



**Revue Internationale de Langue,
Littérature, Culture et Civilisation**

Actes du colloque international

**Vol. 2, N°2, 30 novembre 2021
ISSN : 2709-5487**

Revue Internationale de Langue, Littérature, Culture et Civilisation

Actes du colloque international sur le thème :

**« Justice créatrice, droits humains et responsabilité au service
de la paix »**

“Creative Justice, Human Rights and Responsibility as Passes to Peace”

**Revue annuelle multilingue
Multilingual Annual Journal**

**www.nyougam.com
ISSN : 2709-5487
E-ISSN : 2709-5495
Lomé-TOGO**

Revue Internationale de Langue, Littérature, Culture et Civilisation

Directeur de publication : Professeur Ataféï PEWISSI

Directeur de rédaction : Professeur Essodina PERE-KEWEZIMA

Directeur adjoint de rédaction : Monsieur Mafobatchie NANTOB (MC).

Comité scientifique

Professeur Komla Messan NUBUKPO, Université de Lomé,

Professeur Léonard KOUSSOUHON, Université Abomey-Calavi,

Professeur Issa TAKASSI, Université de Lomé,

Professeur Yaovi AKAKPO, Université de Lomé,

Professeur Koffi ANYIDOHO, University of Legon,

Professeur Augustin AINAMON, Université d'Abomey-Calavi,

Professeur Essoham ASSIMA-KPATCHA, Université de Lomé,

Professeur Abou NAPON, Université de Ouagadougou,

Professeur Martin Dossou GBENOUGA, Université de Lomé,

Professeur Serge GLITHO, Université de Lomé,

Professeur Kossi AFELI, Université de Lomé,

Professeur Kazaro TASSOU, Université de Lomé,

Professeur Méterwa A. OURSO, Université de Lomé.

Comité de lecture

Professeur Ataféï PEWISSI, Université de Lomé,

Professeur Komlan Essowè ESSIZEWA, Université de Lomé,

Professeur Ameyo AWUKU, Université de Lomé,

Professeur Laure-Clémence CAPO-CHICHI, Université Abomey-Calavi,

Professeur Dotsè YIGBE, Université de Lomé,

Professeur Koutchoukalo TCHASSIM, Université de Lomé,

Professeur Minlipe Martin GANGUE, Université de Lomé,

Professeur Essohanam BATCHANA, Université de Lomé,

Professeur Didier AMELA, Université de Lomé,

Professeur Vamara KONE, Université Alassane Ouattara de Bouaké,

Professeur Akila AHOULI, Université de Lomé,

Professeur Gbati NAPO, Université de Lomé,

Monsieur Tchaa PALI, Maître de Conférences, Université de Kara,

Monsieur Komi KPATCHA, Maître de Conférences, Université de Kara,

Monsieur Innocent KOUTCHADE, Maître de Conférences, Université d'Abomey-Calavi,

Monsieur Ayaovi Xolali MOUMOUNI-AGBOKE, Maître de Conférences Université de Lomé,

Monsieur Damlègue LARE, Maître de Conférences Université de Lomé,

Monsieur Paméssou WALLA, Maître de Conférences Université de Lomé.

Secrétariat

Dr Komi BAFANA (MA), Dr Atsou MENSAH (MA), Dr Hodabalou ANATE (MA), Dr Akponi TARNO (A), Dr Eyanawa TCHEKI.

Infographie & Montage

Dr Aminou Idjadi KOUROUPARA

Contacts : (+228) 90284891/91643242/92411793

Email : larellicca2017@gmail.com

© LaReLLiCCA, 30 novembre 2021

ISSN : 2709-5487

Tous droits réservés

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,

Directeur du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA), Faculté des Lettres, Langues et Arts, Université de Lomé.
Tél : (+228) 90284891, e-mail : sapewissi@yahoo.com

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.

Sommaire

Littérature	1
De la guerre et de la paix dans le récit de l'enfant soldat : une lecture péjorative de <i>Sozaboy</i> de Ken Saro-Wiwa	
Klohinlwélé KONE	3
Territorialité et paix dans <i>Le Lieutenant de Kouta</i> de Massa Makan Diabaté et <i>La vie et demie</i> de Sony Labou Tansi	
Eyanawa TCHEKI.....	25
La problématique du patriotisme dans <i>Le capitaine Alatriste</i> de Arturo Pérez-Reverte	
Madéla Seyram BOUKARI.....	43
The Dent of Domestic Violence on Peace and Justice	
Patchani Essosimna PATABADI.....	59
Towards Humanising Individual Desires: From Iconoclastic to Allegorical Reading of the Epic <i>Gassire's Lute</i>	
Kangnivi KODJOVI.....	77
The Rhetoric of Peace in McBagonluri's <i>Tears of a Rain Goddess</i> and Nyantakyi 's <i>Ancestral Sacrifice</i>	
Idjadi Aminou KOUROUPARA.....	99
Ethical Reading and Creative Justice in Covid Period: A Postmodern Perspective on Ngugi wa Thiong'o's "Dawn Of Darkness"	
Damlègue LARE	119
Dramatic Devices: Effective Means for Socio-Political Transformation and Reformation in Frank Ogodo Ogbeche's <i>Harvest of Corruption</i>	
Panaewazibiou DADJA-TIOU.....	135
Breaking Adversity: A Literary Option for Constructing Peace in Anyidoho's <i>The Place We Call Home</i>	
Koffi Blèwussi KENAVOR	151
Contrasting Two Ways of Maintaining Peace in <i>Tears of A Rain Goddess</i>	
Djignéfa Ablam AGOUZE.....	165
Solving Gender Conflicts for Sustainable Peace in Suzan-Loris Parks's <i>Venus</i>	
Afi Mawuko KECHIE	185
Les universités publiques et le projet national d'excellence et de paix	
Komi KPATCHA & Ataféï PEWISSI	209

Political Authority and Civil Disobedience in the United States of America: An Insight into the Conflict between the Needs of the State and the Right to Disobey Laws	
Sènakpon Raoul AHOUEANGANSI	225
Linguistique et Traduction	247
“Fracture” discursive bipolarisée au Togo : recherche d’un new deal langagier pour la culture de la paix	
Essodina Kokou PERE-KEWEZIMA	249
La langue au service de l’éducation pour la paix et la cohésion sociale	
Essobozouwè AWIZOBA	267
Investigating the Historical and Sociopolitical Lethal Effect of Language: A Semantic Study of the Causality Between the Hutu-Tutsi Otherness Discourse and the Genocide Outbreak in Rwanda	
Cocou André DATONDJI	285
Management of the Connection between Language Diversity and Social Peace	
Ulrich Orlando Sèna HINDEME & Pédro Marius EGOUNLÉTI & Coffi Martinien ZOUNHIN TOBOULA	299
University Pedagogy: A Pathway to Development and Peace	
Akponi TARNO	319

LITTERATURE

Contrasting Two Ways of Maintaining Peace in *Tears of A Rain Goddess*

Djignéfa A. AGOUZE

Université de Lomé, Togo

agouzablam83@gmail.com

Reçu le : 07/06/2021 Accepté le : 12/10/2021 Publié le : 15/11/2021

Abstract

This work argues revenge, compliance, marriage and dialogue as two ways of maintaining peace in the fictional world of Diana Bamford McBagonluri. The social concern of the topic hints at the dynamics of maintaining peace through a discourse that exhibits war, revenge, and dialogue as two contrasting ways, which McBagonluri suggests for the promotion of peace in the society. Through the use of Conflict theory, the study points at injustice, compliance, marriage, revenge, rape, and war as destroyers of peace. It finds that the use of permanent dialogue guarantees sustaining peace.

Keywords: dialogue, discourse, dynamics, peace, revenge

Résumé

Ce travail argumente la vengeance, la conformité, le mariage et le dialogue comme deux façons de maintenir la paix dans le monde fictif de Diana Bamford McBagonluri. La préoccupation sociale du sujet fait allusion à la dynamique du maintien de la paix à travers un discours qui présente deux façons contrastées dont McBagonluri suggère pour la promotion de la paix dans la société. En prenant appui sur l'approche conflictuelle, l'étude montre que l'injustice, la conformité, la vengeance, le viol et la guerre sont des destructeurs de la paix. Elle trouve que l'usage du dialogue permanent garantit une paix durable.

Mots-clés : dialogue, discours, dynamique, paix, vengeance

Introduction

“Today’s protracted conflicts are leading to increasing connections between the humanitarian field and more political peacebuilding efforts.” (Debarre, 2018 : 6) The settlement of conflicts at different places over the world has become one of the hottest issues these days for keeping a

sustainable peace. “Over the years, the peace has survived challenges and upheavals, and provided tightened security cooperation around shared interests.” (Winter et al., 2019 : 1) This article premises on the conviction that to understand changes that have taken place in the peace discourse in contemporary studies, it is also necessary to take seriously issues of war, compliance, marriage, revenge and dialogue. Very often conflicts break out over personal interests, material things, reputation, and power in society. The settlement of conflicts all over the world is intended to maintain peace. To have a sustainable peace, the right way needs to be implemented. But unfortunately the resolution of the conflicts creates rather endless conflicts because of the methods or ways that are used.

The publication of Diana Bamford McBagonluri’s *Tears of A Rain Goddess* (2003) is a good illustration of the afore-mentioned realities. It has drawn scholars’s attention to recurrent areas such as rape, revenge, oppression, banishment, sorrow, pride and power. In their writings, they tend to overlook the crucial dimension of peace handling. This paper argues on revenge, coercion, compliance, marriage and dialogue as two contrasting ways of maintaining peace in terms of contributing to the reconsideration of ways of maintaining peace. I will start by highlighting peace imperilment, which can be perceived through male and female characters’ violence, harassment, and abuse. Such power abuse seems to me to have consolidated the precolonial kingdoms wars which have existed for years now in Africa.

People’s strenuous efforts to guarantee a sustainable peace can be easily perceived in literary works which call for a critical analysis. My critical analysis of the characters’ struggle with regard to peace in literature and the ideas I will put forward stand as my contribution to the uplifting of peace discourse that has been alleviated for years. Leaning mainly on Randall Collins’s *The Conflict Theory* for the textual analysis of *Tears of A Rain Goddess*, I intend to explore the conflicting methods that nullify peace and pinpoint dialogue as the right way to make peace endure in the society. The term “conflict theory” came into wide use in sociology during the 1960s. “Conflict theory holds that different groups within a

society are perpetually competing for limited resources and power—resulting in the powerful dominating the powerless.”

(<https://learn.robinhood.com/articles/gzswQoUGEZSTPk9xcGS2T/what-is-conflict-theory?>) Conflict theory considers humans as inherently competitive and self-interested beings fighting over limited resources. The power of one dominant group over another creates and maintains social order. Conflict theory holds four assumptions such as competition, structural inequality, revolution, and war. Wallace and R. A. and Wolf A., well-nurtured by Collins’s Conflict theory, explain:

Thus Collins’s conflict sociology is far removed from the accepted Marxian conflict tradition. Collins does not set out to describe when social conflict will occur. He sets out rather to show how a wide range of social phenomena can be explained on the basis of conflicting interests and the resources and the actions that are available to people in particular situations. (Wallace and Wolf, 1980 : 143)

Through Randall Collins’s *The Conflict Theory*, conflicting interests held by characters of *Tears of A Rain Goddess* and the rationale behind their behaviors will be unveiled for meaning construction. This paper is structured around three parts. The first part highlights the imperilment of peace in view of characters’ actions and reactions. The second part uncovers the implications of peace and security in society and the third part comes up with the strategies for maintaining peace.

1. Jeopardizing Peace in *Tears of A Rain Goddess*

Very often people imperil peace in the society. As a result, they are always unhappy and imbalanced when there is peace in society. They feel like taking certain actions to put the society into trouble as it happens in Okey Ndibe’s *Arrows of Rain* (2000) and Isidore Okpeho’s *The Last Duty* (1976) where the leadership failure at organizing fair elections and the civil war jeopardize respectively the social balance and peace. In the same vein, *Tears of A Rain Goddess* opens with a flash-back, which takes the reader to a battlefield to witness a horrible war between Sasakawa and Kumbungu warriors. A flash-back according to *Merriam Webster* is “an interruption of the chronological sequence (as of a film or literary

work) of an earlier occurrence” (<https://literarydevices.net.flashback.>) Scholars and writers use flashback, as literary device, to bring to the knowledge of the reader some earlier occurrences that would help understand the unfolding of the current and coming events.

For the need of remembrance, McBagonluri is having Tamara, her female character, bring into her dream, the bloodshed war she has ever witnessed, in the following excerpt:

Suddenly, she woke up from the horrifying dream and sat up and covered her face in fear. As she sat drying the sweat off her body, the flash back of the past twelve years came so clear to her. She was still a child when Kumbungu fought Sasakawa over a piece of land, which both states knew belonged to Sasakawa. No one paid any attention to that land until some white explorers announced that it was a possible gold of mine. (McBagonluri, 2003: 2)

Vested with flashback, Diana Bamford McBagonluri, through Tamara, in the excerpt above, reveals that a plot of land with raw materials like any other property upholds the leading interest conflict to war. As a matter of fact, she sheds light on how troubles, confusions and murders in society stem from conflict interest.

Elucidating on conflict interest, Max Weber (1920), a German scholar agreed with Karl Marx that conflicts in society existed because of competition over resources. Competition lies with “All social interactions between humans boil down to competition over limited resources, which results in conflict. Competition, not consensus, creates classes or groups and the overall structure of society. When there are shifts in power, these social structures change.” (<https://learn.robinhood.com/articles/gzswQoUGEZSTPk9xcGS2T/what-is-conflict-theory?>) But unlike Marx, Weber believed that conflict theory also applied to power dynamics beyond the inequalities of the rich and the poor. In the Weberian perspective, the competition that opposes Naaba and Yiri Naa over the land resulting in war, deserves a full attention in *Tears Of A Rain Goddess*. On behalf of interest conflict, Naaba and Yiri Naa, the respective kings of Sasakawa and Kumbungu, entrusted with power, wage war against each other without caring for the slaughter of human beings, destruction of material things

and the landscape. No sooner has Yiri Naa heard about the content of the land than he ventures to occupy it as we can see it in the following quotation:

Kumbungu hurriedly sent out men to start work on it. Sasakawa also sent messengers to the intruders to clear off their property. Then when Sasakawa least expected, Kumbungu invaded their palace and in the confusion Tamara found herself wandering in the nearby bush just yards from where the men were battling. As she cried for her mother, she saw horrible things which she would never forget. (McBagonluri, 2003: 2-3)

Controversy in which McBagonluri puts Sasakawa and Kumbungu, in the quotation above, instructs on war. By blindly believing in the statement of the white explorers, both kings with their warriors engage themselves in the war. The puzzle is that they do not even know if the white explorers are right or not before waging war over a piece of land. Moreover, the reader proves Yiri Naa wrong for occupying the piece of land illegally. An analysis of Yiri Naa's foolish behavior at the time of peace brings the reader to understand that McBagonluri highlights, therefore how tyrannical leaders, deliberately opt for destruction and murder of their citizens and other human beings they consider their enemies and rivals endangering peace they enjoy in nations.

Another dimension of the Conflict theory is war. “ Like revolution, war is another possible outcome of the conflict between groups and societies. War can create a sense of solidarity within societies, but it also can eliminate societies. In this sense, war is a force for creative destruction in that new social structures might arise from those demolished by it.” ([https://learn.\(/robinhood.com/articles/gzswQoUGEZSTPk9xcGS2T/what-is-conflict-theory?\)](https://learn.(/robinhood.com/articles/gzswQoUGEZSTPk9xcGS2T/what-is-conflict-theory?))) Showing the horrible and disgusting aspects of war, McBagonluri clothes Tamara, her female character with an eye-witness to see how a great number of warriors fall dead on the battlefield in *Tears of A Rain Goddess*. Let's examine their downfall as follows “That night three thousand able-bodied men fell dead to poisonous arrows and among them was Naaba's only son and Tamara's only brother, the heir to the throne of Sasakawa.” (McBagonluri, 2003: 3) Bearing an eye witness to the slaughter and massacre of giant warriors among which her senior

brother is counted, Tamara helps infer that for rulers of the nations like Kumbungu and Sasakawa, the stability and tranquility of human beings are nothing to them. They can violate, tear and kill them for conserving their power. For them, a property is more important than a living person. Thus, if in a given nation, a ruler opts for slaughter of human beings over properties, it is undeniable that peace is under threat. Peace jeopardy also alludes to rape.

In the same vein, McBagonluri moves Tamara away from the battlefield to her mother's room where the reader can expect her life saved. Unfortunately, she rather sees the height of horror. Surprisingly, her mother undergoes rape and murder by Yiri Naa. McBagonluri presents Yiri Naa's exacerbation on her in the following way :

Finally, she pushed the door to her mother's hut open and her running legs came to an instant halt. On top of her screaming mother, was a strong looking Kumbungu soldier.

She was too young to tell what the man was up to but she could tell that it was the worse thing any man could ever do to a woman. He was so engulfed in his adventure that he did not notice that a child was watching the scene, which could be rated for over twenty-one year olds. Her tears were flowing, lips shaking, legs weak and feet bleeding from cuts [...] There was a change of scene but none better than the first. The man was now on his feet with a sharp blood-stained knife in his right hand [...] The echoes of her scream could be heard in every room in the palace. Her mother had been stabbed several times and was lying in a pool of blood. (McBagonluri, 2003 : 3-4)

An analysis of the excerpt above reveals that Yiri Naa, the Kumbungu king, who is one of the strongest warriors, rapes Tamara's mother. World Health Organization helps define rape as "physical forced or otherwise coerced penetration—even if slight—of the vulva or anus, using a penis, other body parts or an object." (*Rape: How women, the community and the health sector respond*, a review published by World Health Organization in 2007 : 13) As a sick woman in bed, he has no pity for her. When other men and women run away for saving their lives, she remains an easy prey for the predator. Sticking to the narrator's words as follows: "She was too young to tell what the man was up to but she

could tell that it was the worse thing any man could ever do to a woman”, there is no doubt that he has a forced sex with her. Yiri Naa, a ruler of another palace, who is supposed to respect human life, yields to his lascivious lust by causing an unspeakable pain to an innocent woman yearning to recover from her sickness. With reference to a proverb which says “Like father like son”, Khalid took over from his father when he raped Fathia as she says “ “Zenator my dignity is gone,” She spoke with her last breath, “I have been defiled. Before the river gods my dignity was taken. I can’t live with that scar.” (McBagonluri, 2003 : 62) In raising awareness about rape, a sexual abuse in *Tears of A Rain Goddess*, McBagonluri is denouncing this horrible crime some men commit against women in society. These immoral men like Yiri Naa and Khalid should be punished accordingly even if they are leaders or citizens of societies to restore the moral order.

2. The Implications of Peace and Security in *Tears of A Rain Goddess*

Talking of the implications of peace, which request responsibility, Qaseem Ludin, a key Afghanistan negotiator in the peace talks notes “every peace comes with a price. It is time to be ready to pay that price, no matter how high it is, in order to achieve long-term stability.” (Ludin, 2019 : 17) This means that peace and security in society always imply certain behaviors. Most of the time, people who are victims of war and illtreatment believe that they have to take reactions to restore peace to themselves and others. Though aggressors and tyrants consider them weak and incapable of taking up challenges, they often prove the contrary. They think that they can wield their own power and the help of their friends to insure peace for themselves. But the use of “the personal authority and friendship of the sovereigns remained critical to the process of completing and implementing the peace.” (Wirtschafter, 2021: 87) A reading of *Tears of A Rain Goddess* alludes to such a behavior with regard to Tamara, a sensible female character, constructed by McBagonluri.

Having grown up in a culture of outrage with regard to violence, rape and murder, Tamara internalizes violence as the right way to avenge her dear

people murdered by power wielders. As a matter of fact, internalization of violence for mankind always changes people negatively. It gnaws their good manners and prepares them for revenge. In the context of *Tears of A Rain Goddess*, McBagonluri molds Tamara to carry out a destructive mission. Before assigning her the mission, she makes her father banish her, which the reader notes “Besides, where would you go if your own father banished you.” (McBagonluri, 2003:26) She chooses to set her foot on Kumbungu’s kingdom with her servant. In addition to banishment, McBagonluri empowers her with an irresistible beauty that will make even her fierce enemy fall like an easy prey. Engaging Zenator and Fathia in a serious discussion about the Kumbungu’s kingdom affairs they note Tamara’s noticeable beauty as follows :

‘Zenator, a woman never gets tired of wearing the things she possesses. She looks divine.’ Fathia responded admiringly.

‘I think she will look better with less beads on.’ Zenator continued.

‘I also think less beads would draw more attention to her body. She is very curvy and the beads draw people’s attention from those assets. She is an icon of African beauty ; a delight to look at.’ Fathia added.

‘I wish she were as beautiful inside as she is on the outside. She is so evil.’ Zenator said frowning. (McBagonluri, 2003 : 46)

The discussion between Zenator and Fathia above conveys the idea that beauty is a female-oriented issue. Tamara’s beauty is extremely significant as they call her an ‘icon of African beauty’. This beauty makes women look like mysterious beings who are capable of doing many things beyond men’s understanding. Realizing this mystery about women, Sharon W. Tiffany et al. posit: “Men find women a mystery: women’s actions are equivocal—their sexual desires a puzzle. Idealized as morally and spiritually superior to men, women are, alternately, denigrated as biologically and socially inferior.” (Tiffany et al., 1985: 1) One of the assumptions of the Conflict theory is structural inequality, which stipulates that “Competing groups will always struggle with each other, which creates hierarchies of domination and oppression. The powerful actors in a society reinforce structural inequality by clinging to their power and control.” (https://learn.

robinhood.com/articles/gzswQoUGEZSTPk9xcGS2T/what-is-conflict-theory?) In this regards, Tamara sets out to take revenge to gain peace for herself and her society as she lures the most powerful king named Yiri Naa. By using her beauty, she has him all for herself in the Kumbungu's palace. The exhibition of this beauty blinds Yiri Naa and his warriors to see that she brings all their secrets under control to assault her target. In an unequivocal way, she ventures to slay Yiri Naa in his room, earlier in the morning as McBagonluri presents :

He started staggering towards Tamara with eight arrows in his chest. He was going to die from a woman's arrows but he would go down with her. She shot the last two arrows into his eyes. One in his right and the other his left. Like a weakened Oedipus he took another step towards her. The man they hailed as killer of lions and phobia of leopards stood there in his spectacles of arrows.[...] On the ground went the history maker of Kumbungu. (McBagonluri, 2003 : 81)

After killing the great king once feared beyond the borders of Kumbungu, Tamara still has her thirst to quench. Focusing on Yiri Naa's burial day, she sends her army to defeat the Kumbungu's warriors:

Just as they were about to carry Yiri Naa's body to the royal cemetery two of the messengers returned to to deliver a heartbreaking message. All hundred men had been killed. Apparently the six hundred well-trained guerilla fighters of Sasakawa ambushed them at the outskirts of Sasakawa and killed them all. Then they sent Khalid who had been captured earlier on to Sasakawa and before her father Tamara killed him the same way shed id his father. According to the messengers, she wanted to demonstrate to her father how she had killed the great one of Kumbungu. (McBagonluri, 2003 : 88)

McBagonluri through Tamara's revenge, unveils the problematic nature of women. According to Sharon W. Tiffany :

The problematic nature of women is connected to several questions concerning biology, sexuality, motherhood, and domesticity—recurrent issues in the history of political

philosophy and in contemporary scientific thinking about sex, gender, and the social order. The problems that women are thought to pose for society in general, and men in particular, are cast into scientific controversies about the public versus the private domain, as nature versus culture, or as reason versus emotion. (Tiffany, et al. 1985 : 1)

The problematic nature of the women lies in her genitals. She can use it to reach her goal surprisingly. In the same perspective, Sharon W. Tiffany, elaborating on Pythagorean and Aristotelian discourses, confrims:

Pythagorean oppositions between male and female and Aristotelian discourses on sex and gender differences focused on the problematic nature of womankind. According to this intellectual legacy, framed in androcentric language, women *make* problems and women *are* problems (Tiffany et al., 1985 : 1).

In the case of Tamara, she relies on sex to compete with her powerful enemies and defeat them all. Thus, McBagonluri invites all enlightened peacemakers against the internalization of revenge. I contend that revenge leads her to murder Yiri Naa and his warriors. As a result, she feels an internal peace she has never found before. Should people depend on revenge to maintain peace in society, life and social relations would be in danger.

3. Ways of Maintaining Peace and Security in *Tears of A Rain Goddess*

Peacekeeping always requires processes. James Bowen and Arsla Jawaaid (2017) note:

A sustaining peace approach to addressing violent extremism must definitively break from strategies that rely too heavily on enforcement of law and order, surveillance, and other security based measures, and that fail to consider other values such as sustainable development and the protection of human rights. Such isolated approaches have often proven ineffective or even counterproductive to the goal of long-term peace. (James Bowen et al., 2017 : 2)

Understandably, any sustaining peace approach should get rid of coercion. McBagonluri, a well-exposed writer to peace processes, deals essentially with compliance and dialogue in an overt manner with regard to peacekeeping. Preparing the reader to understand the idea of compliance as one way of maintaining peace, in *Tears of A Rain Goddess*, McBagonluri creates a situation of superiority-inferiority and inverses this situation as far as Python, the king of Jungo and Tamara, the lioness, the queen of Sasakawa are concerned. The metaphorical use of “Python” and “Lioness” leads to grasp the threat that the king and the queen represent to peace as they embody power and danger for the society. Given that python and lioness are dangerous animals to the wild world, there is no doubt that the two characters who bear these names would carry out destructive missions. Melting Python in the school of tyranny, McBagonluri makes him subdue Sasakawa to unbearable treatment as follows :

The inhabitants of Sasakawa had finally been freed from Jungo’s tyranny. For centuries the people of Jungo had cheated and tortured them. Sons and daughters had lost their lives in several clashes between the two kingdoms and previous rulers of Sasakawa had succumbed to them by paying tributes to them. But when Tamara climbed the throne all such tributes ended. (McBagonluri, 2003 : 91)

From this excerpt, there is a tyrannical treatment Sasakawa undergoes over many years. It is characterized by cheating, torture and the loss of lives when clashes arise. All of a sudden, this treatment is about to end as the authoress crowns Tamara princess of Sasakawa. One should wonder how this treatment could wipe out rapidly. The wonder is cleared out because power is changing the hand. Taking inspiration from one of the tenets of the Conflict theory related to revolution that stipulates that change and conflict are inevitable in a society of competing classes in a hierarchical structure, the reader understands that revolution is a way to overthrow an oppressive leadership to improve the living conditions of people in society. To corroborate, one of the four assumptions and

postulates of Collins enlightens on coercion by Tamara to reach her goal as follows :

Fourthly, the conflict perspective proposes that although humans are sociable, they are prone to conflict. The reason for the proness is that violent coercion is always a possible resource in any relationship and it is always a zero-sum sort. Furthermore, Collins (1975 : 59) contends that when coercion is used in any circumstances, the experience will be unpleasant, and conflict, in the form of antagonism to being dominated, will be elicited. Coercive power may also be used to obtain certain goods and deny them to others and therefore, the availability of coercion results in conflict being everpresent in the society and in interpersonal relationship. (Theron, (1989 : 75)

Tamara, in the context of *Tears of A Rain Goddess*, is prone to conflict to get her will done. Showing the significant change of this power, McBagonluri's discourse technique allows her to bring Tamara to send messengers to the Jungo's king as the following passage illustrates :

A week after she was made ruler of Sasakawa she sent messengers to the Python of Jungo that a lioness had been crowned in Sasakawa and for that Sasakawa would pay no more tributes to them. The king, the Python of Jungo had heard about the lesson Sasakawa had taught Kumbugu and their well trained army. He also knew what the crowned Princess was made of so he gave the messengers a white Ram to send back to the princess as a sign of compliance. (McBagonluri, 2003 : 91)

The Python's compliance with Tamara's message is synonymous with peacekeeping. He even gives her a white ram to confirm such a compliance. His quick compliance with the message he receives reveals its coercive scope. Most notably, she uses coercion. "Coercive actions are the sticks (pressure tools) used to force acquiescence" (Stokes, 2020 : 14). They aims at surrender. As a result, She uses pressure to get what she wants. "Sometimes pressure takes the form of threats or use of force" (Stokes, 2020 : 15).The forceful language Tamara uses in her message already sprains peacekeeping. But this process for peacekeeping is a moot point, for it does not meet the United Nations (UN) Peacekeeping requirements known as consent of the parties, impartiality,

non-use of force except self-defence and defence of the mandate. In the case discussed herein, impartiality is missing. I contend that there would be retaliation anytime. If people in general and rivals in particular should uphold compliance as a way of settling conflicts for guaranteeing peace in the society, peacekeeping will be then unattainable. In addition to compliance, marriage is suggested to maintain peace.

Very often marriage is a ceremony, which commands happiness and joy between a young lady and man with their respective families. But in the context of *Tears of A Rain Goddess*, marriage serves another purpose. It is used to make peace as follows:

Maybe you need to be reminded that I am the ruler of this land, enstooled by the gods and not you. I declare that the war between Sasakawa and Kumbungu is over. It is time to make peace and I will sign that peace treaty by marrying Tamara. Two market days from today all will meet at the market square to witness a great union between a man of this soil and a woman from a land we call our enemy—Tamara's presence in the palace could be felt. (McBagonluri, 2003 : 39-40)

This marriage between Yiri Naa and Tamara scares the reader at this part of the novel. Believing that two enemies who get married to make peace and maintain it is illusory. This way of maintaining peace is like setting fire to gun powder. The hidden side of this union is that the cheated and exploited person would avenge himself/herself in one way or another one day. By uniting Yiri Naa and Tamara, the authoress discloses hypocrisy both sides uphold to maintain peace allowing the reader to understand how warriors at a given time make concessions that would calm down tensions and prepare the worst thing underground for society. On behalf of this marriage, Yiri Naa, who proves to be sincere, nullifies Kumbungu's annual festival intended to always break the heart of Sasakawa's people through their provocative songs. The nullification of this provocative festival, which wonders Kumbungu's elders, reads :

With that he handed over the fire holder to Yiri Naa. He also raised it high and said.

“Every year comes with songs of victory. That same year brings to others tears. Must we rejoice while our neighbours

mourn ? Must we remind them of their pain ? The time has come for the lion and lamb to dwell together in peace. Today I hold high this fire and proclaim the end of Bugum festival. Today I bury the festival. Bugum will never be celebrated again and any one who is caught singing Bugum songs will be banished. Farewell Bugum and long live to Kumbungu. (McBagonluri, 2003 : 69)

The nullification of the provocative festival, which results from the union between Yiri Naa and Tamara leads to the realization of Yiri Naa's aspiration to make peace last. But there is a doubt about this cohabitation as he says in the passage above that 'the time has come for the lion and lamb to dwell together in peace'. Mother Nature has never permitted lion and lamb to dwell together. Lion always devours lamb. Yiri Naa's position on stake is a wishful thinking. At this level, marriage, suggested as a way of maintaining peace between belligerents is then poisonous for the society. Above all, dialogue hovers on the verge on the fame as another way to make peace endure.

Unlike discourse which is a cooperative, one-way conversation, dialogue known as a cooperative, two-way conversation, which purpose for participants, is to exchange information and establish relationships with one another, is worth considering in the context of *Tears of A Rain Goddess*. Knowing that dialogue implies a common ground for the parties, Sabine Kurtenbach notes :

External support for peace processes by the German government, the European Union, or the United Nations needs to take seriously the claims and interests of various local constituencies and the fact that peace processes are a form of contentious politics. Promoting peace is not about following a single globalised template but rather about searching for common ground in order to end violence and non-violently transform conflicts. (Kurtenbach, 2017 : 1)

Common ground is very essential for peacekeeping. This calls for responsibility actors should take to reach an understanding of one another. By encouraging regularly mutual understanding between leaders on the one side and civilians on the other, "without jeopardizing their

neutrality, humanitarian actors can call for a humanitarian truce or cease-fire that peacemakers or diplomats can leverage to alter conflict dynamics and help parties move from violence to peaceful political dialogue and competition” (Debarre, 2018: 2), sustaining peace would be tangible in the society. This common ground lies in dialogue McBagonluri suggests as the right way to ensure peace in the fictional world of *Tears of A Rain Goddess*. The peace deal is not void. It encompasses some steps that need to be followed to reach a sustainable peace. Dialogue cannot overlook the following tenets:

The twenty-five articles of the first draft agreement can be divided broadly into three categories. First, the opening of the agreement made the political and symbolic case for peace. The second category, which comprised more than 70 percent of the document, covered the incentives and concessions sought for a peace deal. (In peace negotiations, this category often determines whether the parties involved are genuinely willing to reach a settlement and whether there is value in moving on with the process.) The third category—the most sensitive and difficult of the three—laid out the guarantees and nonnegotiable demands of each side. Atmar often called this category the “deal breaker.” (Ludin, 2019 : 8)

Having a consistent dialogue, “an exchange of views for the the purpose of exploring a subject or deciding an issue” (Dialogue.” *Merriam-Webster.com Thesaurus*, Merriam-Webster, <https://www.merriam-webster.com/thesaurus/dialogue>.) is always a good deal. Dialogue occurs in homes, communities, services, political affairs and functions as a foreground and preparatory conditions to peace. In the context of *Tears of A Rain Goddess*, McBagonluri, who knows its value and how it helps level conflicts all over the world, seems to recommend it for the resolution of conflictual and misunderstandable situations. To engage the peaceful process, the reader notes a dialogue between Tamara and Seidu, the commander of the Sasakawa army :

After having her feet washed and dried she relaxed on her throne, content with the outcome of the war.

“Castrate all the men and cage them. After four days leave them to die in the forest” she commanded.

‘Castrate them ? the commander stood up in protest. He knew the men were going to be punished and kept as slaves but castration was nothing he would endorse.

‘Are you the commander of the Sasakawa army or the army of Jungo. I said disarm those captives sexually and leave them to die’ she repeated firmly.

‘Lioness, let’s have sympathy on these men. They have been punished enough’ the commander pleaded. ‘We could use them on our plantations and expand our vegetation’ he continued. The other warriors with him looked on exhausted. The Lioness’s command was an interesting one but Seidu’s plea was also reasonable. (McBagonluri, 2003 : 93-94)

By initiating this exchange between the Lioness and Seidu, the authoress emphasizes the issue of dialogue, which should govern the resolution of conflicts in the society. Seidu’s plea externalizes her strong desire to smooth out conflicts and then allow people to live in a perfect harmony. To corroborate this, the reader notices the early pregnancy Tamara, the lioness, gets from Yirii Na. How can a lioness couple with Yiri Naa in such a way that she carries a pregnancy ? Surprisingly, it is presented to the reader :

Baba Moro walked to Yiri Naa and told him something in silence. Yiri Naa’s face brightened up and he walked to Tamara smiling. “Six months from today a cry of an infant will be heard in the palace.” She was not expecting it but she was not surprised either. Baba Moro asked for permission to depart. Yiri Naa’s joy was loads ; Tamara had finally come to stay. Inside her a tree was growing and its roots would be in Kumbungu. (McBagonluri, 2003 : 65)

The reader is prepared to welcome a mysterious creature that would be born. The author presents its birth to the reader in the following passage: “There was a clash of thunder and lightening producing great cacophony in heaven and in the forest. The thunder grew louder and fearful. A baby cried and the heavens opened its mouth.” (McBagonluri, 2003: 100) Named Mbozi, the result of the sexual intercourse between Yiri Naa and Tamara, she will embody a dialogic mission in the novel under study. Mbozi will entreat her mother several times to have an exchange with her

enemies to find a common ground. Owing her name to the title of the novel *Tears of A Rain Goddess*, her presence in Mma Azara's place will be helpful for Sasakawa people. Her interest for peace is expressed this way:

Asana threw her hands in the air in despair. She was tired of these mother-daughter-confrontations. Anytime the Lioness gave the order for an execution, Mbozi would come in to plead for the victim. When the captives were asked to be castrated and left to die, Mbozi stood her grounds and sent petitions upon petitions to release the men. (McBagonluri, 2003: 110)

Pleading for the release of captives singles out Mbozi as a peace-maker, which the authoress uses to characterize her in the narrative. She makes petitions upon petitions for life-saving process. She even gets into confrontations with her mother known as the Lioness in reference to multiple executions. Not only does she plead for the captives but she also does it for Baba Moro. She even looks for ways to have an exchange with her mother considered lioness to reach a common ground for a sustainable peace in society. She would climb on her horse following her mother's "Anytime she saw Tamara on her horse she would jump on hers and ride after her." (McBagonluri, 2003: 101) For dialogue she recommends the leaders of the countries, nations and communities as the right way to deal with conflictual situations. Ofir Winter and Udi Dekel preoccupied by the consistent dialogue, joins McBagonluri in her attempt to keep peace between leaders of nations: "In the political sphere, diplomatic relations between the countries proceed well, there is regular dialogue between the leaders" (Winter and Udi Dekel, 2019 : 2).

Mbozi in the context of peacekeeping here is not a police officer, a political leader but a civilian. If a civilian has such a special disposal for peace, I contend that civilians should be encouraged to maintain and advocate peace through a leading dialogue for the stability of homes and countries as a whole. Civilians's peace will entail a smooth flow of work within the state institutions for a sustainable development. Ofir Winter and Udi Dekel, encouraging this way of living among the civilians, uphold "However, relations between leaderships and security

establishment are not enough, and the time has come to deepen the roots of peace between the two peoples. Reinforcing the civilian layer of the peace will benefit all parties” (Winter et al., 2019 : 1)

Conclusion

All discussed, all well weighed, this paper has pointed out Diana Bamford McBagonluri’s portrayal of peacekeeping with its various strategies in the society. It has contrasted revenge, coercion, compliance, marriage and dialogue in terms of contributing to the reconsideration of ways of maintaining peace. And it has found that when people depend on war, revenge, coercion, compliance and marriage to maintain peace, it is a wishful thinking. It has shown that peacekeeping implies stability and a good will to collaborate with others for resolving conflicts. It has insisted on permanent dialogue as the right way of keeping peace in terms of promoting stability, happiness, understanding and living together in the society.

References

- Bowen J. & Arsla J. (2017), “Why Preventing Violent Extremism Needs Sustaining”, *Peace*” *International Peace Institute*, (October) 1-9.
- Debarre, A. (2018), “Humanitarian Action and Sustaining Peace”, *International Peace Institute*, (March) 1-8.
- Kurtenbach, S. (2017), “No One Size Fits All – A Global Approach to Peace”, *German Institute of Global and Area Studies*, 5 : 1-11.
- Ludin, Q. (2019), “How Peace Was Made: An Inside Account of Talks between the Afghan Government and Hezb-e Islam”, *United Institute of Peace*, No. 444, 1-20.
- McBagonluri, D. B. (2003), *Tears of A Rain Goddess*. Accra: Excellent Publishing and Printing.
- Ndibe, O. (2000). *Arrows of Rain*. England: Heinemann.
- Okpeho, I. (2010), *The Last Duty*. London: Longman.
- Stokes, J. (2020), “China’s Periphery Diplomacy: Implications for Peace and Security in Asia”, *United States Institute Of Peace*, No. 467, 1-23.

- Theron, F. A. (1989), *The Conflict Theory of Randall Collins* (A thesis for the degree of Master of Arts.), University of Johannesburg.
- Tiffany, S. W. & Kathleen J. A. (1985), *The Wild Woman: An Inquiry into the Anthropology of an Idea*. Massachusetts : Shenkman Publishing Company.
- Wallace R. A. & Wolf, A. (1980), *Contemporary Sociological Theory: Continuing the Classical Tradition*. New Jersey: Prentice-Hall.
- Winter, O. & Udi D. (2019), ‘‘Egypt and Israel: From Peace between Leaders and Armies to Peace between Peoples’’, *Institute for National Security Studies*, 1153 (27) 1-6.
- Wirtschafter, E. K. (2021), *From Victory to Peace*. Cornell University Press, Northern Illinois University Press.