RILLiCC

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Actes du colloque international

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Editorial

La *Revue Internationale de Langue, Littérature, Culture et Civilisation* (RILLiCC) est une revue à comité de lecture en phase d'indexation recommandée par le Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES). Elle est la revue du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA) dont elle publie les résultats des recherches en lien avec la recherche et la pédagogie sur des orientations innovantes et stimulantes à la vie et vision améliorées de l'académie et de la société. La revue accepte les textes qui cadrent avec des enjeux épistémologiques et des problématiques actuels pour être au rendez-vous de la contribution à la résolution des problèmes contemporains.

RILLiCC met en éveil son lectorat par rapport aux défis académiques et sociaux qui se posent en Afrique et dans le monde en matière de science littéraire et des crises éthiques. Il est établi que les difficultés du vivre-ensemble sont fondées sur le radicalisme et l'extrémisme violents. En effet, ces crises et manifestations ne sont que des effets des causes cachées dans l'imaginaire qu'il faut (re)modeler au grand bonheur collectif. Comme il convient de le noter ici, un grand défi se pose aux chercheurs qui se doivent aujourd'hui d'être conscients que la science littéraire n'est pas rétribuée à sa juste valeur quand elle se voit habillée sous leurs yeux du mythe d'Albatros ou d'un cymbale sonore. L'idée qui se cache malheureusement derrière cette mythologie est que la littérature ne semble pas contribuer efficacement à la résolution des problèmes de société comme les sciences exactes. Dire que la recherche a une valeur est une chose, le prouver en est une autre. La *Revue Internationale de Langue, Littérature, Culture et Civilisation* à travers les activités du LaReLLiCCA entend faire bénéficier à son lectorat et à sa société cible, les retombées d'une recherche appliquée.

Le comité spécialisé « Lettres et Sciences Humaines » du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) recommande l'utilisation harmonisée des styles de rédaction et la présente revue s'inscrit dans cette logique directrice en adoptant le style APA.

L'orientation éditoriale de cette revue inscrit les résultats pragmatiques et novateurs des recherches sur fond social de médiation, d'inclusion et de réciprocité qui permettent de maîtriser les racines du mal et réaliser les objectifs du développement durable déclencheurs de paix partagée.

Lomé, le 20 octobre 2020.

Le directeur de publication,

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Ligne éditoriale

Volume : La taille du manuscrit est comprise entre 4500 et 6000 mots. Format: papier A4, Police: Times New Roman, Taille: 11,5, Interligne 1,15.

Ordre logique du texte

Un article doit être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter:

- un titre en caractère d'imprimerie ; il doit être expressif et d'actualité, et ne doit pas excéder 24 mots ;
- un résumé en anglais-français, anglais-allemand, ou anglais-espagnol selon la langue utilisée pour rédiger l'article. Se limiter exclusiment à objectif/problématique, cadre théorique et méthodologique, et résultats. Aucun de ces résumés ne devra dépasser 150 mots ;
- des mots clés en français, en anglais, en allemand et en espagnol : entre 5 et 7 mots clés ;
- une introduction (un aperçu historique sur le sujet ou revue de la littérature en bref, une problématique, un cadre théorique et méthodologique, et une structure du travail) en 600 mots au maximum ;
- un développement dont les différents axes sont titrés. Il n'est autorisé que trois niveaux de titres. Pour le titrage, il est vivement recommandé d'utiliser les chiffres arabes ; les titres alphabétiques et alphanumériques ne sont pas acceptés ;
- une conclusion (rappel de la problématique, résumé très bref du travail réalisé, résultats obtenus, implémentation) en 400 mots au maximum ;
- liste des références : par ordre alphabétique des noms de familles des auteurs cités.

Références

Il n'est fait mention dans la liste de références que des sources effectivement utilisées (citées, paraphrasées, résumées) dans le texte de l'auteur. Pour leur présentation, la norme American Psychological Association (APA) ou références intégrées est exigée de tous les auteurs qui veulent faire publier leur texte dans la revue. Il est fait exigence aux auteurs de n'utiliser que la seule norme dans leur texte. Pour en savoir

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Présentation des notes référencées

Le comité de rédaction exige APA (Auteur, année : page). L'utilisation des notes de bas de pages n'intervient qu'à des fins d'explication complémentaire. La présentation des références en style métissé est formellement interdite.

La gestion des citations :

Longues citations : Les citations de plus de quarante (40) mots sont considérées comme longues ; elles doivent être mises en retrait dans le texte en interligne simple.

Les citations courtes : les citations d'un (1) à quarante (40) mots sont considérées comme courtes ; elles sont mises entre guillemets et intégrées au texte de l'auteur.

Résumé :

✓ Pour Pewissi (2017), le Womanisme trenscende les cloisons du genre.
✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Résumé ou paraphrase :

✓ Ourso (2013: 12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Exemple de référence

✦ **Pour un livre**

Collin, H. P. (1988). *Dictionary of Government and Politics*. UK: Peter Collin Publishing.

✦ **Pour un article tiré d'un ouvrage collectif**

Gill, W. (1998/1990). "Writing and Language: Making the Silence Speak." In Sheila Ruth, *Issues in Feminism: An Introduction to Women's Studies*. London: Mayfield Publishing Company, Fourth Edition. Pp. 151-176.

✦ **Utilisation de Ibid., op. cit, sic entre autres**

Ibidem (Ibid.) intervient à partir de la deuxième note d'une référence

source citée. Ibid. est suivi du numéro de page si elle est différente de référence mère dont elle est consécutive. Exemple : ibid., ou ibidem, p. x. **Op. cit.** signifie 'la source pré-citée'. Il est utilisé quand, au lieu de deux références consécutives, une ou plusieurs sources sont intercalées. En ce moment, la deuxième des références consécutives exige l'usage de op. cit. suivi de la page si cette dernière diffère de la précédente.

Typographie
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-Les auteurs doivent respecter la typographie choisie concernant la ponctuation, les abréviations…

Tableaux, schémas et illustrations
Pour les textes contenant les tableaux, il est demandé aux auteurs de les numéroter en chiffres romains selon l'ordre de leur apparition dans le texte. Chaque tableau devra comporter un titre précis et une source propre. Par contre, les schémas et illustrations devront être numérotés en chiffres arabes et dans l'ordre d'apparition dans le texte.
La lageur des tableaux intégrés au travail doit être 10 cm maximum, format A4, orientation portrait.

Instruction et acceptation d'article
A partir du volume 2 de la présente édition, les dates de réception et d'acceptation des textes sont marquées, au niveau de chaque article. Deux (02) à trois (03) instructions sont obligatoires pour plus d'assurance de qualité.

Sommaire

LITTERATURE

Eternalism and Crisis of Identity in Yvonne Vera's *Without a Name*

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Abstract
This study revisits the socio-cultural, spatial and political functions of eternalism and identity in the remaking of the African society. It posits that conflicts resulting from socio-cultural and political crises can be solved though a rethinking of human dignity. Eternalism stresses the coexistence of the past and future. Through the psychological criticism which underscores the unconscious mind through symbols in dreams and postcolonial criticism in response to crisis, conflict and deprivation, the study has found that when challenges from within and without a human being are taken up, sustainable peace can create flourishing world. The study urges individuals to break away from the oppression through social commitment, and restrictions for self-awareness.
Key words: conflict, crisis, eternalism, identity, postcolonialism.

Resumé
Cette étude revisite les fonctions socioculturelles, spatiales et politiques de l'éternalisme et celles de l'identité dans la réorganisation de la société africaine. Elle démontre que les conflits résultant des crises sociales, culturelles et politiques peuvent être résolus en repensant la dignité humaine. L'éternalisme met l'accent sur la coexistence du passé et du futur. A travers la critique psychologique qui analyse l'inconscient à travers des symboles dans les rêves et la critique postcoloniale en réponse à la crise, aux conflits et aux privations, l'étude a révélé que lorsque des défis de l'intérieur et de l'extérieur d'un être humain sont relevés, une paix durable peut créer un monde florissant. L'étude exhorte les individus à rompre avec l'oppression par l'engagement social et les restrictions à la conscience de soi.
Mots clés : conflit, crise éternalisme, identité, postcolianisme.

Introduction

This work is a critical examination of socio-cultural background of Vera's recreated society and its effect nature on the human being. The individuals, in the process of seeking welfare and peace seem to use any means to achieve it. In this challenge, power is used at random and influences the nature of some people. The study embraces the concepts of eternalism and identity which brought trauma in characters' daily life.

Eternalism and crisis identity are issues developed in Yvonne Vera's *Without a Name,* a novel portraying the horror of war and oppression in the modern world and their effects on the individuals' souls. Horror has brought from one place to another with so much hope of finding her way out. She refuses to live in her native village Mubaira because she considers that area as "a space with a history" (Carter, 1995: 377); history with awful and abominable facts that remains an unforgettable past. In fact, as the events unfold, the protagonist admits and undergoes incidents. In all of these cases, it is certain that there is a conflict between past, present and future insofar as the three divisions of time do not always agree on the identity markers.

This study re-evaluates the socio-cultural, spatial and political functions of eternalism and identity in the remaking of the African society faced with big challenges of the day. It posits that conflicts resulting from social, cultural and political crises can be solved through a rethinking of human self-respect. Eternalism stresses the coexistence of the past and the future and the power of history on human's psyche and identity.

 Postcolonial criticism as a creative response to crisis, conflict and deprivation, will be an outline of finding a way to help improve human dignity, being and doing. It brings to focus the often-ignored intersection of various factors such as gender, race, and class. Bill Ashcroft et al. consider postcolonialism as "the historical phenomenon […] with its range of material practices and effects, such as transportation, slavery, displacement, emigration, and racial and cultural discrimination" (Ashcroft et al., 1995: 7). In *Without a Name*, Vera portrays the story of a young woman who flees to find refuge in the city when a guerrilla war rages across the Zimbabwe countryside. As the novel describes the issue of migration, horror, violence, and female abuse, one can opine that postcolonial theory will help enhance this study on these perspectives as it deals with roving, and gender issue. It is my belief that the past, the present and the future are entwined and therefore call for collaboration or exchange for the betterment of current society. Eternalism is the philosophy dealing with time, space and history as markers of identity and mindset. It features the context of the study as Vera portrays the protagonist Mazvita who fled her hometown Mubaira to reach a new place, Harari, a city in order to fulfil her dream of happiness.

Salter (2010: cover page) mentions the question of time and identity and posits that "the hard questions regarding identity, explicitly or implicitly, involves questions of time. […] The discussion of identity begins with the notion that identity of a person, consists in nothing but memories and conscious experience, […]". Salter's opinion stems from the interrelation between time and individuals' identity since any human being's existence depends upon how time and historical events are connected.

In the novel *Without a Name* by Yvonne Vera, Mazvita underwent trauma which influences her identity. As the psyche is involved, psychoanalysis is called upon to interpret and work on this study. Psychoanalytical criticism is based on Freud's theory that people can experience cleansing and gain insight into their status of mind by bringing the content of conscious into conscious awareness. Through this process, a person can find relief from psychological distress. Felman, quoted by Green and Lebihan (1996: 143) considers that psychoanalysis is seen "as the active practice performed upon the passive text: while literature is considered as a body of language—*to be interpreted*—psychoanalysis is considered as a body of knowledge, […] called upon to interpret. Psychoanalysis, in other words, occupies the place of a subject, literature that of an object."

In the literary analysis of Vera's *Without a Name*, the status to be analysed by questioning the text is like a patient. Moreover, the use of literature and psychoanalysis will make it possible to show the extent to which submitting psychoanalysis to the literary perspective would necessarily have a subversive effect […] which psychoanalysis handles literature as its other, as the mere object of interpretation" (Green & Lebihan, 1996: 144). In other words, it creates a power struggle and helps the subjugated challenge social injustice tainting individuals' identity. On this issue Griffith (2002: 139) has this to offer: Critics also used psychoanalytic principles to look upon characters as having motivations, conflicts, and desires similar to those of real people. They sought psychological clues to the makeup of literary characters especially the unconscious symbolic expressions found and repeated patterns of behaviour.

From the foregoing statement, it is obvious to posit that the human innermost self is made up of language the manifestation of which in context gives the idea of text to interpret. Thereupon, readers' minds respond subconsciously

to certain aspects of works of literature. These theories are found worthy while as "our conscious and subconscious minds are born into language, a system of signifiers […] But at the heart of the psyche is an unbridgeable gap between the signifier and signified. As a result, our psyche is never a fully coherent, our identity never stable" (Griffith, 2002: 140). From this standpoint, the first step in this work is to scrutinize the notion and impact of eternalism on the human existence. The search for self-affirmation to keep away from bitter experience that influences the psychological state and the crisis of identity is the next point.

1. Eternalism in *Without a Name*

History and time are components that influence geographical and time settings. Henceforth, eternalism stands a theory of time and space that determines characters' attitudes in a piece of work. Many scholars have developed this matter as a "philosophy of time". According to Max Planck quoted by Einstein (1908), eternalism is a problem with the flow of time. He goes on to argue that time is divided into three distinct regions which are the past, the present and the future and uses representational model which views the past as being immutably fixed, and the future as undefined or nebulous at best. He opines that as time passes, the moment that was once the present becomes part of the past, and part of the future, in turn becomes the new present.

The passage above is an illustration that the past, present, and future are interwoven and determine an individual's existence. Thus, appears eternalism in *Without a Name.* But there is a problem with the flow of time. Instead of remaining behind, the past of the protagonist catches up with her. In the beginning of the novel, the narrator explains the notion of time which appears as a past. As the events develop, that past follows the protagonist, here, it is seen as her present and after all perpetuates in her future. The text is narrated as events occur at the same time in the past tense. For instance, from Mubaira to Harari City, the tense used is the same. While traveling from her hometown, Mubaira, the event is described as follows: "the bus was fierce red" (Vera, 1995: 1). Once in Harari, it is stated that "Mazvita found a welcoming alley" (Vera, 1995: 15). In the City, we are informed that "the past had vanished" (Vera, 1995: 81). The use of this past tense 'was, found" in the context of Vera's novel is the ability of showing the

appearance of the 'three distinct regions' of time. This conventional representation shows how the philosophy of time functions in literary works.

Likewise, place matters in the notion of eternalism. A place is "a particular position, point or area or a particular city, town, building, etc" (Hornby, 2015: 1168). Given that a place is an area in space and considering the narrative settings of Mubaira, Kodoma, and Harari City evidence proves the role of the environment in characters' development. Here, Mazvita is in need of it to be well given as her security was threatened. Indeed, quoting Eustace Palmer, Walla (2013: 121) puts that an "[…] environment is essential for a satisfactory definition of [a] character". In other words, the environment contributes to shaping characters in a literary work. For instance, Mazvita's identity is shaped by the traits of the environment in which she lives. Actually, she experiences unsecured atmosphere through the space of war. We are told that "she saw a soldier. It frightened her to see the soldier. He must have a gun. After all it was 1977. Guns were pointed to the sky" (Vera, 1995: 16). One can acknowledge that this instance of turmoil is due to the dull and wearisome geographical and historical settings. In this vein, Carter (1995: 375) considers that we see through the space of history as if it was never there.

The above quote mentioned the notion of space and time as it deals with spatial history. Here, too, time and space are objects treated as historical processes from their spatial and temporal contexts. It is my opinion that the historical background gives the opportunity to the reader to discover many settings and the role of the 'historical' characters in them. For instance, the novel under study is set in Zimbabwe-Rhodesia, as the country is in the middle of the struggle for independence in 1977. Vera shows it by stating the date and people's misadventures as follows: "People pushed and shoved as though they had no eyes to see. It was 1977" (Vera, 1995: 10). In this creative writing that shows war realities, there is a proof that events happened during independence era, when Africans were struggling to get their self-reliance. It is the idea which leads Frey (2021: cover page) to recall that "it was 1977, freedom was skin deep but joyous and tantalizing […]. Freedom was any kind of opening through which one could squeeze. People fought to achieve gaps in their reality. The people danced in an enviable kind of self-mutilation."

In the case depicted by the writer, the strategy is to teach and raise individuals' awareness in general and that of women in particular. It could be assumed that Yvonne Vera uses this narrative whereby time is in conflict to reflect the anarchy that Zimbabweans were undergoing at that period. In this sense, the main character recounts her emotion and the causalities of war that brought about a decision to forget about her traumatic past for certain things. As it is hard to find words "we cannot carry the land on our shoulders. No one can take the land away. To move away from the land is to admit that it has been taken. It is to abandon it" (Vera, 1995: 32). Due to insecurity, Mazvita and her lover Nyenydzi "live in fear". In the same manner, Mazvita adds that "it is like that with a war" (Vera, 1995: 33).

What comes from these extracts is that Vera sides with the protagonist who wants to erase her memory full of pain. To get rid of frustration that time and space impose on her, Mazvita decides to face her destiny to such an extent as "the root cause of Africa's stagnation is the backwardness, ignorance and suppression of women" (Adoki, 2010: 53). She lives for a time with Nyenyedzi, a man she grew to know, but her dream is to escape into the city. Moreover, some issues prove that the writer is coping with different areas. In the fictional world created by Yvonne Vera the places like "Mubaira" "Harari" and "The city" are brought up.

In addition, the main character arrives in Harari and assumes a nameless existence free of ritual of which she has dreamed. But as might be expected, she is unable to escape her past. A glance at the way of living in these different places and the difficulties to forget the notion of time is illustrative:

> Mazvita arrived in Harari ready to claim her freedom. […] Harari banished memory, encouraged hope. Mazvita had a strong desire to grow. She trusted the future and her growth and her desire. She welcomed each day with a strong sense of desire, of her ability, in the transformation new geographies promised and allowed, that Harari's particular strangeness released and encouraged. […]
> Mazvita was oppressed by her desire for time. Harari challenged the demarcation between day and night, offered distances from time for part of being here was the forgetting of boundaries of days, of challenging futures. [...] there was no clear measure of time (Vera, 1995: 56).

This quote shows the protagonist's plight, because as she reaches Harari she realises that she is not able to run off her destiny. She moves from hardship

to hardship. The reason of leaving Mubaira is sexual harassment and riot and now that she is in the city, she faces the same misfortune instead of freedom.

A scrutiny of the protagonist's misfortune reveals the bitterness of life in these different environments. As time goes by there should be a change in Mazvita's daily life. Unfortunately, she was not able to forget her past and renew her identity. In the light of what precedes, it implies that this work is an awareness raising, because time was dear to Mazvita but she was caught up in this whirl of time and existence. So, she is in need of time so that her future can be secured but she felt tired, even the future threatened her. As events evolve, she longed for a future in which she would be fulfilled. This can be understood as the novelist deciphers individuals' nervous and destructive conditions which cannot be forgotten. That is why Sofield (1999: part 4) portrayed the protagonist who is left in "a difficult situation in the middle of her empty dream, the manifestation and consequence of her past sprung forth in her own belly". As a result, she cannot escape because her history travels with her. Vera gives "the reader pieces of foreshadowing and hints at the conflict of past warring with future in one person" (Sofield, 1999: part4). When Mazvita has first begun to live together with Joel, what she thinks about their situation's issues are raised through the attitude of Joel who never spoke of consulting her parents concerning living with her like this. Mazvita found herself wondering about it. Though she told herself this was freedom, it was not easy to forget where she had come from. They lived as though they had no pasts or futures. […]. The present was brimming with ecstasy, with silhouettes of dream (Vera, 1995: 50). This indicates Mazvita's psychological trauma after being abused sexually as she fails to dismiss from her mind her misfortune.

In all of these cases, we can see evidence of the conflict between past, present and future. That conflict which brings about confusion as Mazvita's freedom is put at risk. The hard condition of the time compelled Mazvita to set foot in a new place. This psychological frustration made the narrator qualify the places as bubonic plague with regret. This is an abnormal situation in accordance with which it is quoted that "Harari was a pestilence. Feet swished past. The city was apologetic" (Vera, 1995: 46). From this statement, it follows that there is lack of freedom and fulfilment. With an area which is compared to a place of epidemic disease that is contagious and devastating, one can infer bluntly that people are affected.

The matter in question raised has impacted many characters in various ways and obliged them to undergo metamorphosis. In *Without a Name* it is put that "a violent wind carried Mazvita forward [who] intends to escape the hardships of life in her dwelling place. But, "the city was like that. There was a uniformity about suffering" (Vera, 1995: 35-36). For Joel, life in the city is unbearable; he stated that the city makes a man frenzied. Then, with an uncontrolled life many things can happen. So, it is worth stressing that there is no place like home as one feels most comfortable at home. It denotes the value of the native town, Mubaira and the hardships that one experiences in accommodating elsewhere than one's environment. That is precisely the reason why it is hard to see these characters accept these discordant qualities of living that lacks harmony.

It is important to point out that the place portrayed is an unsecured one, because social unsteadiness obliges people to flee. This is the case of Mazvita, Joel and Nyenyedzi. Indeed, vices engender immoral attitudes that can affect individual psychologically. As a result, the place and time when and where events took place in this novel involved socio-cultural and political implications. In fact, *Without a Name* "explores the journey of a young Zimbabwean woman, Mazvita, during the late 1970s guerrilla war. In 1963, the two political parties in Zimbabwe were banned which led to guerrilla warfare in 1966. This ultimately led to emigration out of Rhodesia" (https://www.123helpme.com). Indeed, in the novel, Mazvita travelled from her hometown and faced rebel forces who sexually abused her. They also attacked and destroyed her village. In the course of her journey to Kadoma and the city of Harari, Mazvita encountered more political violence and a revolutionary social change. Everything seems to indicate that this movement is capable of a sudden change and transformation in the structure of society. In the same line, this social mood is highlighted in Vera's novel "As a guerrilla war rages across the Zimbabwe countryside, a young woman finds refuge […], but the city like any other, has its perils [...] the horrors of war and oppression in the modern world and their effects on the individual soul" (Vera, 1995: cover page).

What comes out from this extract is that the novelist fuses many dysfunctional factors which are not conducive to the well-being of an individual. These situations may lead to social and moral distortion. This is what the writer reveals by showing the moral deviation of the social

environment which leads to the individual's moral deviation and the violation of which may lead to loose interest in some of these things used to value the character. Therefore, setting matters a lot as far as human character is concerned (Walla, 2013: 122). There comes a point then when one must confront these in order to recognize an identity. In the same vein, authors and post-colonial theorists like Chinua Achebe describe this as a crossroads. With this in mind the latter is quoted by Sofield (1999: part 4) to show that the crisis of identity faces neo-colonial citizens and brings disaster, "the crossroads does have a certain dangerous potency; dangerous because a man might perish there wrestling with multiple headed spirits, but also he might be lucky and return to his people with the boon of prophetic vision."

With regards to the question of identity related to the setting, Vera uses an aesthetics whereby the created characters change their identity. Mazvita wanted to forget her gloomy past while Joel is in a hurry to go back. In this framework, it is notified that Mazvita could grow anywhere and felt buoyant freedoms. She had the potential to begin something new, but she was ready to move into another sphere of presence, to depart. She did not care for certainties and had no fear of departures (Vera, 1995: 34). This crucial restating is illustrative. It shows the desire of some characters to get a peaceful and a prosperous life. Mazvita is conscious of her plight so she is eager to change her fate. Fusing the idea of hope, desire and ambition in the portrayal of Mazvita, it confirms that she is showing interest to change her identity. We can infer in the light of the foregoing that the time setting and the geographical environment put up the quest of the protagonist.

2. The Quest for Self-Affirmation in *Without a Name*
Self-affirmation is the recognition and assertion of the existence and value of oneself. When the latter lives in a given environment, the achievement of his desires depends upon the mood of this area. In this connection, one can assert that the geographical atmosphere is involved in a decision making and in search for self-identity. In Yvonne Vera's *Without a Name*, the protagonist goes through physical, moral and psychological violence. And this dismissive attitude engenders her instability. It is then that she meets the calamities of war and society's misconduct. In this connection, it is stated that "the war was articulated in masks of dream and escape. It found …terror and courtship, in an excited sensuality, in figures speechless and dead. Guns soured the sky with black smoke" (Vera, 1995: 62). Throughout the main

character's plight fearing riot and its hindrances, she makes her mind to change her identity by changing her social environment. Henceforth, it can be said that the mood of this environment brings a change of mind of a character. In her quest for freedom, Mazvita, in *Without a Name*, was in need of physical, spiritual and mental freedom. In this vein, the novelist portrays a sad mood that the protagonist experienced. In order to harshly criticise this situation, the atmosphere describes the protagonist in difficulties. It is stated that heat mauled the upturned faces and the bus was fierce red, skin turned a violent mauve. That is how hot the day was and the bus still shone red. It was so stunningly red it was living (Vera, 1995: 1).

The above observation is shared, and one can see the circumstances in which Mazvita left her village to escape her plight. The environment depicts the skin which is 'violent mauve' to mean that it is a colour which brings inspiration or innovation but behind that idea of change there are pains, injuries and violence. That strength of emotion which can destroy the ambition of the protagonist is haunted when Mazvita struggles to affirm herself. Even, the weather was 'hot' and the bus by which she was about to travel shone red. This is a sign of danger. This atmosphere is unacceptable.

Furthermore, the emphasis is laid on the intensifier 'stunningly' to lay bare the degree of the temper and atmosphere that is 'It was so stunningly red it was living.' Thus, in the process of her self-recovery, she went through awful situations such as sexual abuse, unwanted pregnancy and a deeply mental distressing that led her carry some loads that she cannot endure. But, in her search, she is determined to look for her true identity that is a woman in peace and independence. While making her decision, she says: "I must move on. I will move on" (Vera, 1995: 25). In fact, "Mazvita carried a strong desire to free herself from the burden of fear" (Vera, 1995: 25). These words are signs of hurting feeling and they serve as a channel to raise the conscience of the womankind. Another case in point is that "She had suffered so much that her skin threatened to fall pitilessly on the ground. The skin pulled away from her in the intense dry heat. She felt pull from her shoulders. She screamed, her arms and elbows bare" (Vera, 1995: 4). As it is portrayed, the protagonist's misfortune exposes how some female characters experienced the marginal and low position due to their gender or status.

In post-colonial perspectives, the geographical and time settings, "it was 1977" (Vera, 1995: 10) is a catalyst in the sense that Zimbabwe, named Rhodesia was in war time. And these unsecured conditions affect human beings in manifold-physically, psychologically and economically. From my perspective, the notion of war carries a negative meaning. This is to say that during this period, there is no security. It also leads to trauma as people are frightened. Hinting at insecurity, we can mention instability; thus, one can refer to economy decrease. Moreover, people's cry had defeated the silence in [their] body (Vera, 1995: 61). The portrayal of this sad atmosphere allows the reader to see the extent to which social disorder fails to bring joy of living to people. Here again, we are shown war atrocities and inhumanity "The war is bad in Mhondoro. It is hard to close your eyes [...]. It is hard to be living. I left because I want to reach the city" (Vera, 1995: 23). The cruel attitudes give rise to Mazvita's desire for a change and self-development.

Over and above Mazvita falls victim to sexual assault. Fumbatha, a black soldier, decides to torture her in order to weaken her as illustrated:

> Mazvita […] sent her head forward through the tunnel and met the darkness …, where she could not turn or speak or see. She could no longer move her head forward because the pain threatened to collapse her whole body. […], she had turned blind, the blindness rose from inside her overwhelmed her entire face. She no longer spoke. Mute and wounded she moved through the streets and wept (Vera, 1995: 10).

This quotation helps to show that Vera establishes in her novel the negative aspect of sexual relationship. As this act is not a consented one, there is use of physical violence weakening the female character. There should be a compromise before any relation in a couple. It is not only a question of a legal relationship but also a sexual harassment. It explicitly refers to the aggressive pressure that Mazvita goes through. She is neither able to react nor to speak. The torture brings about physical and mental sufferings till unconsciousness. As a matter of fact, she was wounded because she was inflicted severe pains by an unknown man. I have a feeling that these disgraceful and shocking deeds are explored to show how the body of women are instrumentalised. The body is used as a tool without caring about her freedom even her intimacy. This gesture deserves hatred and contempt as it can be seen as "despicable crime" that rends instrumental and manipulates sex act till wounding the internal sex organs which are private and personal.

The event observed, as it is described is reflected in *Without a Name* and underpins how women's sexual roles have unfavourable opinion and are condemned in traditional context.

This painful situation led to hatred developed by the protagonist. The point of intense dislike is foregrounded in the following terms in the novel: "A violent wind carried Mazvita forward. […] It was hard to support the child when her back was so much broken but she tried to walk quickly through the crowds. It was hard work. Harari was busy and indifferent" (Vera, 1995: 35). Consequently, she was fed up and resolved to leave her land. In this circumstance of severe suffering, one's confidence or self-esteem is raised.

Certainly, this way of portraying characters shows the writer's concern for releasing women from bondages. It could be argued that this technique raises awareness on the social iniquities and political turmoil. There is also a call for hard work to afford economic autonomy. Being autonomous will help women avoid easy win. This point is reinforced by Kpedzroku (2019: 121) who indicates that women under any traditional yoke cannot achieve their economic success. Kehinde is put in a place where women's rights are marginalized in daily activities. The environment will enable the protagonist of Kehinde to point out the social inequalities of her community and try to mend them. The depiction of a lost woman amidst a violent atmosphere raises awareness on the essential value women. In this perspective, it makes sense when Vera "wants women to repudiate their position as victims as a result of oppressive patriarchal forces and western standards, and struggles to find their own purpose in life" (Kpedzroku, 2019: 131).

An individual should be confident, powerful, strong and fit. Mazvita in *Without a Name* is in search of that kind of identity. Thus, she fled her hometown Mubaira hoping to begin a new life. She came to the city with so much hope and trusted the future. She had faith in untried realities because she trusted her strong power for change (Vera, 1995: 56). Here, her own power is not sufficient as she realizes that she is driven to a horrible deed. Unfortunately, she is not able to escape what happened to her. Her destiny is unchangeable in view of the fact that she is linked to her past. Though she is moving from one place to the other, the time remains the same. The passage is illustrative: "It was 1977. The city was like that. There was a uniformity about suffering a wisdom about securing our own kind of suffering…. The

idea was to go forward…Death, property executed, could be mistaken for progress" (Vera, 1995: 36).

From the aforementioned excerpt that lays emphasis on the year 1977, war period during which Mazvita met cruel act involving physical and psychological violence, one can infer that Mazvita is in hardship and in search of her assertion. In fact, after having been violated, Mazvita became pregnant and gave birth to a baby. She was not able to name that baby as she did not know the soldier who raped her. It is clear that, Vera is showing the effect of human beings' antipathy and hostility through their bitter attitudes.

In her search of self-affirmation through her perpetual drift, her decision to turn negative image into positive one and her expectations, the protagonist faces a bad behaviour leading her to be confused because her social role is ambiguous and there is a sense of loss of continuity of her personality. In the quest for freedom, Vera depicts her main character as self-reliant who exhibits her determination to succeed, though most definitely, she goes through many circumstances that put her life at risk. Surprisingly, she was tempted to change her name in order to look like a town girl. For that, she has taken up new names. This is how the narrator reveals the protagonist's desire: "Her name was only hers; she could change it at any time. She called herself Rosie, Mildred, Margeret, then Angelina Juliet. She preferred Julie to Juliet. Mazvita she would remain" (Vera, 1995: 46).

The protagonist's aspirations appear clearly in the above excerpt. She is in a hurry to change her identity by changing her setting. This rural exodus brought a contrasted situation with a new way of living. Awesso (2015: 178-179) shows this unbearable life when "the hard conditions of the time compelled farmers to set out…other urban places […] The urban life becomes then a hostile place, where migrants have to struggle against all threats." It is clearly that the unsettled position put pity and anger forward among city dwellers. As it can be seen through Mazvita's attitude she fails twice at her attempt for freedom because she falls in love with Nyenyedzi and Joel. One can infer that social changes can cause identity crisis in post-colonial citizens. As "[the] societal wrongful acts such as injustice, oppression, humiliation and torture are not favorable to human development" (Adoki, 2019: 205). The analysis indicates that many reasons are sources of women's melancholy. This is to say that city dwellers are not

spared troubles. Being in the city cannot be a medium to change your identity in a good manner. This is the case of Joel who was in a hurry to go back to his village. In this framework he puts that the city is corrupt and makes a man frenzied and hot (Vera, 1995: 52-53).

Vices and immoralities in the city emerge from the above where the novelist uses an irony to sensitize those who think that city is glittering. Moreover, Moab and Mazvita, for different reasons, attempted escape into an urban society to which they did not belong, were in the complete loss. The misdeeds of the city above are examples and stances which reveal the inhumanity and immorality of city dwellers. It is clear that some characters have not successfully navigated those crossroads but succumbed to a crisis of identity. One can consider the state of being pregnant of Mazvita as a change of image. Then, when Mazvita became pregnant and gave birth, she found herself further limited. It is my thought that the restrictions created by her social environment affected her morally and psychologically. This state of matter can either lead to trauma or confusion in her personal life. This new status impacts on her by reducing boundaries. So, one can opine that neither the countryside nor the city grants her the right to her own body. For this reason, one is unable to deny the influence of space and time on an individual. Under normal circumstances, Mazvita should have a new image through migration; woefully, she only experiences deceit and despondency. Being perplexed, the character led a life that she regretted later. This is how some circumstances of dilemma in the attempt of struggling to enhance the positive image of women brought about catastrophes and challenges. Still, she cannot forget her past, her pains, and her native village. Mazvita's psychological and moral insights are exposed as follows: "It is yesterday. It recalls this place to her [..], she has chosen to forget. …She wishes to forget the names that call her own name…She would have liked to begin without a name, and without pain. She is frightened" (Vera, 1995: 101, 102, 103).

Mazvita epitomizes 'without a name' and wishes to forget the bad memories that haunted her. So, she would like to begin her childhood without pain. The point raised here is the feeling of being entrapped in the protagonist limitations. Constraints drive her to rid herself of this despair and lack of self-esteem at the end of the story by killing her baby. While Mazvita's struggle signifies that of a body of African women, the specific options she encounters and the choices she makes do not encapsulate that of all African

women. This is exactly where the problem lies when some people are rendered powerless by some customs and principles.

Conclusion
The concern of this work has been to revisit the socio-cultural, spatial and political functions of eternalism and identity in the remaking of the African society. It has shown that practices and events focused on the psyche have influenced the humans who got involved in moral and social changes. Besides, it has attempted to highlight that conflicts resulting from social, cultural and political crisis can be solved through a rethinking of human dignity. To catch the attention of her readership, the study revealed that Vera has successfully put in place a set of techniques and created her characters with traits and attributes to show that social, historical and time setting can affect individuality in manifold. Through the psychological criticism that has underlined the unconscious mind through symbols and postcolonialism that has responded to crisis, conflict and deprivation, the study has found that when challenges from within and without a human being are taken up, sustainable peace can create flourishing world.

By depicting the protagonist who fails in her struggle for liberation, there is a misconception of genuine freedom. As Mazvita was trying to free herself from her trauma and erase its memory, she finds her freedom frustrated not only by outside forces but her own mind. From this, the study has indicated that Yvonne Vera has also carved to retrieve women discourse from the margin of the narrative of male chauvinism and colonial subjugation which is a source of pre-colonial alienation. This work has also established a change in the traditional views in Africa due to women's traditional roles in Zimbabwe-Africa. It can be established throughout the arguments in the text that the study has urged individuals to break away from the oppression through social commitment, and restrictions for self-awareness. Henceforth, social integration will be taken into consideration to ward off violence for the well-being of the nation. The study has appealed to self-awareness. From this day forward, social integration will be reconsidered to keep away from tyranny and restrictions for the development of a nation.

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