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et les défis contemporains de paix durable dans l'espace  
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## ***Revue Internationale de Langue, Littérature, Culture et Civilisation***

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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,

Professeur Ataféï PEWISSI,

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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 exclusivement 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

plus, consultez ces normes sur Internet.

### **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 transcende 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**

-La *Revue Internationale de Langue, Littérature, Culture et Civilisation* interdit tout soulignement et toute mise en gras des caractères ou des portions de textes.

-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 numérotter 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 largeur 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.



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## **LITTERATURE**

# Exploring Conflict Resolution in Tsitsi Dangarembga's *Nervous Conditions* and *The Book of Not*

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## **Abstract:**

The purpose of this study is to explore some strategies of conflict resolution in *Nervous Conditions* and *The Book of Not* by Dangarembga. The analysis consists in exploring education as the background achievement for sustainable conflict resolution. The study explores migration as an element of awareness raising reaching out to preventing conflict as a way of promoting youth's job opportunity for social stability. To reach this goal, postcolonial feminist theory is used as theoretical framework to explain cause-effect relationship in conflict raising and conflict resolution across time.

**Key words:** conflict resolution, hybridity, men and women, social stability.

## **Résumé :**

L'objectif de cette étude est d'explorer les stratégies de résolution des conflits dans *Nervous Conditions* et *The Book of Not* de Dangarembga. L'analyse explore d'abord l'éducation comme le socle de la résolution des conflits. L'étude examine la migration comme un élément d'éveil de conscience sur la résolution des conflits. C'est aussi un moyen pour faire la promotion de l'insertion des jeunes sur le marché de l'emploi pour une stabilité sociale. Pour atteindre cet objectif, la théorie féministe postcoloniale est utilisée pour expliquer la relation de cause à effet dans la naissance et la résolution des conflits.

**Mots clés :** résolution de conflits, hybridité, hommes et femmes, stabilité sociale.

## **Introduction**

Dangarembga is a Zimbabwean writer who shot to international fame with her outstanding novel, *Nervous Conditions* whose sequel is *The Book of Not*. The story of *Nervous Conditions* which continues in *The*

*Book of Not* is concerned with the Zimbabwean young girl Tambu and her cousin Nyasha struggling to grow in a community governed by two hegemonic systems: patriarchy and colonialism. This brings critics to mostly set Dangarembga's writing in the context of gender conflict against patriarchy and colonialism. Msiska is rich in giving details when the critic writes that Dangarembga's writing "presents women's psychical dissonance as a function of the interplay between colonialism and patriarchy" (2003: 131). Ever since has the name of Dangarembga skyrocketed in the field as a "major new force in African literature" (Gikandi, 2003a: 188).

Contrary to the critics who set Dangarembga's novels as narratives of gender conflict, this present study explores Dangarembga's *Nervous Conditions* and its sequel *The Book of Not* as conflict narrative resolution. It is in this context that the following topic is chosen: "Exploring Conflict Resolution in Dangarembga's *Nervous Conditions* and *The Book of Not*." For Miller, conflict is

a confrontation between one or more parties aspiring towards incompatible or competitive means or ends. Conflict may be either manifest, recognisable through actions or behaviours, or latent, in which case it remains dormant for some time, as incompatibilities are unarticulated or are built into systems (2005: 22).

Conflict in the above context is manifest in *Nervous conditions* and *The Book of Not* between Shona women and patriarchy on the one hand, and between Shona community and colonizers on the other hand. But both Shona women and men succeed in resolving the patriarchal and colonial conflicts through some strategies adopted. The goal of this study is therefore to explore Tsitsi Dangarembga's portrayal of conflict resolution in her debut novel and its sequel. For that reason, this article aims at exploring the strategies used by Dangarembga's female and male characters to respectively resolve gender and colonial conflicts. In other words, the article investigates education as a strategy used by both women and men to resolve respectively gender and colonial conflicts occasioned by Shona patriarchy and European colonization. Then, the work discusses immigration as a phenomenon that raise the awareness of

Shona inhabitants before explaining why the Shona inhabitants adopt conflict prevention.

The study is conducted through the lenses of feminist theory. Feminism is of paramount importance in the exploration the Shona inhabitants' patriarchal and colonial conflict resolutions. As hooks (1984: 24) contends: "Feminism is a struggle to end sexist oppression. Therefore, it is necessarily a struggle to eradicate the ideology of domination that permeates Western culture to dominate". Such a stance developed by Hooks prevails in Dangarembga's novels. In her two novels under study, the female characters refuse the patriarchal definition of women and struggle for their emancipation.

The work is organized in three axes. At first, it deals with women and men education as strategies used by Shona community respectively for sustainable gender and colonial conflict resolutions. Then, the analysis highlights immigration as a phenomenon that raises the awareness of the Shona inhabitants about their emancipation. To end, the study explores conflict prevention as strategy used by Shona inhabitants for social stability.

### **1. Education and Sustainable Conflict Resolution**

As Smith Ellison writes, school education "offers an opportunity for children to learn important skills for survival" (2012: 4). Education in such a context is a strategy developed by Dangarembga to bring a sustainable conflict resolution. In Tambu's Shona community, women are confined in the kitchen and in marriage. Such womanhood is full of burden as Tambu narrates: "My mother said being a woman was a burden because you had to bear children and look after them and the husband" (Dangarembga, 1988: 16). To scape such womanhood and its burden, Tambu expresses her desire to go to school. Since she is not a boy, such a school education is refused to her. Nhamo shows that Tambu is discriminated against school education because of her gender as follows: "Don't you know I am the one who has to go to school? .... Because you are a girl" (Dangarembga, 1988: 20, 21). In this vein, Gikandi contends: "Whether at home or school, the two main characters in Dangarembga's novel, Tambu and Nyasha, like their mothers, exist at the edge of the

world, denied entry into either the traditional or the modern domain” (2003b: 188). It is because Nhamo is aware that he is privileged for school education by his father on the basis of his male gender, and Tambu is denied school education by the same father on the basis of her female gender that he takes the privilege to conflict with Tambu.

Tambu rises in anger as she is discriminated against school education by her father Jeremiah. She expresses her anger to her mother as follows: “I complain to my mother. ‘Baba says I do not need to be educated,’ I told her scornfully. He says I must learn to be a good wife” (Dangarembga, 1988: 16). This attitude of Tambu’s father shows that “patriarchy allowed all men to completely rule women in their families, to decide their fate, to shape their destiny” (hooks, 1984: 120). It is because Shona community is a male dominated cultural system that Tambu’s father allows himself to set Tambu in anger by preventing her to go to school. This anger of Tambu echoes Adichie’s combat against gender discrimination that follows: “Gender as it functions today is a grave injustice. I am angry. We should all be angry. Anger has a long history of bringing about positive change ... the ability of human beings to remake themselves for the better” (2014: 21).

As Tambu expresses her anger against discrimination, her father Jeremiah shows her that women are expected to be in the kitchen to cook for their husband rather than being educated at school: “‘Is that anything to worry about? Ha-a-a, it’s nothing,’ ... ‘Can you cook books and feed them to your husband? Stay at home with your mother. Learn to cook and clean’” (Dangarembga, 1988: 15). Jeremiah clearly shows that Shona community gives the privilege to men to be educated because men are constructed as the only providers for women and the community. This is evident through the attitudes of Nhamo and Babamukuru mentioned by Tambu:

Nhamo knew that when he grew up he was going to study degrees like Babamukuru and become a headmaster like Babamukuru. He knew that it would be up to him to make sure that younger sisters were educated, or look after us if we were not, just as Babamukuru had done and was doing for his own brothers and sisters (Dangarembga, 1988: 15).

In this vein, Spivak blames patriarchy for being a system in which: “The man brings, the woman cooks and serves” (1987: 232). Like Spivak, Tambu blames Shona patriarchal system for constructing men as providers while subordinating women to men.

Education takes Tambu from her position of being enslaved in the kitchen to a position of being an emancipated woman. As Tambu gets the opportunity to go to school, she performs very well during her school education. She voices her emancipation as follows: “In any case, I was a teenager, and intelligent one, who had been given a scholarship by the nuns of the Young Ladies’ College of the Sacred Heart. I was thereby being transformed into a young woman with a future” (Dangarembga, 2006: 11). Due to school education, Tambu is no longer confined in the kitchen and other domestic chores in the homestead. She is liberated from the endless domestic chores. She expresses her liberation from her homestead domestic chores in these lines: “It was the end of May holiday.... I spent the holidays at the mission.... I did not have the heart to return three times a year to fetching water from the river” (Dangarembga, 2006: 7). Education liberates Tambu from her confinement in the kitchen in the homestead and places her in the intellectual world to broaden her scope of analysis, her worldview for her to better contribute to her community’s development. She develops her intellectual capacity at school and is destined to a better future. The liberation that school education gives her makes her comply with Gikandi’s standpoint when he contends: “Education is an opportunity because it provides the characters with social mobility, material advancement, and the expansion of horizons” (2003c: 233).

If education is a powerful tool used by Shona girls to resolve gender conflict occasioned by patriarchal community, it is also a powerful weapon used by men to resolve colonial conflict. In the Shona fictional world created by Dangarembga, white people destitute Shona traditional inhabitants. This lies as follows: “Wizards well versed in treachery and black magic came from the South and forced the people from the land. On donkey, on foot, on horse, on ox-cart, the people looked for a place to live” (Dangarembga, 1988: 18). As white people chase Shona inhabitants, the former build at first “glittering gold mines” then



“mission” (Dangarembga, 1988: 18-19). Such a colonial conflict is resolved through education.

Babamukuru uses education to integrate himself and his Shona community in the Shona territory taken from them by forced by white people. As he is well educated in Western school, he becomes “headmaster” of the mission (Dangarembga, 1988: 162). School education transforms Babamuku from an inhabitant who has only Shona culture to a man endowed with multiplicity of cultures. With this multiplicity of cultures, Babamukuru is capable of collaborating with both the missionaries and his Shona community. Though he is from the homestead, he is also the headmaster of the mission.

The fact of being educated in modern school makes him be given a job in the administration. This gives him economic power and social respect in the community. With his salary, he is able to support some young people like Nhamo and Tambu, and assists financially other adult people such as Tambu’s parents. This shows how many times cultural appropriation is “essential to the Africans’ survival ... They could not remain completely embedded in Africanity. Mastery of the dominant culture was an important strategy for survival” (Walker, 2001: 67). Babamukuru’s appropriation of Western culture through his school education has been necessary for the survival of both his nuclear and extended families in Western world. In addition, Babamukuru’s education gives him a broader and more realistic world perception to understand facts about society and interpret situations with realism. Babamukuru’s cultural status is thus one of a hybrid characters having both Shona and English cultures.

From his position as the headmaster, Babamukuru integrates his community to the mission. Not only does his nuclear family live in the mission but also, he schools Nhamo then Tambu and later Lucia in the mission as Tambu narrates: “It had been my uncle’s idea that Nhamo should go to school at the mission”. As for me, “it was a liberation, the first of many that followed from my transition to the mission”. Babamukuru also finds for Lucia in the mission “a little job at the girls’ hostel” (Dangarembga, 1988: 4, 64, 160). In this vein, school education

allows Shona inhabitants to live back in the territory of their grandparents dispossessed by white colonizers.

## **2. Migration and Awareness Raising**

Migration in Dangarembga's *Nervous Conditions* and *The Book of Not* is a border crossing that raises the immigrants' awareness. Yağlıdere gives an insight into the awareness that border crossing gives rise to in the following lines:

Border crossing gives birth to enunciations of selves in order to move on, because the evoked images of boundaries, passages, crossings and changes mark an awareness of othering; othering triggers a willingness to enter into differences; entering into differences constructs the potential understanding of the variety of masks, disguises, and passages among the selves (2020: 43).

In Dangarembga's novel under study, Nyasha is a Shona girl whose immigration makes her be endowed with a critical apparatus through which she expresses her self-awareness. Referring to her uncle, Babamukuru, and his two children, Tambu voices: "He preferred to have his children with him so he could supervise essential things such as their education and their development. Therefore, Chido and Nyasha were taken to England" (Dangarembga, 1988: 14). The main purpose for which Nyasha's father takes her to England is for her education and development. Nyasha receives this deep education and intellectual development. As Tambu narrates: "Nyasha had an egalitarian nature and had taken seriously the lessons about oppression and discrimination that she had learnt first-hand in England" (Dangarembga, 1988: 64).

The education that Nyasha receives in England allows her to be emancipated. She refuses any patriarchal domination from the Shona community. Referring to Nyasha, Tambu mentions: "She could get away with anything" (Dangarembga, 1988: 95). Nyasha even comments on her own emancipation in following words: "I do not feel that I am inferior to men (if you can call the boys in my school men) .... I beat the boy at maths!" (Dangarembga, 1988: 200) In this vein, Krummel contends: "While Dangarembga portrays various instances of women's migration, it

is Nyasha's return to Rhodesia that is the most difficult. She has benefited from her stay in England, where she gained in political understanding and was exposed to alternative roles and identities" (2014: 11).

With Nyasha's critical apparatus gained from her education in England, she raises the awareness of Tambu. Tambu narrates: "Nyasha taught me this history with a mischievous glint in her eye. I was like a vacuum then, taking in everything, storing it all in its original state for the future inspection" (Dangarembga, 1988: 63). From her position of vacuum, Tambu appropriates in emancipatory knowledge from Nyasha. Gikandi views *Nervous Conditions* in this context of emancipation when he contends: "Some of the most prominent works in the African literary tradition, from Achebe's *Things Fall Apart* (1956) to Dangarembga's *Nervous Conditions* (1988), were written to negotiate the conflicting desire for 'the benefits of white civilization' and the desire for emancipation" (2003d: 471).

If immigration raises the awareness of Nyasha, it does not leave her father aside. Babamukuru gets his critical apparatus from his education abroad. Tambu mentions Babamukuru's immigration to South Africa as follows:

Whatever the reason, many of us did not begin school until we were eight or even nine years old, but the precedent of early entry had been set for our family by Babamukuru, who had obtained a Bachelor's Degree in South Africa and consequently knew a lot about education. 'They should go early', Babamukuru told my father, 'while their minds are still malleable'. Inevitably, therefore, Nhamo began school in the year he turned seven and I followed the next since I was a year younger than him (Dangarembga, 1988: 13).

The fact of migrating to South Africa helps Babamukuru to know a lot about the importance of school education. With his emancipation, he raises the awareness of Tambu's father about the importance for children to begin school at a tender age. Though Nhamo and Tambu are of age to begin school, their father does not send them. But as Babamukuru raises

his awareness about children's education, this brings Nhamo and Tambu to begin school the following year.

Before immigration brings Babamukuru to help educate and develop Tambu and her senior brother Nhamo, it helps him first to be educated and be developed. Tambu mentions:

Unable to obtain the necessary qualifications at home, he had no alternative but to uproot himself for a period of five years in order to obtain the position that would enable him, in due course, to remove himself and both his families from the mercy of nature and charitable missionaries (Dangarembga, 1988: 14).

Migration as undertaken by Babamukuru goes in perfect line with Ojaide's standpoint when he contends: "Migration to the developed West is a relief from the economic discomfort of Africa" (Ojaide, 2012: 37). Not only does migration help Babamukuru achieve his personal qualification but also, it allows him to achieve necessary qualifications capable of developing his nuclear and extended family. Babamukuru's high qualification is eulogized by his brother Jeremiah. As he returns from England where he has been for school education, Jeremiah eulogies him as follows:

'Do you see him? Our returning prince. Do you see him? Observe him well. He has returned. Our father and benefactor has returned appeased, having devoured English letters with a ferocious appetite! Did you think degrees were indigestible? If so, look at my brother. He has digested them! If you want to see an educated man, look at my brother, big brother to us all!' (Dangarembga, 1988: 36)

Through his Western education gained from England, Babamukuru proves that "a man was not a child of the culture.... Culture is a construct ... a quasi-organic structure" (Said, 1974: 148). Babamukuru proves that a human-being constructs his culture during his mobility. As people move and get into contact with other people's culture, they learn from this culture; and this transforms their identity. Babamukuru raises the

conscience of Jeremiah in these terms: “We need to ensure that at least one member from each family is educated” (Dangarembga, 1988: 44).

It is Babamukuru’s cultural contact with the host countries that allows him to understand many things and be able to raise the awareness of his community about the necessity of reconstructing their identity. In this line of reflection, Ngugi contends:

Cultural contact can therefore play a great part in bringing about mutual understanding between peoples of different nations. Instead of armaments and nuclear weapons, instead of imposing one’s own version of democracy on tiny islands and continents through Rapid or Low Deployment Forces, let people of the world dialogue together through culture (1993: 42).

By the *biais* of immigration, Babamukuru gets contact with education in South Africa and then in England. This cultural contact allows him to get necessary qualifications through which he raises the awareness of Tambu’s father for the children’s education.

### **3. Preventing Conflict: A Strategy for Social Stability**

In Dangarembga’s *Nervous Conditions* and *The Book of Not*, Babamukuru’s family is a Zimbabwean community that makes use of conflict prevention as a strategy for social stability. Conflict, as it can be defined by Diez et al., “is a struggle or a contest between people with opposing needs, ideas, beliefs, values, or goals. Defined in broadest terms, conflicts denote the incompatibility of subject positions” (2006: 565). In Dangarembga’s debut novel and its sequel, the family of Babamukuru and the one of Tambu’s aunt Lucia are in conflict. This lies as follows:

Babamukuru dropped his narrative style and addressed Takesure directly. ‘Takesure, you know that in all matters concerning Jeremiah and our home here you were to approach me as the head of the house, but you did not. The first time you did what you did with Lucia, you kept quiet. Then, when we found out what had happened, you were told – I told you personally that you must go back, back to your home, but you did not do it ....

‘Aiwa, Thomas,’ said Tete .... Maybe the pregnancy is Takesure this time, but Jeremiah should never have done anything with her that could not be done openly” (Dangarembga, 1988: 139, 148).

From Babamukuru and Tete’s words, it comes out that Lucia practices polyandry. She gets sexual intimacy with Takesure and Jeremiah, an attitude incompatible to the moral value of the family. To prevent this incompatibility to disrupt the family, Babamukuru adopts the strategy of conflict prevention. By preventing conflict, one needs to understand conflict resolution. Such a concept is defined by Achankeng as follows:

Conflict resolution offers a more viable outcome to conflict, because it converts the conflict into a shared problem, setting up a process in which both sides participate equally in finding solutions which are acceptable to both and which, therefore, are self-sustaining (2013: 26).

Babamukuru summons Jeremiah and Takesure with whom Lucia gets sexual affair in the presence of most of the responsible members of the family in order to find solution to the antagonism that prevails in the family. The narrative perspective reads:

An issue of immediate concern was the case of Takesure and Lucia. One evening, just after the breaking of the new year of 1970, Babamukuru summoned a kind of family *dare* which consisted of the patriarchy – the three brothers, who were Babamukuru, my father and Babamunini Thomas, and their sister – and the male accused (Dangarembga, 1988: 138).

Babamukuru converts the bigamous issue into a shared problem for all the members of the family. He sets up a process in which the accused are summoned with the aim of preventing the polyandrous issue to break into a possible family conflict. Only the non-patriarchal women are discriminated in this meeting. Tambu narrates the discrimination of women during the meeting: “Now we, the women and children, were in the kitchen when the *dare* began. We all knew what was going on” (Dangarembga, 1988: 139). The absence of the accused female gender

weakens the strategy of conflict prevention used by Babamukuru to stop the polyandrous issue to break into conflict. The absence of the accused Lucia in the meeting even intensifies the conflict. It sets Tambu's mother in anxiety:

'Have you ever seen it happen,' she waxed ferociously and eloquently, 'that a hearing is conducted in the absence of the accused? Aren't they saying that my young sister impregnated herself on purpose? Isn't that what Takesure will tell them and they will believe it? Ehe! They are accusing Lucia. She should be there to defend herself (Dangarembga, 1988: 139).

Lucia is completely put aside by men in their attempt to resolve the polyandrous issue that concerns her. She is not invited for the meeting though she is the first woman accused by all the men of the family of being polyandrous. Men in this circumstance give no consideration to Lucia and her female relatives. This non-consideration of women by men goes in line with Irene Pagola Montoya when she writes that if you are not "male, you come to represent evil or at least an inferior human-being and you undergo the discriminatory effect of it" (2008: 646). Babamukuru who is the head of the family and his male relatives do not summon Lucia for the bigamous issue because for them women must be decided for. Women do not have any right to voice and decide for themselves. The Shona men thus render Lucia inferior because she is a woman.

Though Lucia, the female accused is left aside, she willingly joins the meeting in order to have a say. She takes her decision to join the meeting in order to give her version of the polyandrous matter. Tambu narrates:

It was no telling Lucia not to go into the house, so we did not even try. We just watched her as she strode in there, her right eye glittering as it caught the yellow paraffin flame, glittering dangerously at takesure, who wisely shrank back into his corner of the sofa (Dangarembga, 1988: 146).

Following Jannie Malan, it appears that: "If parties in conflict happen to be unwilling to utilise the experience and expertise of conflict-resolving

practitioners, they cannot be manipulated into willingness” (2013: 9). On this basis, Lucia’s joining the meeting corresponds to her agreement to seize the strategy of conflict prevention used by Babamukuru to avoid any further conflict from the polyandry.

The summoning not only allows all the parties in the polyandrous conflict to gather but also, it helps them to express their concerns to be heard and to be considered. Takesure has the following talk: “Maybe some medicine,’ ... ‘to fix Mukoma Jeremiah. Ehe! So that he cannot be influenced by that woman” (Dangarembga, 1988: 145). Then, Jeremiah speaks: “It is a matter for a good medium. A good medium to do the ceremony properly with everything – beer, a sacrificial ox, everything. We must call the clan and get rid of this evil–” (Dangarembga, 1988: 145). The accused Lucia also expresses herself: “This Jeremiah has a loving eye and a lazy hand. Whatever he sees, he must have it; but he doesn’t want to work for it .... As for Takesure, I don’t know what he can give me. Whatever he can do for me, I can do better for myself” (Dangarembga, 1988: 147). From this hearing, solutions are found. Lucia who is the first accused is taken to Babamukuru in the mission for “a little job at the girls’ hostel” (Dangarembga 1988: 160). Jeremiah who is one of the men Lucia is accused of having sexual affair is wedded to Ma’Shingayi, Tambu’s mother. The decision for the wedding is taken by Babamukuru as follows: “I have been saving a little, a very little bit of money for a wedding for you and Mainini” (Dangarembga, 1988: 147). Takesure is left in the homestead for farm activities. Being separated and given new functions, the polyandrous practice is ended.

## **Conclusion**

In this study, the task has consisted in showing that in *Nervous Conditions* and its sequel, *The Book of Not*, Dangarembga has developed education, immigration and conflict prevention as strategies used by Shona community to resolve their different conflicts. The probe of the novels through the lens of feminist theory has first of all helped to uncover the educational paradigms used by Shona women to get sustainable conflict resolution. It has been established in this vein that education has enabled them to get rid of the patriarchal system that



confines them in the kitchen. It has also allowed them to enter the capitalist world and become providers as their men do. Similarly the study has proved that school education has provided both Shona men and women with necessary tools to end the conflict that colonization has set between white people and them. It has been confirmed that as they go to school, they acquire knowledge that helps them to collaborate with white people. Last but not the least, the exploration of the novels has helped unveil that migration brings both Shona men and women to be emancipated. To this end, the work has gone on to investigate the presence of the hearing organized by Babamukuru in *Nervous Conditions* as Dangarembga's representation of conflict prevention as a strategy of social stability.

To sum up, it can be said that through *Nervous Conditions* and *The Book of Not*, Dangarembga has skilfully designed education, migration and conflict prevention as ideologies and strategies that can be used to develop and strengthen social stability. The author's narratives are an invitation of the Zimbabwean community to be aware that "the first casualty of conflict is identity and ... re-defining identity is a fundamental step towards reconciliation" (Krog, 1999: 422).

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