeds in calming him and

promises that Ngwe is exempted from bringing firewood to school again since he is still too young.

Again, despite all efforts made by the Francophones in Besaadi for Ngwe to speak French, he refuses to be colonised. He is expected to speak and write his exams in French. On one occasion, he tried to ask a question in English but is insulted and mocked as they address him as ‘Anglo!’ ‘Anglofou!’ ‘Anglobete!’ (60). This causes Ngwe to feel infuriated as he regrets why he asks the question. This is evident below:

For the rest of the two-hour lecture, I thought deeply about the humiliation I had faced from my countrymen. I asked myself where the intellectual dictum and decorum that I had heard of universities had been kept. I questioned myself if I had no right to express myself in one of the two official languages in a bilingual country. I deeply regretted the uproar I had caused. (60)

From the above quotation, it shows that, Ngwe feels trapped by his Francophone brothers. As a result, he does not accept their life style. As the novel unfolds, Ngwe sticks to his culture and write his exams and other activities in English.

In a situation where there are opportunities given to people, some choose to rub their fellow human beings. When Ngwe and Nwofeek travel to the other side of the great river, Ngwe sees a young man stealing from another in the eyes of the public but nothing is done. Even when Ngwe tells Nwofeek, of the incident, Nwofeek says, “it’s good you didn’t say anything” (43). As Ngwe wonders why, Nwofeek continues, “if you did, the rogue would have trapped you, strangled you and thrown you out of the train. Life here is different from that in our part of the Country, my man warned Nwofeek” (43-44). Ngwe is very shocked because in Kama, such things could not be seen, because of the way things are being manhandled as one cross the other side as it is made up of ill-mannered, heartless and cruel citizens.

In the University of Besaadi, university students, who were not given scholarship especially in the faculty of law, decide to create disorder on campus since they believe that, the scholarship list is already out for students, rather those in charge are delaying to release it. So, it made students to riot as described below:

The next point of attack was the Resto. Big trouble started there. The cooks and the administrators of the Resto were caught and thrashed and the Resto looted maliciously. Vehicles which stubbornly tried to force their way through the crowd of angry students were stopped, smashed or set on fire.

In the afternoon, at about three o'clock, the rioting students assembled in front of the chancellery. After singing the national anthem, they chanted songs of misery, songs of suffering (94)

From the description above, as a way of getting their scholarship, students, especially those of the faculty of law decide to interrupt classes. Students are seen with harmful objects like hammers, long nails and a coffin. From these objects, one could notice how angry and to what extent these students could go if they were not given their scholarship. It is also seen that their main point of attack is the resto, as the cook and administrators of the resto were caught and thrashed. Nkengasong brings out the oppressive rule in which students went through as even when what they merited, were not given to them. Which made many to lose such opportunities, thus ruining the lives of students.

As a result of the riot, innocent students were caught and beaten. In a marginalised, oppressive, and brutal society due to cultural background, makes these officers who were supposed to work without any form of discrimination to favour the Francophones over Anglophones. Even when an Anglophone identifies his brother, he refuses to help his fellow brother. This is evident as described below:

You should be a bad boy. Anglophones do not behave like that, the other said to me then turned to the policeman who gripped me, 'chef, allez y' the thugs tugged me away. I became a public show for excited passers-by who knew that I was finished, being dragged into that inferno of the cinqieme. At the cinqieme, many other police officers came out of their offices and stared at me furiously (99)

From the description above, it is seen that, Ngwe is caught and molested. Even when he pleads that he is innocent, the officers say, "c'est une Anglo meme; ha, tu est morte". As a result of colonisation, the Francophones consider their Anglophone brothers as dangerous elements and do not want to see them. As innocent and naïve as he is, he is considered as the leader of the strike which ends Ngwe is considered in the police station. Ngwe is considered as the leader of the strike and ends in the police station.

More so, another instance we can see a character who refuses to be emancipated is Dr Amboh. Dr Amboh being one of the lecturers in the university is not given main courses to teach or get promoted because the administration did not understand the nature of the degrees obtained in Britain as a result, he laments:

Why did it have to happen that way? Dr Amboh lamented. ‘‘Why did it happen that two states with two distinctly contrasting colonial heritage and antithetical cultures were brought together, one of the minority states subdued to a lout majority? Was it the design of the colonial masters to put the viper and the porcupine in one cage for their amusement, or to see whether they could give birth to a crocodile? He kept questioning. (115)

As described above, Dr Amboh lament as a bilingual country where both languages are to be spoken and considered, one is considered majority over the other. He prefers the position given to his in the university than being under the majority. He encourages Ngwe and other Anglophones who were determined to further their education not to be trapped by this cruel oppressors and corrupt leaders.

Furthermore, Minister Wankili’s reception party that is supposed to be a group and party for the Anglophones to celebrate their own brother, turns to be one where those who attended feel frustrated. This is evident as seen below page:

He warned that his office was not a gossip house for Anglophones, or a place where he would listen to Anglophone complaints or solve Anglophone problems.

Let me make this clear, he said emphatically, ‘‘I am English-speaking Cameroonian and not an Anglophone.’’ He said his duty was to serve His Excellency the Head of State, President Babajoro and not discontented political factions. When he finished his speech, some people seem to clap for the sake of it. I could see clear disappointment on some faces. (121-122)

It is seen that, Minister Wankili is assimilated into the French system as he says that his main interest is to serve Babajoro alone. This, as such, makes the Doctor and the Chief to nurse hatred and bitterness as they lament, ‘‘How do we ever make our identity felt in this country when those you consider as the rightful saviours are those who auction people to fill their wives pot of soup?’’ (124). This simply means that the Anglophone identity has been seized by their own Francophone brothers. These as such enables the Anglophones, especially Ngwe, to strategies ways to get their identities and that of the Anglophones.

Again. It is seen that the inhabitant of Attah is compassionate, loving and caring. Ngwe gets mad in a foreign land and his community shows love by sending some youths to bring him back to his fatherland to seek for solution and know the course of his madness. Aloh-Mbong a

very powerful native doctor of the clan is aware that Ngwe is a great warrior and does everything to bring him back to his senses as a result, he says:

No harm said the Prince of Concealed Secrets to the men. The child is of the powerful breed. He comes from a generation of brave warriors. No man born of the penis can hurt him. His anguish is the beginning of his mission in the world, a mission to rescue his people trapped into slavery in a faraway land. See hoe the youth sweats out the troubles of his world. Only a matter of a few lobes of colanuts to his ancestors. The umbilical cord of a giant cannot be severed from the earth of his ancestors. ‘Ngwe now a meh ndem,’. (181)

As seen above, Ngwe is considered a ‘powerful breed’ that is, a youth whose determination and courage to go to a faraway land to study the big book as the call it, is seen roaming the streets of a foreign land mad. The native doctor, Aloh-Mbong being aware that Ngwe’s mission is to rescue his people trapped by slavery, will sacrifice his time and efforts to get the necessary things that will make him come back to his senses.

Months after the reception at minister Wankili’s house, and the discussion between the Chief and the Doctor, Ngwe decides to organize the Young Anglophone Movement (YAM) in the university. This movement is a way for the anglophones to fight for their rights in a marginalised, oppressive and tyrant rule. Ngwe’s aim is just for the voices of the Anglophones to be heard since even those in high positions have made other Anglophones their slaves. Ngwe laments:

I started by talking to a few Anglophone students like Andas who had often expressed some revolutionary tendencies with regards to the Anglophone problem. They were quite impressed with the idea and before long, the Young Anglophone Movement fondly referred to as ‘The Yam’ took root. We had our first meeting in the obscurity of an abandoned hall in the Ghetto Mini Cite with a multitude of Anglophone students in attendance. I addressed the little crowd of anxious students, presenting the mission of YAM, its objectives and demands. I told them that we, Anglophones of the state of Kama were undergoing the fifth colonisation, the first being the Germans, the second by the British, the third by the Awaras, the fourth by the French and the fifth by the Francophones of the Republic of Kamangola. (129)

From the above except, it is seen that Nkengasong brings the Anglophones to an understanding that they were colonised by several countries like Britain, France and Germany and now by their own Francophone brothers who are supposed to unite and live with them instead of

maltreating them. Ngwe's aim is to enable the Anglophones fight for their rights in the University of Besaadi. This is Ngwe's own method of uniting the Anglophones and Francophones by organizing a meeting at the Ghetto Mini Cite where he tells the Anglophones that they were betrayed and sold into slavery for greed and that they should not fold their arms and watch their fate twisted. He continues that they had the rights to be full citizens and to also become Ministers and Directors. This sadness in the hearts of these people who at the end decides to fight for their rights.

Self -Assertion

Self-Assertion is the act of putting one's opinion in a boastful or inconsiderate manner so that one feels superior to others. It can also be defined as a confidence that one has in speaking firmly about one's opinion and asking for what one believes in. The difference between the state and her citizens is described by Jean Jacque Rousseau as "a social contrast." In this way, citizens are bound to respect state authorities while the state, in turn, has the duty to protect her citizens and guide them in their aspirations. This, unfortunately, has laid the foundation for protest and anti-establishment writing in post-colonial societies especially in Africa. In *A Portrait of the Artist as a Young Man*, Joyce uses the character, Stephen Dedalus, to show the methods he uses to free himself from the abusive ways of his country, school, family and church.

Stephen's new style has become alarming when it is his mother who bath him and wonders why a university student has to look as dirty as Stephen, 'well it's a poor case, she said, when a university student is so dirty that his mother has to wash him' (232). This does not bother Dedalus since he knows what he wants. He gets annoyed when his father addresses him as a "lazy bitch." In anger, he leaves the house and walks through the rainy Dublin landscape, quoting poems to himself and musing on the aesthetic theories of Aristotle and Aquinas. Dedalus starts a conversation with the Dean at the end of which he is disappointed because the Dean does not understand the language he speaks. His frustration is evident through the series of rhetorical questions he asks thus:

What funnel? Asked, Stephen.

The funnel through which you pour the oil into your lamb.

What is a Tundish?

That. The... funnel.

Is that called a Tundish in Ireland? Asked the dean. I never heard the word in my life.

It is called tundish in Lower Drumcondra, said Stephen, laughing, where they speak the best English.

A tundish, said the dean reflectively. That is a most interesting word. I must look that word up. Upon my word I must. (250)

As seen from the above except, Dedalus concludes that the Dean is not from Ireland but has been sent there by the English. This is absolutely disgusting to him as he says, “a humble follower in the wake of clamorous conversations, a poor Englishman in Ireland, he seems to have entered the stage of Jesuit history when that strange play of intrigue and suffering and envy and struggle and indignity had been all but given through a latecomer, a tardy spirit” (251). Dedalus believes that the Dean has been sent by their colonial masters to confuse the minds of the Irish people at the end which he develops hatred because of the language he speaks since it is not Irish. He further says:

The language in which we are speaking is his before it is mine. How different are the words HOME, CHRIST, ALE, MASTER, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted it words. My voice holds them at bay. My soul frets in the shadow of his language. (252)

From the above, these words instead annoy the more as the Dean encourages Dedalus to forge ahead but he declines since he does not want to be controlled by a foreigner. In the Dean’s office, he attempts to make him understand the event and happenings in the society, Dedalus silently rejects the offer and leaves the scene feeling disappointed. This pushes him to go in search of his identity and that of his fatherland.

Dedalus is engaged in a relentless attempt to arrive at a reimagined future based on a primordial feeling of belonging where there is real horizontal relationship. Based on the link between nation and imagination, Joyce provides a new possibility of imagining a nation outside the grids of the nation state. In this novel, he shows how, through propensity of Ireland, such a nation can be forged, and thus the reality of experience can be encountered. Partha Chatterjee in *His Nation and Its Fragments* takes up Anderson demonstrated with much subtlety and originality that nations were not the determinate products of given sociological conditions such as language or race or culture or religion. They had been in Europe and everywhere else in the world, imagined into existence (6). He posits that, the historical experience of nationalism in

Western Europe, in the Americans and in Russia had supplied for all subsequent nationalisms a set of modular forms from which nationalist elites in Asia and Africa had chosen the ones they liked.

Furthermore, whatsoever thought or feeling came to him from England or by ways of English culture, his mind stood armed against in obedience to a password; and of the world that lay beyond England which he knew only the foreign legion of France in which he speaks of serving:

Coupling this ambition with the young man's humour Stephen had often called him one of the tame geese and there was even a point of irritation in the name pointed against that very reluctance of speech and deep in his mind which seems so often to stand between Stephen's mind, eager of speculation, and the hidden ways of Irish life. (240-241)

Dedalus' greatest desire is to forget politics. He constantly thinks of the place of Ireland in the world and believes that the Irish have been a subservient people, that have allowed outsiders to control them. In his conversation with the Dean of Studies at the university, he realises that even the language of the Irish people really belongs to the English. His perception of Ireland's subservient has two effects on his development as an artist. Firstly, it makes him escape the bonds that the Irish ancestors have accepted. As seen with his conversation with Davin, Dedalus feels an anxious need to emerge from his Irish heritage as his own person, free from the shackles that have traditionally confined his country. Secondly, Dedalus' perception makes him determined to use his art to reclaim autonomy for Ireland. Using the borrowed language of English, he plans to write in a style that will be both autonomous from England and true to Ireland. This is evident in the following excerpt:

My ancestors threw off their language and took another Stephen said. They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made? What for?

For our freedom, said Davin.

No honourable and sincere man, said Stephen, has given up to you his life and his youth and his affections from the days of Tone to those of Parnell, but you sold him to the enemy or failed him in need or reviled him and left him for another. And you invite me to be one of you. I'd see you damned first. (270)

From the above, it is clear that Dedalus blames his ancestors for allowing foreigners to control and even force their culture on them. He refuses to be part of this mess created by his ancestors

and says he will not give up his life for those who will later sell it to foreigners. He adds that, a great man like Parnell who gave up his life for their freedom, has been betrayed. Despite efforts made by his friend to convince him to accept his identity as an Irish, and the fact that those who died, died for the betterment of their country and they too would die someday to save their fatherland but Stephen says:

The soul is born, he said vaguely, first in those moments I told you of. It has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country, there are nets flung at it to hold it back from flight. You talk to me of nationality, language and religion. I shall try to fly by those nets. (271)

As described above, Dedalus believes that those born in Ireland will inherit the strange nationality, language and religion. His friend, Davin, convinces him that, “a man’s country comes first. Ireland first, Stevie. You can be a poet or mystic after” (271). This does not change his mind as he says, ‘Ireland is the old so that eats her farrow’ and ends up not listening to his friend and refuses the Irish culture.

He eventually sees Ireland as a trap that will be impossible for him to live and create. He finds that Ireland has never had a great leader whom they have not betrayed or abandoned. He says that the Irish people are fickle-minded and ultimately disloyal. He also rebels against activities like petition signing and protest. In his mind, these activities amount to an abdication of independence; He leaves Ireland hoping to forge the new consciousness of his race.

More so, Dedalus is having a conversation with Lynch in which he explains the way life is and how the mind has diverse ways of responding to circumstances. This is seen below:

But we are just now in a mental world, Stephen continued. The desire and loathing excited by improper aesthetic means are really not aesthetic emotions not only because they are kinetic in character but also because they are not more than physical. Our flesh shrinks from what it dreads and responds to the stimulus of what it desires by a purely reflex action of the nervous system. Our eyelid closes before we are aware that the fly is about to enter our eye. (274)

As seen in this excerpt, Dedalus tells his friend that, they are living in a mental world where anything can happen at any time and that they should not allow their emotion control them. He maintains that before their colonial masters deceived them, they must have looked for ways to free themselves. When his friend, Lynch, says that it would not always happen, Dedalus replies, ‘in the same way, said Stephen, your flesh responded to the stimulus of a naked statue, but it

was, I say, simply a reflex action of the nerves. This means that before anything happens, the mind indicates and so something must be done as soon as possible before the English finally take over completely.

However, the question of irony affects how we understand Stephen's attempts to distance himself from the demands of family, church and nation in his bid for complete artistic independence. For all his assertions on the need for such independence, Dedalus is ultimately shown to be a product of the very institutions he claims to despise. His vocation is expressed in 'quasi-religious language' (Jeffares 222) in Dedalus the artist as "a priest of the eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life" (170-1). As his friend, Cranly observes, Dedalus' mind is "supersaturated with the religion in which he claims not to believe (185). Dedalus' artistic pretensions are, thus, shown to be the result of a Romantic myth of the artist as lonely hero, which makes Dedalus to believe that he can be independent of the society that has, in fact, produced him:

Through him (Stephen), Joyce is able both to affirm the romantic myth of artistic genius, and to partially dissociate himself from the arrogance and self-conceit which follows from that myth. (parrinder, 72)

The ambivalence revealed in this attitude and which both affirm that need for independence from the nation and church, ultimately shows this independence as an unattainable myth points not only to the highly complex (and sometimes contradictory) nature of the pressures placed upon the young artist in Ireland struggling. To define its own identity, but also underscores the fact that Stephen's act of rejection and denial is in and of itself no guarantee of the freedom he so desires.

Furthermore, Joyce clearly knew that Irish nationalism was identical with the modern, modular forms. That is why he took such a different stand in his works on the issue of nationalism and wanted Irish nationalism to make a "difference" with the modular forms. He also knew that, this difference can be established, not through the material, political methods but through the essential resources of cultural identity. His vocation encourages him to pursue this aesthetic program of severe emotional distancing in order to gain an objective perspective of his artistic material, making his immature callousness into an artistic ideal. His rejection of his friendship with Cranly, one of the strongest he had throughout the novel, was done entirely in this vein. He tells Cranly that he is not afraid of being utterly alone, and leaving what he has

to leave in order to pursue his vocation. This is clearly seen in his conversation with his friend as the following excerpts reveals:

Alone, quite alone. You have no fear of that. And you know what that word means? Not only to be separate from all others but not to have even one friend.

I will take the risk, said Stephen.

And not to have one person, Cranly said, who would be more than a friend, more even than the noblest and truest friend a man ever had.

His words seemed to have struck some deep chord in his own nature. Had he spoken of himself as he was or wished to be? Stephen watched his face for some moments in silence. A cold sadness was there. He had spoken of himself, of his own loneliness which he feared. Of whom are you speaking? Stephen asked at length.

Cranly did not answer. (269)

Evident in this quote is the pain he inflicts on his friends in his pursuit of an artistic ideal. The vocation, thus, reinforces the antisocial behaviour so detrimental to Dedalus' emotional maturity and makes him wear it like a badge of honour. His callous attitude extends even to his father whom he 'glibly' dismisses as among other things "a drinker [...] a bankrupt and at present a praiser of his own past" (262). Whenever he causes injury to those near him, whether they be family or friends, it becomes an indication to him that he is walking his chosen path. Earlier in the same conversation, Cranly asks him, "do you love your mother? Stephen shook his head slowly. I don't know what your words mean, he said simply" (261). Cranly is obviously trying to offer Dedalus something other than mere dry intellectual exchange, but Dedalus seems determined that no discussion, save one of an intellectual nature, is ever worth having. Such is the extent of his emotional distancing.

As Dedalus parades the streets, he thinks of his friend McCann and the old times in which they spent together. At this point, Dedalus is considered as "an antisocial being" as described below, "Dedalus, you're an antisocial being, wrapped up in yourself. I'm not. I'm a democrat and I'll work and for social liberty and equality among all classes and sexes in the United States of the European of the future" (235). Dedalus' main aim is to see that he gets his freedom and that of his fatherland. He believes that both sexes are the same no matter one's gender or class. He will fight to get his identity known and that of his country.

In James Joyce essay “The Day of the Rabblement,” Joyce responds to the establishment of the Irish National Theatre by arguing for a more European-oriented theatre, rather than one that conformed to what he believed were narrow national demands. The opening sentence of the essay, written when he was only nineteen, is illuminating when read alongside Stephen’s declaration of artistic independence in *A Portrait*: No man, said the Nolan, can be a lover of true or the good unless he abhors the multitude; and the artist, though he may employ the crowd, is careful to isolate himself (Joyce, *Critical Writings*, 69). The figure of the proud, betrayed heroic figure persecuted by or injecting the demands of society surfaces continuously through *A Portrait*: in the references to Edmund Dantes from *The Count of Monte Cristo*, who Stephen imagines leaves Mercedes with a ‘proud gesture of refusal’ (Joyce, *A Portrait*, 47). In Stephen’s praise of the quintessential artist-as-isolated-hero Byron; and, perhaps most importantly, in Parnell. Whether seeing himself as the betrayed Jesus or the Lucifer who declares ‘non serviam’ Stephen’s view of the role of the artist is of an individual who is ‘careful to isolate himself’ from others and from social, religious and political institutions. Stephen (and Joyce) see artistic independence as the only alternative to any art beholden to Irish nationalism.

Again, in a conversation with his friends, Stephen hears two students talking among themselves. Their discussion is based on two students who had passed in the medical field and gets the chance to study out of the country but Dedalus says “that’s all a bubble. An Irish country practice is better, Hynes was two years in Liverpool and he says the same. A frightful hole he said it was. Nothing but midwifery cases” (288). Dedalus prefers they stay in Ireland than move to a strange land. This disgust him as he solely believes that if an Irish man desires freedom, he will have to fight for it by first avoiding connections with other countries or foreigners.

Mahmoud Darwish in “The Politics of Identity”, Darwish says, “I don’t decide to represent anything except myself. But that self is full of collective memory. A person can only be born in one place” as such, Dedalus in his decision to turn his back on his community, refuses to accept the constraints of political involvement, religious devotion and family commitment that the community places on its members. However, though the artist is an isolated figure, Dedalus aim is to give a voice to the very community that he is leaving. In the last few lines of the novel, he expresses his desires by acknowledging that his community will always be part of him, as it has created and shaped his identity, and he creatively shapes his own ideas, and that he will always need to listen to the voice of his community:

APRIL 26. Mother is putting my new secondhand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. Welcome O life I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race

27 April: old father, old artificer, stand me now and ever in good stead (339)

The final lines of the 'Portrait' explain Dedalus' aim to be an artist for the rest of his life. The statement 'the smithy of my soul' indicates that he does everything to be an artist whose individual consciousness is the foundation for all his work. The reference to 'the uncreated conscience of my race' implies that he strives to be an artist who uses his individual voice to create a voice and conscience for the community. At the end, he invokes the spirit of his old father which could either be his own father, Simon Dedalus or Ireland. He also calls the 'old artificer', which is the name of his namesake, Dedalus, the master craftsman from ancient mythology to emphasise his role as an artist. It is through his art that Dedalus uses his individual to create a conscience for his community.

In like manner, Ndi Nkemasah's greatest wish is for Ngwe to go to school despite his mother's refusal. Ngwe admires being in his mother's hut often which pushes Ndi Nkemasah to send him to school. When he gets his admission, he convinces Ngwe to study hard in order to make the family proud and become the next Babajoro of his generation. Ngwe's father says, "I have travelled round the world up to Awara and I have seen that it is a book that makes a man live like the Babajoro who owns this country. So, I want you to stay with Teacher Marawe in Miemfi and learn books and become another Babajoro". This simply explains that, Ndi Nkemasah is ready to do whatever it takes for Ngwe to succeed. Ngwe says:

The thought of becoming Babajoro one day made me feel elated and I packed my clothes and few possessions into a small tattered handbag which my father had mended with dry ropes.

I went with my father to Miemfi where I completed the primary school, then to Wysdom College and, afterwards, College of Arts. Teacher Marawe encouraged me. He told me with pride:

Keep up young man! Your position should always be the first. You shall become something great in this country. You are such a brilliant fellow! Ten subjects! Six A-grades at the G.C.E. O-level! Keep up young man. I am behind you, to push you to the top of the mountain of glory. (22)

From the above, one can deduce that, Ngwe is very anxious to become the next Babajoro of his generation. He immediately washes his dresses as he goes with his father to Miemfi. With the words of Teacher Marawe and Ndi Nkemasah, Ngwe frees himself from illiteracy and dream big as he has good grades in Form Five. Though Teacher Marawe dies, Ngwe does not give up on his studies. He instead does everything to always be at the top-ranking position and keep the good things Teacher Marawe has been telling him.

The riot on campus caused by students especially those from the Faculty of Law, leads to the gendarmes to arrest, beat and humiliate Ngwe. Even when he tries to plead that he is not and has nothing to do with the riot, they do not consider him. Unlike the case of most of those who are arrested, Ngwe's case is different as he is taken to the most dangerous zone and tortured for weeks; what saves him is the fact that his name is mistaken for the son of the Secretary General leading to his release. This is evident below:

He asked me whether I was the son of the Secretary General Monsieur Gwe Salo. I did not know who he meant. But I answered in the affirmative. He picked the phone, dialled and ordered that I should be taken back to the Cinquieme where my dresses and identification papers were to be given back to me. I feared that they were taken me to some more serious environment of torture since I had not shown any signs of remorse where I was in spite of my torture. After putting on my dresses at the Cinquieme and receiving my identification papers, I toddled down the university slope towards the Cite Universite like a ninety-year-old man. (106)

Drawing from the above quotation, Ngwe's release is that of mistaken identity. The gendarme officers who question Ngwe asked if he is the son of the Secretary General, Monsieur Gwe Salo. Ngwe being ignorant of what the officer meant and of the person in question, gets frightened, thinking his molestation is going to double but he is released. The time during which the novel is written, is characterised by humiliation, and manhandle in the hands of the oppressors. This greatly torment Ngwe as he vows never to involve or be in an area of fight and focus on his studies as his father and Teacher Marawe always wanted.

Athanasius A. Ayuk in "Identity and Dissent in James Joyce's *A Portrait of the Artist as a Young Man* and D. H. Laurence's *The Rainbow*," says that, "identity and dissent are the hallmarks of modern English Literature. They are not simply the results of major historical, scientific and philosophical developments of the period, but the result of a gradual process of change occasioned by the desire to create new existential paradigms" (1). As such, another way Ngwe thinks his voice could be heard and his problem solved, when he goes to the secretariat to

see the Dean in order to have his name corrected on the scholarship list. But since Ngwe is not of high class, the Dean ask him to wait outside despite the fact that he is already in the office. As such Ngwe wonders when the Dean says:

Allez attendre dehors, he said disgustedly, waving me off. He rose and followed me to the door of the waiting room and called for the man I had met going out of the office. He was leaning on the balusters of the balcony looking downstairs in anticipation. They discussed for long. I became angry. Why did the Dean not treat my problem immediately instead of conversing and laughing with bossy civilised men who did not seem to have the same problem I had. I knew he was going to come out, close his door and ask me to see him on Monday. (112)

It is seen that, Ngwe believes that since he is already in the office the Dean who should have attended to him rather than sending him out inviting another man in which they will have nothing meaningful to discuss. Ngwe describes himself as a man of no consequence, a pariah, a second-class citizen of Kamangola. At the end of it all, Ngwe accepts that the Dean is not going to attend to him and goes home to meet his friend.

Unlike Minister Wankili who has been assimilated and now works in favour of the Francophones to the detriment of his own Anglophone brothers, Dr Amboh is a good example of someone who has refused to be assimilated and decides to do everything within his powers to see that his Anglophone brothers also stand out and become great men in future. He constantly holds discussions with Ngwe and encourages him to study hard in order to become someone great. He is aware that scholarship is given to students who are willing to study medicine in Britain. He informs Nwolefeck about it. This is described below:

Please, come as soon as you can. I have every good intention for any serious Anglophone, said Dr Amboh. In the face of such debasement and humiliation as we are facing from the Francophone administration, the Anglophone must love and assist one another. This is just the kind of assistance I had given to the gentleman to whose resistance we are going. It is only through love and assistance that we can have the strength to resist, to survive, to protect our prestigious heritage. Without this we shall be completely drowned in the Francophone system. (116-117)

In order for the Anglophones identity to be known and accepted, they have to first be educated, and be hardworking. Dr Amboh is a lecturer who studied in Britain and decides to come back to his country in order to teach his fellow people in the University of Besaadi. Though not given a main course to teach, he still has strategies that enable others to study and become great

people. He tells Nwolefeck about the Scholarship that is out for those who want to study medicine in Britain. This is just a clear indication that, he has decided to forget about the French system and to focus on bringing up his brothers in the right way.

In this wise, Nagesh Rao in his article titled, ‘Resistance and Representation: Postcolonial Fiction of Nations in Crisis,’ postulates thus:

The postcolonial novel is to be seen as a site of resistance (in its ideological positioning within cultural institutions), its material referent and its condition of production is the postcolonial nation. Yet, the (postcolonial) nation is neither unitary nor homogenous, but is actually the stage on which the social contradictions of class, gender, race, ethnicity, sexuality, and language are played out. Analogously, the world of the postcolonial novel is itself a radically fractured space, where different social groups contend for power and control, both of their world and of the narratives itself. Postcolonial novels thus often highlight the contradictions inherent in the national imaginary. (6)

In the novel under study, when we refer to Nagesh view of resistance as a contention for power and control by different social groups, Ngwe’s creation of the Young Anglophone Movement (YAM), illustrates that point. Discontented by the way his fellow brothers from the other side of the Mongolo River are being treated, he decides to stand up for himself and ‘‘either be a man, a full man or nothing, a full citizen and not an assistant citizen’’ (129). His plan of reclaiming his identity as a citizen with full rights as any other shows that he wished to transform political structures marked by dominance.

Another instance of open resistance seen in *Across the Mongolo* is seen where Ngwe decides to fight Monsieur Abeso for Shirila, the love of his life. Monsieur Abeso sees himself as the dominant factor who takes what he wants at will with no concern as to who may own it. He is considered the dominant factor because of his riches which he uses to buy his way into Shirila’s heart. This is seen where Shirila states, ‘‘please Ngwe allow me to say what I want to say. ‘Put yourself in my situation, Ngwe,’ she said, ‘I am a girl, a big girl. And you know that you have never helped me in terms of school needs, not to talk of buying me a dress [...] But what has fooled me to this man is the material assistance he gives me. He supplies most of the things you find around me now [...] (166). Here, one can see that, Ngwe is trying to reassert himself in front of Monsieur Abeso when he discovers his warning to Shirila becomes futile as described below:

At the door of Shirila's room, I tapped gently opened [...] she was sitting on her bed near Monsieur Abeso, their elbows and knees touching. She wore a very transparent nightie [...] when I had eaten to my fill, I left the table, went to the wardrobe, opened it, removed my shirt, my trousers and shoes, hung them in the wardrobe and took a luxurious lounge robe that I suspected Monsieur Abeso had recently bought for her. I put it on, tied the belt round my waist [...] climbed behind Monsieur Abeso into the bed and started turning over the pages. (176)

The excerpt above shows that Ngwe has decided to stand for what he believes rightfully belongs to him. He tries to prove that although he is indeed a 'priah' and an 'other,' he can prove to the dominant group that he has a place in the world. Although this attempt of self-assertion fails, because he loses Shirila in the end, it gives him a sense of accomplishment and makes him understand that he is as human as the others and deserves to be treated well. Despite the fact that Ngwe decides to focus on his studies and work hard in order to have good grades, Docteur Atebba decides to frustrate him by giving him zero in two of his courses whereas, Ngwe knows he deserves good grades in those courses. Ngwe becomes frustrated, devastated as he says:

A dreary feeling invaded my whole being. I did not know on which ground I felt my feet. I left the vice Dean's office dreary and drunk. I stood at the balcony of the second floor of the building and peered at the bizarre world of falsity and viciousness. A knot clicked in my brain: the giant blocks of the faculty buildings, the concentrated aluminium roofs in the plateau beneath, shadows of invisible persons, voices of drunkards, thousands of pestles pounding in my head, my mother, Shirilla, give me water [...] food [...] Dr Petit Mbellape [...] thirst [...] water [...]. (180)

Having in mind that he is going to succeed with good grades, but ends up with zero in two courses, makes Ngwe see the world in a different way. This frustrates him in such a way that he goes mad. This simply explains that the oppressors, do everything to make sure that the oppressed remain under their rule. Despite the efforts made by Ngwe to seek his freedom and that of his Anglophone brothers end him mad.

In sum, this chapter has explored emancipative strategies and self-assertion that are adopted by the characters in the novels under study to subvert their otherness. This chapter identified appropriation and strategies as the two main ways employed the other to resist or subvert oppression and marginalisation. We found out that despite the various modes of appropriation and revolution, resistance is futile at the physical level. However, it is not a hopeless defeat because it gives the characters in both novels self-satisfaction. Though these

characters end up disillusioned and disappointed, they fuel the hearts and minds of other characters to struggle and succeed in a cruel and challenging society.

CONCLUSION

This work examined the *Identity Crises and Emancipative Strategies in James Joyce A Portrait of the Artist as a Young Man and John Nkengasong's Across the Mongolo* and geared towards discussing the Strategies through the lens of New Historicism and Psychoanalysis which shows that, Joyce and Nkengasong brought out the realities and traumatic happenings in the society. These authors presented the horrific situations in which these characters in the novels under study faced and the methods they used to free themselves.

Theoretically, we used New Historicism and Psychoanalysis as a way to help us in the interpretation of the novels under study. New Historicism helps us understand the historical happenings in Joyce, *A Portrait of the Artist as a Young Man* and Nkengasong's *Across the Mongolo*. This theory helped us to analyse the novels vis-à-vis the historicity of the time. We showed that it was as a result of colonialism that these colonial masters invaded Ireland and Cameroon, imposing their cultures and ways of life on these countries. As a result, Joyce and Nkengasong got inspired leading to the novels under study.

Besides new historicism, we equally used Psychoanalysis. Psychoanalysis aided in the analyses and interpretation of the traumatic experiences characters manifested melancholia, paranoia and nightmares. It showed that faced with the menace of death and maltreatment, characters became fearful. As the maltreatment of these characters became fearful. As these cruel treatments became fierce, those who were not strong enough psychologically became irritated with their leaders and incompetent military leaders and higher authorities who developed strategies to destroy the lives of this innocent people who at the end developed strategies to emancipate themselves searching for their identities.

Chapter One entitled “Theoretical Framework and Review of Literature” has examined the frameworks and literature relevant to this work. The theories used in this study are New Historicism and Psychoanalysis. The former was used as a lens to analyse and interpret the novels, while the latter was used to examine the traumatic happenings, Joyce's *A Portrait of the Artist as a Young Man* and Nkengasong's *Across the Mongolo* bringing out the social, economic and political happenings at the time these novels were written.

With regards to Psychoanalysis, Sigmund Freud, and other proponents like Carl Gustav Jung, Frenchman Jacques Lacan. In the light of New Historicism, we looked at proponents like Stephen Jay Greenblatt, Michel Foucault and M.H Abrams. The literature reviewed concentrated on the thematic concerns and the theoretical paradigm related to this work and how the various critics examine the novels of the authors under study in their own works. Finally, the chapter also brought out the contributions of this work to research.

Chapter Two is captioned, “Oppression and Marginalisation” this chapter is divided into two that is, Oppression and Marginalisation. This chapter depicts how in a society where the rights and wellbeing of the citizens are not respected, rather, they are maltreated and spoken to roughly by those who are supposed to maintain peace and order. This chapter also talked about how these characters are manhandled and the various ways in which these leaders tormented them. We also observed that, these characters in the novels under study are marginalised in their home town and country by those considered leaders. These torments and tortures pushed the marginalised to become fearless and act in a way that brought disaster unto them and their nations.

Chapter Three entitled, “Political, Social and Economic Angst” it is divided into two, political insecurity and social and economic dissatisfaction. In this we examined the inhuman nature of the colonial masters and how they put those under their control in traumatic situations. This as a result rendered the characters hopeless and devastated as they did everything within their powers to seek for their identity. The analysis in this chapter showed that, Joyce and Nkengasong brought out the horrific nature of their colonial masters towards their colonised countries as they rendered them hopeless and frustrated to the point they fought back given a deaf ear to their society.

Chapter Four captioned, “Emancipative Strategies and Self-Assertion” this chapter is divided into two, emancipative strategies and self-Assertion. In this chapter, we brought out the various ways in which these characters in the novels under study emancipated themselves. As such no matter what or how they were convinced, nothing stopped them from achieving their goals. The best way they could do so was to seek for their identity in a marginalised, oppressed and cruel society.

A Portrait of the Artist as a Young Man can be considered as a cultural text that highlights the forging of the “uncreated”. Joyce is found to stand for a spiritual line of nationalism that repudiates valorisation of past and opts for a newly imagined future. Dedalus’

decision to leave Ireland is not just an escape of the colonised from the colonial confinement. But it is also an escape from the complex ways of a manipulated nationalism and the modern construct of the nation. *A Portrait* documents Dedalus' struggle against the chauvinistic and monologic perspective of nationalism which tries to establish an imagined community in postcolonial terms. Joyce provides the possibility of imagining a nation outside the grids of the nation state through the recreation of the primordial cultural and ethnic propensity of Ireland. By foregrounding heterogeneity beyond essentiality, he challenges the homogenising agenda of the nation state and takes up the mission of forging in the smithy of his soul, the uncreated conscience of his race.

Looking at the Cameroonian context from which *Across the Mongolo* stems, Anglophone Cameroonians have suffered physical and emotional pain caused by the injustice of the Francophone dominated state. The reunification of British and French Cameroon has rather than bringing happiness to the people ironically generated a lot of hostility and inconsideration on the Anglophone, making them to feel and think the choice of joining their brothers of the other side of the Mongolo River was a huge error. John Nkemngong Nkengasong, therefore, castigates the excesses of the Francophone dominated government which claims to promote a "one and indivisible" Cameroon but practise the opposite. The non-acceptance of Anglophone Kamangolans as full-fledge citizens of Kamangola can only lead to disunity and not unity as is often preached. This calls for protest literature which castigates such unfairness as found in some Anglophone literary text like *Across the Mongolo*. This writer seems to be saying like Alobwed'Epie puts it that "as it was in the beginning is now, but never shall be again, in this gyrating wheel of life" (58). This is evident in the much talk about Anglophone uprising in Cameroon for more than a year now. If unity is preached, it must be practised in order for all parties to have a sense of belonging. Without it practise, there is bound to be feelings of un-belonging which will lead to such consequence as we find today.

As it has been discussed before, James Joyce and Nkengasong create a deeply personal and emotional life to everyone. The study of the main characters shows that they tried to capture the insufficiency of self-awareness and freedom in their lives, which come into contact with universal feelings of detachment, guilt, and awakening. The result is the relationships that are based on wrong factors and consequently, instead of shaping a new possibility, leads to loss, failure and destruction. Through the novels, it becomes that reality is absolutely different from what appears in the story and mind of Dedalus and Ngwe. At the end of the novels, they understood that all the ways which they had gone, was wrong and invaluable so therefore, they

decide to make themselves ready for what they belong to. They choose to emancipate themselves because they want to be free from all rules and regulation. These characters, Dedalus and Ngwe, escape from this material world by using wax wings, which is a symbol of their free soul. We can see this despair, loneliness and feeling of guilt, which happens to them, because they are not able to accept others. They experience a kind of exile, silence, and cunning which shows nationality and religious of him. These stories, are symbolic, allegorical one which is autobiographical of both authors.

Our findings have proven that these characters prefer to emancipate themselves, seeking for their identity because of virtues such as peace, honour and freedom. These values are not considered by their oppressors as they prefer marginalisation, exploitation and maltreatment as seen in the novels under study. Again, this work exposes the political, social, and economic dissatisfactions in which the protagonists in *A Portrait of the Artist as a Young Man* and *Across the Mongolo* went through in the hands of their oppressors. And lastly it has shown that despite the persuasions to remain and accept their fate, they choose to emancipate themselves seeking for their identity. Though Joyce and Nkengasong wrote in the early twentieth and early twenty-first century, their work is still relevant in our social context especially as individuals and countries will prefer to be independent than be under oppressive rulers. As a result, they will do everything within their powers to seek for their identity as a result a comparative study of the novels under study.

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